

OCT 10 1925

SOUSA TO HONOR TROOP A OCT. 17

Noted Organization Formed 48 Years Ago Today.

Troop A, Cleveland's famous cavalry unit, which escorted President James A. Garfield on a tour of the United States in 1881 and took part in funeral services for him the same year, will celebrate its forty-eighth birthday today.

The crack troop has taken part in many national functions. It served for President William McKinley, both at his inaugurations and at his funeral in Canton. It also served for President William Howard Taft, President William T. Harrison and President Warren G. Harding. The troop's last public appearance of note was at the Harding funeral at Marion, O.

Fame of the troop, which was formed in 1877, will be commemorated Oct. 17 when John Philip Sousa dedicates his "Black Horse Troop" march to the Cleveland organization in his Public hall concert.

Mounted troopers will receive the original manuscript of Sousa's march on the Public hall stage.

Among first members of the troop were John Hay, D. Z. Norton, George Worthington, John Tod and Samuel Mathers. The first captain was W. H. Harris and Brig. Gen. E. S. Meyer was first lieutenant.

The troop still wears its original uniform, copied from that of a famous Austrian regiment. The blouse is black with orange braid, the breeches light blue with a yellow cavalry stripe, the black fur bushy has a red crown and a massive baldric takes the place of the modern Sam Brown belt.

OCT 8 - 1925



Sousa, Coming to Park Oct. 21 for Two Concerts

OCT 9 - 1925

GEORGE CAREY, nationally known xylophone player, with Sousa and his band, at the Col. Watres Armory, Monday Evening, Oct. 12.



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

OCT 9 - 1925

SOUSA CONCERT OCTOBER 12
"Try To Keep Your Feet Still" has been adopted by Lieutenant-Commander John Philip Sousa and his one hundred musicians and soloists as the official slogan for the thirty-second annual tour of Sousa's Band, which will give one concert in Scranton on Monday evening, October 12, at the Colonel Watres Armory.

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

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

All seats for this concert are reserved; and seats are now on sale at Reisman's, 413 Spruce street. Popular prices prevail, and as this famous organization always plays to a capacity audience, early reservations of seats is advised.—Adv.

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OCT 8 - 1925

"FOLLOW THE SWALLOW" THEME OF SOUSA'S NEW HUMORESQUE

Second only in interest to the announcement of the new Sousa marches is the announcement of the theme-song of the annual humoresque written by Lieutenant-Commander John Philip Sousa, who is bringing his famous musical organization to Scranton for one concert at the Col. Watres armory on Monday evening, Oct. 12, and who this season will make his third-of-a-century tour at the head of his famous organization. "National Baseball March" and "The Black Horse Troop" are the new Sousa marches, and "Follow the Swallow," sung for two years in "Kid Boots" by Eddie Cantor, the comedian, will be the theme-song of the new humoresque.

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

Reserved seats for the Sousa concert are now on sale at Reisman's.

Roller Skating and Racing Tonight—Armory
Adv.—OS-11



Lieutenant Commander John Philip Sousa and His Famous Band Will Give One Concert At the Armory, Monday Evening, Oct. 12.

OCT 10 - 1925

Sousa's Back Again!

Apparently the most famous back in the world does not belong to some stage star or movie queen but to Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his own band. Sousa comes to the Park Oct. 21. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back. So well known is the Sousa back, that for several years the only advertisement of his appearances was a silhouette of his back bearing in white letters the words "Opera House Monday night."

Boy Scout Band to Attend Sousa Concert

The announcement made by Director Robert Merriman, that the Boy Scout band will attend in a body the concert to be given by Lieutenant-Commander John Philip Sousa and his famous band at the Armory on Monday evening, October 12, was received with great delight by members of the organization.

It is expected that the boys, through the courtesy of Ed. M. Kohnstamm, local manager for Mr. Sousa, will have an opportunity to personally meet Mr. Sousa after the concert. The Boy Scout band was organized in 1917, with a membership of about fifteen. It now has about sixty members. Mr. Robert Merriman, its organizer and director, is still in charge. Mr. A. L. Weeks has been business manager since 1920. The organization has attended five scout camps, was in attendance with the Scranton delegation at Governor Pinchot's inauguration, participated in the New York State Scout Jamboree at Binghamton, N. Y., in 1923, took part in the Labor Day exercises at Skaneateles, N. Y., in 1925, also accompanied the Chamber of Commerce on their recent good fellowship tour. The Scout band furnishes a splendid opportunity to the scouts of this community to become proficient in music. Many of their friends have heard them broadcasting from Station WQAN, and many complimentary remarks have been heard regarding the class of music that has been played. Several of the earlier members of the organization have gone to college and become affiliated with their college band, and reports received from them show that their musical education in the Scout band has been of material assistance to them while at college, in not only that they have had the opportunity of traveling, but their playing has been of financial assistance to them in working their way through college.

Mr. Merriman, the director of the organization, was for many years connected with Bauer's band of this city, and it is interesting to note that several of the former members of Bauer's band have become associated with Mr. Sousa's organization.

OCT 12 1925

Lyric

Sousa's Band.

THAT John Philip Sousa continues to be the undisputed march king was again demonstrated at the two concerts which his famous band gave at the Lyric Saturday afternoon and evening.

There is no one who gets quite as much dash and snap and swing into compositions of this sort as the former leader of the United States Marine Band, and it was in pieces of this sort that the chief stir of the two concerts lay. The capacity to set auditors to marking time and nerves to tingle, however, belongs rather to the older order of the marches than to the latest efforts, which are hardly up to that spontaneity, that felicity of phrase and turn, which belong to the older works. Nothing that Mr. Sousa has brought out in the last few years quite approaches in appeal such old favorites as "Stars and Stripes Forever," "El Capitan," "The Liberty Bell," "High School Cadets" and others, and they were distinguished for fire and vigor.

The band also included in its program some descriptive pieces, such as the suite "El Capitan and His Friends," Elgar's "Pomp and Circumstance," the Wilson "Mardi Gras," and another suite entitled "Cuba Under Three Flags," but Sousa is essentially a fundamentalist in instrumentation and in rhythms.

He moves in straight lines mostly. Furthermore, he appears to restrain his musicians at times when he should give them their heads. Of course, there are also moments when the old, spirited Sousa comes to the fore, but they are none too frequent.

It is perhaps because of his rather elementary character that such pieces, for instance, as the largo from Dvorak's "New World Symphony" do not realize the full emotional touch. The transposition of the "Love Scene" from Richard Strauss' "Feuersnot" hardly proved effective.

There was much of the humorous in the make-up of the programs, perhaps the choicest and certainly the most effective bit of humor being a rendering of the Wedding March from "Lohengrin" and the Chopin Funeral March by a septet of saxophone artists, which proved to be quite convulsing and which was presented at both concerts.

Mr. Sousa's organization is undeniably composed of artists, and the cornet solos of John Dolan, the saxophone solos of Harold B. Stephens and the xylophone selections by Messrs. Carey and Goulden took on a high quality of excellence.

Miss Marjorie Moody, the soloist of both concerts, proved to be a soprano with a very pleasing and well-modulated voice, who also possesses considerable coloratura talent. She sang the "Shadow Dance" from Meyerbeer's "Dinorah" in the afternoon, and the "Titanic" aria from Thomas' "Mignon" at night, giving besides various popular

Sousa Is Greeted With Tributes and Gifts at Concert

Noted Bandmaster Opens Mecca Temple Auditorium in His Only Appearance in Manhattan This Season

Lieutenant Commander John Philip Sousa, circling the country in his third-of-a-century tour, led his band last night in its only Manhattan concert of the season, and at the same time formally launched the new auditorium of Mecca Temple on West Fifty-fifth Street on its career as a concert hall.

The noted bandmaster, now almost seventy-one, spent most of the evening in an almost continuous performance, but had to desist for fifteen minutes or so and stand as the target for gifts and warmly phrased tributes from several sources. Mr. J. Fletcher Shera, president of the Musicians' Club of New York, acted as master of ceremonies. He presented a greeting from Lu Lu Temple, of Philadelphia, and a laurel wreath from the Musicians' Club, and then introduced Vincent Lopez.

"Modern musicians and composers" were the givers of the baton presented by Mr. Lopez. Mr. R. H. Burnside presented a silver vase filled with roses, from the Lambs to a fellow-Lamb, and E. C. Mills, chairman of the American Society of Composers, Authors and Publishers, recalling that soldiers in two war marches up to the cannon's mouth to Sousa's music, gave the composer a gold watch from the society. Sousa immediately embarked on the second part of the program with his new "Jazz America," bringing in several popular tunes.

A Gaelic fantasy by O'Donnell, an effective suite, "Cuba Under Three Flags," and a march, "The Black Horse Troop," by Sousa, were other new numbers, while the love scene from Richard Strauss' "Feuersnot" also was offered on a program swelled by numerous Sousa marches as encores. Marjorie Moody, soprano, fared well in a number from "Mignon" and an encore; William Tong, cornet, and George Carey, xylophone, were instrumental soloists.

Acoustically, the new hall seemed very satisfactory, the speeches were readily audible from the rear seats. The capacity has been estimated as about 4,000. The good-sized audience included Willem Mengelberg, conductor of the Philharmonic Orchestra, and Walter Damrosch, who will begin the New York Symphony's Sunday concerts in this hall on November 1.

OCT 13 1925

SOUSA LEAVES MANY THRILLS

The long road from opera to jazz was traveled bravely by Sousa and his band on Saturday night at the Lyric without jumping over a single stretch. And in this business they showed great versatility.

The rendition of Strauss' "Feuersnot" and Sousa's own many martial marches was extraordinarily impressive.

The love scene from "Feuersnot," that little-known opera, yet bearing the indelible mark of Strauss' capable pen was played admirably.

And say what you will, few can listen to "The Stars and Stripes Forever," "High School Cadets" or Sousa's new march, "The National Game," played by 100 picked pieces of brass band, without a thrill, even if it is not a high-toned thrill.

A. K.

SOUSA HONORED BY HARVARD

Harvard College paid a pleasant compliment to John Philip Sousa, the famous American bandmaster, when just before his concert at Sanders Theatre last week, a luncheon was tendered him at the Somerset Hotel under the auspices of the music department of the university.

Professor Walter R. Spaulding of the Harvard music department presided, while at his right sat Mr. Sousa, and at his left Serge Koussevitsky, director of the Boston Symphony Orchestra.

A group of eminent Boston composers and conductors were also present, including George Chadwick and Wallace Goodrich of the New England Conservatory of Music, Arthur Foote, Henry Gilbert, and William A. Fisher, besides Professor E. Ballantine of Harvard.

SOUSA CONCERT WILL BE UNIQUE

New 'Black Horse Troop' March and Old Fiddlers' Tunes Will Be Features.

Persons of every musical taste and age will be able to find something to engage them in the concert John Philip Sousa and his band will give next Saturday evening in Public hall.

For the militarily inclined, there will be the "Black Horse Troop" march, composed by the famous bandmaster in honor of Troop A of Cleveland. A detail of troopers on horseback will be on the stage during the dedication of this number.

"Sheep and Goats Walking to Pasture," an old fiddlers' tune, will hark the elderly audience back to the "old days" of cornhuskings and barn dances.

For the youngsters there will be in the afternoon several high school bands led by Sousa himself. For the "sheiks" and "shebas" there is the famous Sousa saxophone octette, the which there is none better.

For those of more highly developed musical tastes, there will be Dvořak's "New World."

The programs for afternoon and evening show the great variety of the musical numbers:

- MATINEE.**
- Overture, "Tannhauser".....Wagner
 - Cornet solo, "Centennial".....Bellstedt (Mr. William Tong.)
 - Suite, "El Capitan and His Friends" (a) "El Capitan" (b) "The Charleston" (c) "The Bride-Elect".....Sousa
 - Soprano solo, "Shadow Dance," from "Dinorah".....Meyerbeer (Miss Marjorie Moody.)
 - (Flute obligato by Mr. R. E. Williams.)
 - Largo, "The New World".....Dvorak
 - Village scene, "Sunday Evening in Alsace".....Massenet
 - (a) Saxophone octette, "On the Mississippi".....Kleib (Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin, Munroe.)
 - (b) March, "The Black Horse Troop" (new).....Sousa
 - Xylophone solo, "Morning, Noon and Night".....Carey and Goulden.
 - "Pomp and Circumstance".....Elgar

- EVENING.**
- Gaelic fantasy, "Amarin Na N-Gar-deal" (new).....O'Donnell
 - Cornet solo, "The Carnival".....Arban (Mr. William Tong.)
 - Suite, "Cuba Under Three Flags" (a) Under the Spanish (b) Under the American (c) Under the Cuban (new).....Sousa
 - Soprano solo, "I Am Titania," from "Mignon".....Thomas (Miss Marjorie Moody.)
 - (a) Love scene from "Feuersnot".....Strauss
 - (b) March, "Liberty Bell".....Sousa
 - Interval.
 - "Jazz America" (new).....Sousa
 - (a) Saxophone octette, "I Want to Be Happy," from "No, No, Nanette".....Koumans (Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.)
 - (b) "The Black Horse Troop" (new) Sousa
 - Xylophone solo, "Morning, Noon and Night".....Sup
 - (Mr. George Carey.)
 - Old fiddler's tune, "Sheep and Goats Walking to Pasture".....Gt

OCT 12 1925

SCOUTS BAND WILL ATTEND SOUSA CONCERT

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City and Salvation Army Officials Greet Sousa and Band



LIEUT. COMMANDER JOHN P. SOUSA, Who brings his own band to the Court on Thursday.



OCT 12 1925
Cleveland Press

BELL CONTEST REVEALS MUCH INFORMATION

Free Trip and Cash Prizes to Be Awarded Children

The Press-John Philip Sousa Liberty Bell contest is uncovering a wealth of information about the famous old bell and the march written to glorify it.

And the boy or girl in Cuyahoga county schools — sixth, seventh, eighth and ninth grades—who sends in the best answers to the questions below and writes the best 100-word essay is going to get a free trip to the big sesquicentennial celebration at Philadelphia in 1926, where the bell now hangs in the corridor of the Independence Hall.

Other Prizes

Other prizes include \$10 and two tickets to Sousa's concert at Public Hall, Oct. 17; \$5 and two tickets and a pair of tickets each to the 20 next best.

Cast in England in 1752, the bell had to be recast twice the next year, at which time the motto, from Leviticus 13:10, was placed on the bell.

The 13 original states are represented by the sides of the pedestal. Saturday Cleveland's crack cavalry organization, Troop A celebrated its 48th birthday. Founded in 1877, it still wears the same dress uniform of light blue breeches with a yellow stripe, black blouse with orange braid, black fur bushy with red crown and the troopers ride great black horses.

Troopers on Stage

These troopers will be mounted Oct. 17 on the stage when Sousa plays the march he has dedicated to them.

Unlike the "Liberty Bell March," which was written on Independence Day in Philadelphia, 1892, after his son had marched in a parade there, this newest "Black Horse Troop" march which is to commemorate Troop A will mark his 33d annual tour.

Below are the questions. Answer them and write a 100-word essay on the Liberty Bell and get into this big prize contest.

The Public library's history department has a lot of books that will help you. The contest closes Oct. 15. Get busy.

- The questions:
1. Where was the Liberty Bell first cast?
 2. When was it brought to America?
 3. When was it recast and why?
 4. Quote the inscription prophetically inscribed upon it.
 5. When was this inscription placed on the bell?
 6. Give its Biblical reference.
 7. How was the bell preserved from capture by the British during the revolution?
 8. When and upon what occasion did the bell become cracked?
 9. When was it last sounded?
 10. When was it removed from the tower of Independence Hall?
 11. Where was it placed?
 12. What is its present location?
 13. Upon what kind of pedestal was it mounted?
 14. When was the Liberty Bell first removed from Philadelphia?
 15. Name two great expositions at which it subsequently has been exhibited.
 16. When did Lieutenant Commander John Philip Sousa write the Liberty Bell March?
 17. What gave him the inspiration?
 18. When and where was it first placed?
 19. What occasion did it mark in the life of Sousa?
 20. What is the occasion for its revival this year?

Roseville Ky
Post

OCT 10 1925

Sousa to Be Heard in Concerts at the Brown—

IF A psychologist in America says "Sousa" to a subject, the first word which comes to the mind of the subject is "music" in nine cases in ten.

The great popularity which Lieut. Commander John Philip Sousa enjoys in the field of music in America has not been easily won, and it is not lightly held by the march king. Sousa has been a conductor now for more than forty years and he is now heading his organization for his thirty-second annual tour. He has become the most popular and the best-known of American musicians for the sole reason that he has been heard during his career by upwards of fifty millions of Americans, the greatest audiences of any musician in the world, and also because there is scarcely a city or town of more than 25,000 population in all America which he has not appeared during his career.

Sousa plays matinee and night concerts at the Brown November 2.

If Good, Will Thrill"—Sousa; Program Certain to Stir You

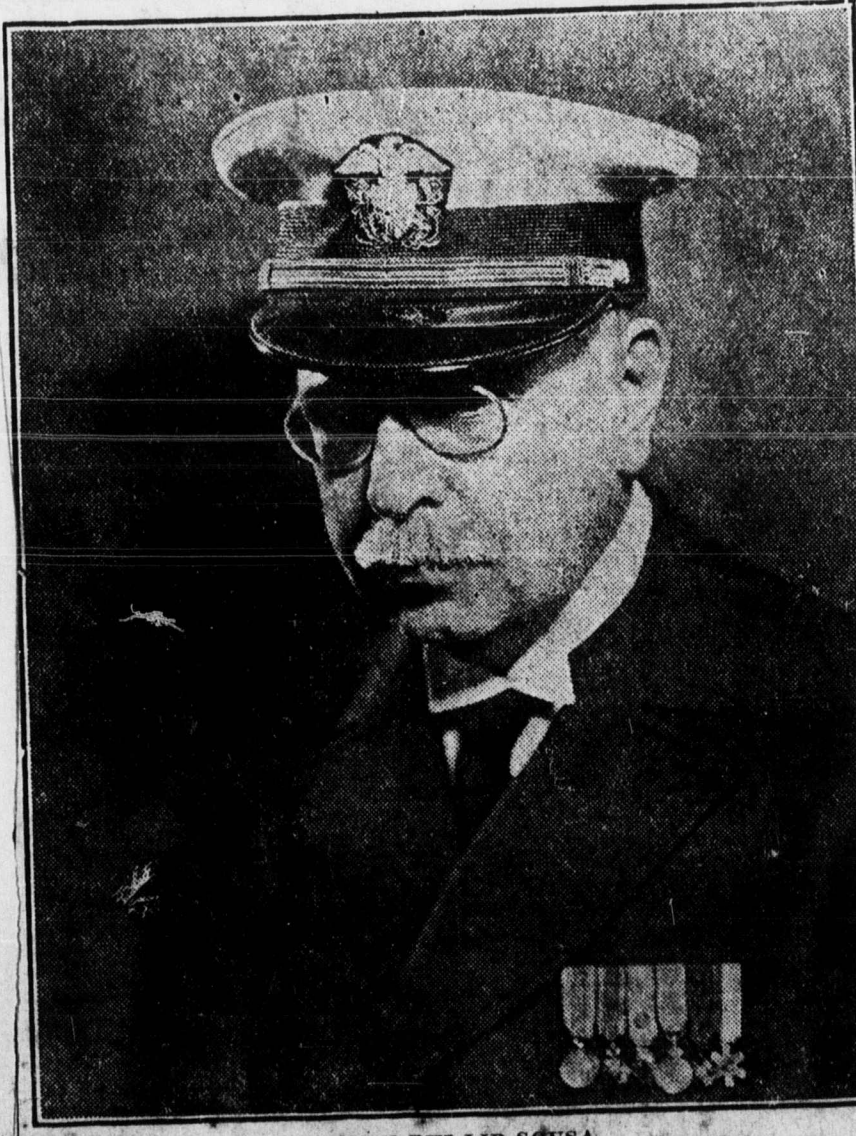
Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his 33d annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills.

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

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

This year there are different thrills and new thrills in the Sousa programs, for the March King has added jazz to his presentations for the first time, and "Music of the Minute" a fantasy of jazz tunes played by one hundred men—the largest organization which ever played jazz music in America—will be a feature of his concerts. You'll hear them at the Cambria Theater next Wednesday. The special matinee performance will not start until 3 p. m. It is believed that this arrangement will make it possible for more persons who will desire to attend.

APPEARS HERE FIVE DAYS BEFORE HIS 71ST BIRTHDAY



JOHN PHILIP SOUSA

When John Philip Sousa and his band appear in Kalamazoo for a matinee concert at the Fuller theatre Oct. 28, this great band master, declared to be the world's best, will be very close to his 71st birthday anniversary, which he will celebrate Nov. 2.

When Sousa celebrated his 70th birthday anniversary he gave two concerts at the Auditorium in Chicago, and attended a birthday dinner in between which is an indication of the

vigor with which this notable conductor invests his activities.

There is increasing interest in Sousa and his band with each succeeding year, and the indications are that he will be greeted by a capacity house at the Fuller, Oct. 28.

There is increasing interest in Sousa and his band with each succeeding year, and the indications are that he will be greeted by a capacity house at the Fuller, Oct. 28.

Sousa Honored With Gifts at Concert

Lieut. Commander John Philip Sousa gave his only New York concert of the season, with his band of 100 men, last Sunday at Mecca Temple, dedicating the large auditorium at 133 West Fifty-fifth street. His program, with special features, served him for a third of a century anniversary jubilee, since he opened his first concert tour in 1892.

The auditorium, set off brilliantly with Arabic decorations, was practically filled with an audience evidently eager to give homage to the distinguished bandmaster. The musical numbers included several Sousa compositions, including the "Liberty Bell" march and one, new, entitled "Jazz America."

Various speeches were made by representatives of different musical and other organizations, all of which bore high tribute to Sousa's career. Mr. Ulrich of the Keith circuit led off with splendid words in Sousa's praise. Vincent Lopez came from Philadelphia to give him a baton from musicians and composers and E. C. Mills presented him with a wrist watch from the American Society of Composers, Authors and Publishers, of which he is vice-president.

Floral tributes were given to Mr. Sousa from the Lambs Club, represented by Mr. Burnside; from Lulu Temple of Philadelphia and from the Musicians Club of New York.

Many widely known actors connected with Sousa during his career were in the audience, and conductors including Damrosch and Engelberg.

OCT 8 - 1925

Sousa's Great Band Brings An All-American Soprano; Is Real Artist

Sousa and his great band come to the Cambria theater next Wednesday for two performances—the special matinee starting at 3 P. M.

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearance with the great Sousa organization now on its 38th annual tour and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, and who has trained many singers for the operatic and concert stages and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known to the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement and her training seems to have been of the best for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

From that day, of course, Miss Moody ceased to be an "unknown soprano" and for the past five seasons she has been a delight to the great Sousa audiences.

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

OCT 10 1925

Sousa's Vocal Soloist Is to Enter Opera After Tour

John Philip Sousa, conductor-composer, who is coming with his band for two concerts at the Murat theater Sunday November 1, is said to "point with pride" to the vocal soloist Miss Marjorie Moody, who will appear with the band, for he was the first to bring her before a wide public. The present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera to become effective after her tour with him.

Miss Moody is an American-born singer who was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and

concert stages. Miss Moody first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization known for its fine choral achievements. During her first season with the band she attracted much interest. She is described as having the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa Band gives many of its concerts and yet to retain sweetness and delicacy of effect free from suggestion of effort. Since her debut with Sousa she has sung with the Boston Symphony Orchestra and has appeared as soloist at the Worcester (Mass.) music festival and the Maine music festival. She is not the first woman musician to be introduced to the American public by the "March King" Maude Powell, violinist, now dead, began her career with Sousa.

OCT 10 1925

It is doubtful if more than a few hundred people ever heard the famed "March King" Sousa's band, but upwards of two millions of Americans each season for the last few years have heard its 20th century equivalent, played by Miss Winifred Bambrick, who is the soloist for Lieut. Com. John Philip Sousa, who is now on his 32nd annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the presence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright uniform against the background of the pre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a sharp soloist in the Sousa organization.

Scranton Pa
Rep
OCT 10 1925

MUCH INTEREST SHOWN IN SOUSA'S CONCERT

That Lieutenant-Commander John Philip Sousa and his band, which will give a concert at the Armory on Monday evening, October 12, and which this season makes its third of a century tour, is America's favorite musical organization, has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera Company had lost \$400,000 on its last season, and had been forced to call upon its guarantors for 80 per cent. of their underwriting brought attention to the fact that Sousa, and Sousa alone, has been able to provide a type of musical entertainment which will be adequately supported by the American people.

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

The advance sale of tickets for the Sousa concert indicates a capacity audience. There are still desirable seats at all prices to be had. The box office sale will continue at Reisman's, 413 Spruce street, until 6 o'clock Monday night, after which tickets can be purchased at the Armory box office.—Adv.

Adrian Mel
SEP 30 1925

No Subsidies For Sousa

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

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

Don't fail to hear Sousa's Band at Memorial Gymnasium Thursday evening.

usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his program. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solo is one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass.

Sousa appears at the Cambria twice next Wednesday and for public convenience the matinee performance will be held until 3 p. m.

OCT 8 - 1925

THERE IS ONLY ONE SOUSA; HIS BAND IS THE WORLD'S GREATEST

Cambria, Wed., Oct. 14
Matinee and Night
MATINEE AT 3 P. M.

Prices—Night, first floor, \$2.00 and \$1.50; balcony \$1.50 and \$1.00; gallery, 75c. Matinee, first floor, \$1.50 and \$1.00; balcony, \$1.50, \$1.00 and 75c; gallery, 50c. Special students' tickets for matinee at 50c to any part of theater. Mail orders now. Box office sale opens Monday.

SOUSA AND HIS FAMOUS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor
LARGEST MUSICAL ORGANIZATION IN THE WORLD
THIRD OF A CENTURY TOUR
SPECIAL NEW PROGRAMS

Two New Marches:
"The National Game"
And
"The Black Horse Troop"
"Cuba Under Three Flags"
New Humoresque
"Follow the Swallow"

American Jazz played by 100 musicians which will be the greatest production of the latest craze in music.

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

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

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

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

Much of the discipline of his military service still clings to Sousa. One of his unbreakable rules is that every concert must begin promptly at the advertised hour. It is fairer to cause the late-comer to miss the first num-

My Pat Oct 8/25

Sousa Anniversary Concert

There will be much doing when John Philip Sousa gives his only New York concert Sunday night in the Mecca Auditorium. It will celebrate his third of a century with his band, so Tom Meighan, president of the Lambs, will hand him a souvenir from the club; Vincent Lopez will give him a baton on behalf of the "jazz"—which it isn't—coterie and Gene Buck will hand him a watch given by the Society of American Composers, and all those organizations will be represented in the audience, and so will the Army and Navy Club.

Stars and members of the companies which sang in the Sousa operas and operettas, as of "El Capitan" and his other successes, will appear in the brief ceremonies. De Wolfe Hopper, Christie MacDonald, Joe Cawthorne, Edna Wallace Hopper and others will honor the chief by greeting him on the stage. Perhaps the most significant phase of the concert will be the presence in the audience of scores of veterans of Sousa bands of the past, some of them leaders of their own bands in various parts of the country, all good musicians and proud of having played and prospered under the baton of the March King. The band—100 men—will play Sousa's two latest marches, and for the first time in his career he will play "jazz"; but it will be jazz of his own arrangement and adaptation and the jazziest kind of concerted syncopation.

ber on the program than to ask the person who arrives promptly to wait until the late comer has been seated he says. The special matinee which Sousa plays when at the Cambria Theater next Wednesday will be at 3 o'clock.

Washington Star
OCT 8 - 1925

SOUSA'S BAND GETS HEARTY RECEPTION

Favorite Marches and New Numbers on Program Win Equal Praise.

John Philip Sousa, one of the finest musicians that America has produced and a native of Washington, brought his famous band, that typically American musical organization, to the Washington Auditorium yesterday for two performances and was given the gala welcome that Washington as a city offers only to him, to inaugurate parades, and to the "biggest and best circus in the world." In the afternoon the audience was comparatively small, because of the magic call of the scoreboards further downtown, but in the evening the audience filled the huge auditorium to the last row in the balcony, and greeted the program with rolling volumes of applause.

The members of Mr. Sousa's organization are all artists, and their perfect co-operation and ease of execution make the motions of the great bandleader seem almost superfluous to the merely casual observer. In reality, however, though conducting with supreme ease and no dynamic gestures at all, Mr. Sousa holds the turning of every musical phrase at his very finger tips. When in those old favorites, "The Stars and Stripes Forever," "The Liberty Bell" and "The U. S. Field Artillery," he gave the gesture of whipping the tone into that swinging rhythm that is individual to Sousa, the band responded like a fine machine to the increased resonance demanded.

New Works Please.

Of the new works, Mr. Sousa's "National Game March" was not only extremely apropos, but a great success. His suite, "Cuba Under Three Flags," with Spanish, American and Cuban rhythmic seasoning, was typically Sousa at his patriotic best. His "Jazz America" was a conglomeration of popular themes of various nationalities, including the English "Limehouse Blues," the Teutonic melody of Schubert's "Unfinished Symphony" (in the waltz tempo arranged by Romberg), the American "Oh, Suzanna," a French song and the Russian "O Katarina." In the afternoon "The Black Horse Troop March" was another march to be added to a long and satisfactory repertoire of the March King's works.

There was music to suit every taste in these programs. The musician interested in the ultra-modern could find much joy in Sowerby's "Comes Autumn Time," filled with queer, syncopated nuances, emphasized by the harp and reeds, and Wilson's "Mardi Gras at New Orleans," in the afternoon. At night there were a new Gaelic fantasy by O'Donnell and Guion's "Sheep and Goats Walking to Pasture," an old fiddler's tune given futuristic dressing.

For the classical musician in the audience there was real beauty in the rendition of Dvorak's "Largo from the New World Symphony" in the afternoon, and in the music of the love scene from Richard Strauss' "Feuersnot," little heard in Washington, in the evening.

Solos Artistic.

Those who appreciate skillful maneuvering of the brass instruments found much to enjoy in the rounded notes of the cornet solos played by John Dolan and the saxophone solos by Harold B. Stevens. George Cary likewise proved an artistic manipulator of the xylophone, his softer tones being of exquisite resonance and clarity.

The only vocalist, Marjorie Moody, American, is a delightful coloratura soprano. She has much personality and quite charmed her audiences with the singing of the simple English ballads, such as "Danny Boy" and "Coming Through the Rye." She proved fully equal to the exacting cadenzas of the "Shadow Song," from Delibes' "Dinorah." In the afternoon, and of "I Am Titania," Thomas' opera "Mignon," in the evening. Particularly fine, however, is her

English enunciation. She should go far as an interpreter of native songs. A feature that won tumultuous applause was the saxophone octet that provided a comic element in many of the numbers. Washington had additional share in the program by the performance of Sousa's "Nobles of the Mystic Shrine March," with the Almas Temple Band of 30, under William C. White, assisting, and later giving their popular "Oh, Call Me Henry" march. On the whole, a good time was had by all and Sousa was given heavy laurels in his home town.

OCT 11 1925

MUSIC NOTES

SOUSA VISITS THE ACADEMY.
The March King and his band paid a short visit to Brooklyn last night and presented an interesting program to an enthusiastic audience that gathered to meet him at the Academy of Music. Commander Sousa's program naturally was made up, to a large extent, of Sousa marches and arrangements by the conductor. After a few minutes of uncertainty between the leader and his men at the outset of the program, unity of action between the baton and the instruments was brought about and the band swept on with its concert.

To lovers of military band music, Sousa is the alpha and omega of directors. Just why it should be necessary for him, with skilled musicians at his disposal, to cater to a certain element of jazz and syncopation addicts cannot be learned, yet this is what last night's program contained in copious abundance.

Only one opus of importance was included on the program, Strauss' love scene from "Feuersnot," and this was ably done. Mr. Sousa himself offered a suite, "Cuba Under Three Flags," with Spanish, American and Cuban rhythms predominating, yet the jazz idea prevailed here too.

A saxophone septet of popular airs was presented by members of the band with vaudeville effects that appeared to carry well even in the conservative Academy. William Tong gave an interesting rendition of Arban's well-known cornet number, "The Carnival," and was compelled to give an encore. Miss Marjorie Moody sang the "Titania" aria from "Mignon" in a clear, pure soprano, and the familiar "Danny Boy" followed in response to the audience's insistence upon another. George Carey showed how the xylophone should be used, but we prefer another player of this instrument not so many blocks away from the Academy.

A Gaelic fantasy, "Amrain Na N-Gaedeal," by O'Donnell, was given its premiere by Mr. Sousa, who concluded his program with an old fiddler's tune, "Sheep and Goats Walking to Pasture," by Guion. The leader was copious with his encores of Sousa marches and arrangements, including the famous "Stars and Stripes Forever," played only as Sousa and his men can play it. H. A. S.

Wayne
SOUSA'S BAND TO PLAY
Will Appear At South Side High School October 30.

John Philip Sousa and his band of 100 musicians will play Friday afternoon and evening, October 30, at the South Side high school auditorium. The famous musical organization is being brought here by the school and proceeds will be devoted to the music fund of the school.

A special matinee will be held for school children and in the evening a concert will be held for the general



John Philip Sousa.

public. Popular prices will prevail at both concerts. All seats will be reserved at the Packard Music House. Since he began his independent career at Plainfield, N. J., September 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization.

He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which having been composed on Independence day, 1892, is older even than Sousa's itself. Other Sousa features include the annual humoresque, based this season on "Follow the Swallow," a new fantasy, "Jazz America," and a new suite "Cuba Under Three Flags," in which the island's musical transition from Spanish music to rag time to jazz is traced.

Sunday, besides being the day when John Philip Sousa will celebrate the third-of-a-century anniversary of his band with his only New York concert of the season at the Temple, 133 West 55th street, is also being observed as "National Candy Day." To mark this celebration Sousa has announced that he will add to his program a piece called "The Candy Gild," which, he declares, contains some of the sweetest music his band can produce.

OCT 9 - 1925

OCT 5 1925

Sousa Starts Music Season In Providence

Sousa's band played at the Albee Theatre last night and scored its usual triumph.

There is something about the appearance of Sousa in Providence that calls for the rallying to the colors of all Rhode Island's music lovers. Last night it was so, the concert inaugurating the season's musical program, and it was an enthusiastic audience that greeted the great bandmaster.

Sousa himself has the commanding style of old. His new compositions—especially "Cuba Under Three Flags," "Jazz America," and "The National Game," brought unstinted applause.

Another interesting number was "A Gaelic Fantasy," by O'Donnell and the rendition of D. W. Reeves' "Second Connecticut."

Among the soloists supplementing the program of band music were Miss Marjorie Moody, soprano; John Dolan, cornetist and George Carey, xylophonist. All were well received in their efforts.

SOUSA AND JAZZ

Sousa this year essays a foray into the jungles of jazz and he and his men do a splendid bit of work with it although, naturally enough, it is in the classical numbers and Sousa's own compositions that the ten-strike is scored.

The program follows:

Gaelic Fantasy, "Amrain Na N-Gaedeal" O'Donnell
Cornet solo, "The Carnival" Arban
Mr. John Dolan
Suite, "Cuba Under Three Flags" Sousa
Under the Spanish.
Under the American.
Under the Cuban.
Soprano solo, "I Am Titania," from "Mignon" Thomas
Miss Marjorie Moody
Love Scene from "Feuersoth" R. Strauss
March, "The Liberty Bell" Sousa
Saxophone Octet, "I Want to be Happy" Youmans
Messrs. Stephens, Heney, Goodrich, Weigel, Johnson, Conklin and Munroe
"The National Game" Sousa
Xylophone solo, "Morning, Noon and Night" Suppe
Mr. George Carey
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion
The second part of the program, given to "jazz" numbers, included an appearance by a saxophone octette. Last evening the octette became a septette owing to the absence of one member but this mattered little, the ensemble being all that could be desired in the popular tunes played. It was a whole family of "saxes" from baby to granddad. The performer upon the latter named instrument surprised the audience by singing a jazz melody accompanied by the six remaining saxophonists, his vocal effort making a big hit.

Always plentifully supplied with soloists Mr. Sousa presented Miss Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophonist. Miss Moody sang her aria from "Mignon" in good style and added two encores, "Danny Boy" and "Comin' Thru the Rye." A brilliant exhibition of technique was given in Mr. Dolan's solo for cornet and Mr. Carey showed speed and accuracy in his manipulation of the xylophone.

INQUIRER

OCT 4 1925

SOUSA BAND DATED.

John Philip Sousa and his band will make their last appearance in Cincinnati for a number of years Saturday, October 31, matinee and night, when they appear in Music Hall. After this season's concerts the band will leave for a tour of the world.

This year marks the third-of-a-century tour of Sousa and His Band. The greatest program ever offered by this organization is promised—being a complete change in style and structure in program arrangement. "Everything new" will be the Sousa slogan and many novelties will be introduced into the program, including Sousa's Saxophone Octette, Sousa's Syncopators (100 piece jazz band), Sousa's Piccolo Sextet and new marches, suites, popular numbers and humorous.

This will be the first time in several years that the band has appeared in Cincinnati on a week day. A special program will be arranged at the matinee for students. One of the features of the matinee will be a number especially prepared for children in which every instrument of the band will be explained by a lecturer. At the conclusion of the explanation of each instrument, the players of that instrument will demonstrate its tones.

Dance music will be one of the features of the Third-of-a-century tour during the band's "hour of jazz." "Jazz America," a satire on the present day jazz craze, is Sousa's newest popular creation and promises to put much new life in all programs.

The band carries 12 soloists this season including the newest Sousa star who has just joined the band and is acclaimed by Sousa "the world's greatest and fastest drummer."

John Philip Sousa

Presents Elaborate Trap Gun to Friend

John Philip Sousa, the great band leader, who recently appeared in Elmira, a few months ago placed an order with the Ithaca Gun Company for a special

SOUSA'S BAND

Lovers of band music last evening turned out in force at the E. F. Albee Theatre to greet Sousa and his players, now on their third of a century tour. This season, as for several years past, the visit of the popular bandmaster and his men sounded the opening note of Providence musical activities and last evening's performance showed the famous organization is still at the height of its power to please.

Lieutenant Commander Sousa, graceful in manner of conducting as in the days of earlier successes a third of a century ago, also retains the enthusiasm of his youth. This has been shown year after year in the many excellent additions from his pen to the list of effective compositions for band concert use. This year is no exception, yesterday's programme containing several new works of light and pleasing character that won instant appreciation.

Among these the most pretentious is the suite entitled "Cuba Under Three Flags." This, in three parts, presents characteristic melodies from Spanish, American and Cuban sources. "Jazz America" and "The National Game" were his other new pieces played.

A "Gaelic Fantasy," by O'Donnell, also played for the first time here, proved an interesting number. It is based upon old Gaelic tunes which are given a modern dress of rich and novel orchestral color. The fantasy and an excerpt from Richard Strauss's opera "Feuersoth" were the more pretentious of the band numbers.

A concert by Sousa would not be complete without the addition of numerous encores and these in turn should be the bandmaster's own marches. These expected extras were provided. With them was included the "Second Connecticut Regiment" march by D. W. Reeves.

The printed programme ran as follows: Gaelic Fantasy, "Amrain Na N-Gaedeal" O'Donnell
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OCT 7 1925

Now Famous March Not a Hit at First

Strange as it may seem, "Stars and Stripes Forever," most famous of the marches composed by John Philip Sousa, who will bring his band of 85 to the Coliseum Oct. 19, did not meet with instantaneous success. That is the word of Sousa himself.

It was written in 1898, five or six years after he had formed the famous organization with which he is making his third-of-a-century tour. "Stars and Stripes Forever" was published in arrangements for band, orchestra and piano, but much to Sousa's amazement, the composition did not sell. Sousa went to the publishers. On the margin of a set of the band arrangement returned by a music dealer, however, was the answer. It consisted of three words in the handwriting of a country bandmaster: "Too Many Notes."

In the cornet and trombone parts "Stars and Stripes Forever" is particularly difficult for amateur performers. Since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his contemporaries.

make trap gun, which Mr. Sousa is to present to a friend.

The gun recently was finished at a cost of \$700. A feature of the gun is the elaborate ornamental work and designing, which includes the Mystic Shriners' emblem inlaid. The gun is embellished in gold and silver ornaments. The engraving required a month's work.

SOUSA'S BAND DRAWS BIG CROWD TO ALBEE

Famous Organization Still at Height of Power to Please.

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Sousa and His Band to Celebrate Sunday

MEMORABLE events are planned for the third-of-a-century anniversary concert of Lieutenant Commander John Philip Sousa and his band Sunday evening at Mecca Temple, when he will dedicate that new building and auditorium with a programme rich in artistic and sentimental features. It will be the only Sousa band concert in New York this season, and signally commemorates his first appearance thirty-three years ago at the head of his own band.

To make the occasion more eventful, there will be a few ceremonies arranged by his metropolitan friends and admirers. Vincent Lopez will present the march king with a baton. Tom Meighan, shepherd of the Lambs, will deliver to the veteran bandmaster an enduring souvenir of the occasion. Gene Buck, in behalf of the Society of American Composers, will also express the admiration and loyalty of the music writers.

SOUSA'S BAND ENTERTAINING

Program Exceptionally Diversified and Pleasing

Lieutenant Commander John Philip Sousa, certainly as graceful and possibly more enthusiastic than in the days of his early success a third of a century ago, conducted his famous band last night at the E. F. Albee Theatre. Old Gaelic tunes, ponderous military numbers, a fantasy from Strauss's opera, "Feuersoth" and finally the lighter "jazz" numbers, were rendered one after another as only Sousa's Band could render them.

The suite entitled "Under Three Flags," was possibly the most pretentious. This included popular airs from Spanish, American and finally Cuban sources. "A Gaelic Fantasy," played here for the first time, was unusually interesting, including a collection of old Gaelic airs harmoniously blended.

Miss Marjorie Moody, soprano soloist, rendered "I Am Titania," by Thomas, so pleasingly in the French, that she had to return, and sang "Danny Boy" and "Comin' Thru the Rye."

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Cornet solo, "The Carnival" Arban
Mr. John Dolan

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Saxophone Octet, "I Want to be Happy," from "No, No, Nanette" Youmans

Messrs. Stephens, Heney, Goodrich, Weigel, Johnson, Conklin and Munroe
"The National Game" Sousa
Xylophone solo, "Morning, Noon and Night" Suppe
Mr. George Carey

Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Guion
In the second part of the program the

band showed that the "jazz" numbers, including popular airs from present day jazz, could be rendered just as finely and pleasingly as the more pretentious numbers. A saxophone septet responded again and again to encores. This septet which was originally an octet, includes every imaginable size of saxophone from the little one to the ponderous granddad of the saxophone family.

The performer upon the latter instrument surprised everyone by his versatility, both upon the saxophone and by the way in which he sang "Down By the Old Swamin' Hole."

A brilliant exhibition of technique was given by John Dolan, cornetist. The manner in which he performed upon the instrument was little short of amazing.

George Carey, xylophonist, showed speed and accuracy in his manipulation of the instrument.

The entire program was just sufficiently diversified to make it exceptionally pleasing and entertaining, and at its completion it was the unanimous opinion of all that there is really only one Sousa's Band.

SOUSA BAND ONE OF FEW SELF-SUPPORTING.

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

Sousa's organization never has been subsidized. The sole source of revenue has been the sale of tickets, yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2 he has been able to meet operating expenses now approaching \$1,000,000 a season, approximately those of the average opera company having an admission scale of approximately

twice that asked for the Sousa entertainments.

Sousa plays a matinee and night concert at the Brown Monday, November 2.

SOUSA TO WRITE TONE POEM ON THEM SONGS OF THE CITY

An excursion into the realms of impressionistic music termed the present "Songs of the Cities" being planned by Lieut. Com. John Philip Sousa, the great bandmaster who is in Maine on his thirty-third annual tour of America and will appear in Lewiston tonight. Sousa's tour this season takes him into the principal cities of America and from the street noises of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, Pittsburgh, San Francisco and Omaha will come, if all goes well, a tone poem, which for the first time, perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life.

Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains, the clatter of its elevated lines and clank of its surface cars. Chicago roars with might and main and to Sousa's ear there is more vocal quality in its street noises than in those of any other city. Detroit hums with the noises of industry, and even Philadelphia, where life is more serene than in any other large city in America, there is a distinctive range of street sounds.

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

SOUSA TO LEAD BOYS BAND CONCERT HERE

March King Will Direct Music On Junior Firemen Program Tomorrow.

130 PIECES ARE ENTERED

Movie Treat, Demonstration And Parade Will Conclude Week's Activities.

(Continued from Page 28.)

deputy chiefs, ten battalion chiefs, eighty-nine captains and eighty-nine lieutenants are to be selected. These will be picked from the writers of the best suggestions on the subject of fire prevention.

Regular Firemen To Aid.

All officers of the Junior Fire Department will be given fire helmets and those of higher rank will get also metal badges.

The Junior firemen are then scheduled to parade to the City Hall Plaza. Members of the Fire Board, Fire Chief August Emrich and other officials of the Fire Department, and 700 firemen are to be in the line of march. Several pieces of fire apparatus are to be in the parade also.

Mr. Sousa is to direct the 130 youthful musicians during a fire-prevention demonstration to be given by members of the Fire Department in City Hall Plaza. Regular firemen are to jump into nets and perform other feats for the Junior firemen.

OCT 18 1925

The Lambs club, of which Lieutenant Commander John Philip Sousa is a member, has taken a large block of seats for Sousa's third of a century anniversary concert at Mecca Temple next Sunday night. The Lambs, headed by their shepherd, Thomas Meighan, will attend in a body, and also present the bandmaster with an appropriate souvenir in recognition of this thirty-three years of accomplishment. In addition Vincent Lopez, representing modern composers, will give and the American Authors and Publishers sent him with a

HERALD
OCT 8 1925
**SOUSA SCORES
TWO TRIUMPHS,
OPENS SEASON**

**New 'Black Horse Troop' Wins
Ovation on Bandmaster's
Return to His Native City**

By KATE SCOTT BROOKS
The concert season of 1925-6 had an auspicious opening yesterday in the Washington Auditorium with two concerts by the unsurpassed Sousa Band, Lieutenant Commander John Philip Sousa, conductor. The first concert was given at 3:30 and the other at 8:30 with entirely different programs, equally interesting and worthwhile.

These concerts not only served as the season's opening, but they introduced to Washington a new coloratura soprano in Marjorie Moody who gave a beautiful rendition of the difficult Shadow Song from Dinorah, of Meyerbeer. She was brilliantly assisted by R. E. Williams who played a lovely flute obligato with great skill and artistic finish.

VOICE IS LOVELY
Miss Moody has in addition to the gift of good coloratura, a voice of lovely quality, even scale, great range and with the registers so perfectly blended that they are well concealed. Her phrasing and enunciation are good and she sings without effort or affectation. For encore she sang with charming tone and style, "Coming Thro' the Rye." The band plays a skilled orchestral accompaniment.

Sousa received almost an ovation from this, his home city, as he always does. He was long at the head of the Marine Band and brought it to such a state of excellence that it gained an international reputation. His military training is predominant in the atmosphere of his own band. It plays with military precision, and he wastes no time between numbers and encores so that his programs, while long, never tire. He presented yesterday a wide variety of numbers, with his own popular marches generously interspersed. Also he presented one entirely new one, the "Black Horse Troop," which the audience stamped a success. It has the Sousa touch strongly, rhythm, infectious swing and tone, and smashing climaxes. His "Liberty Bell" was another great success and brought forth many encores.

SAXOPHONE SCORES
A pronounced feature of the programs was the saxophone octet, septet and sextet which alone were worth the price of the concert. This feature includes a saxophone solo by Harold B. Stephens, whose playing proclaims much in favor of this much abused instrument.

In the evening Miss Moody repeated her success of the afternoon, in the Polonaise from Mignon, "I Am Titania," which drew forth two encores, "Danny Boy," by Weatherby, and again "Coming Thro' the Rye." Three other new compositions of the "March King," given last night, were the suite, "Cuba Under Three Flags," Spanish, American and Cuban; "Jazz America," and "The National Game," all of which received the approval of the audience, which more than filled the great auditorium last evening, with a smaller one in the afternoon.

At the conclusion of the program, Sousa's Band was accompanied by the Almas Temple Band of thirty pieces, William C. White directing, in offering one of Sousa's own compositions, "The Nobles of the Mystic Shrine." As an encore Almas musicians played their old favorite, "Call Me Henry!"

OCT 7 1925
**SOUSA WILL PRESENT
NEW COMPOSITIONS**

Something altogether new in band music on each appearance has been the policy of John Philip Sousa and this will be the order of things when the March King comes to the City Auditorium Friday afternoon and evening of this week. Sousa's Band has been touring the country for 30 years. No less than four new compositions by himself and one by Leo Sowerby, a young American whose music is attracting a great deal of attention, will be offered.

The Sowerby work is an overture and will be played to open the afternoon concert. Sousa's new works are "The Black Horse Troop," a march on the matinee program; "The National Game," another march, dedicated to the great game of baseball on the evening program; "Jazz America," on the evening program, and suite, "Cuba Under Three Flags," also on the evening program.

The evening program also opens with a new work, "Gaelic Fantasy" by O'Donnell and the afternoon program shows a new score by one Mr. Wilson, "Mardi Gras at New Orleans." Altogether this shows seven new compositions for the two concerts.

- The programs:
- Afternoon.**
1. Overture, "Comes Autumn Time" (new) Sowerby
 2. Cornet Solo, "Bell Song" from "Lakme" Delibes
 3. Suite, "El Capitan and His Friends" Sousa
 - (a) "El Capitan"
 - (b) "The Charlatan"
 - (c) "The Bride-Elect"
 4. Soprano Solo, "Shadow Dance" from "Dinorah" Meyerbeer
 5. (a) Large, "The New World" Dvorak
 - (b) March, "Liberty Bell" Sousa
- Interval.**
6. "Mardi Gras at New Orleans" (new) Wilson
 7. (a) Saxophone Solo, "Valse Caprice" Clark
 - Mr. Harold B. Stephens, Saxophone
 - (b) March, "The Black Horse Troop" (new) Sousa
 3. Xylophone Duet, "March Wind" Carey
 - Messrs. Carey and Goulden, Xylophones.
 9. "Pomp and Circumstance" Elgar
- Evening.**
1. Gaelic Fantasy, "Amrain Na N-Gaedeal" (new) O'Donnell
 2. Cornet Solo, "The Carnival" Arban
 - Mr. John Dolan, Cornet.
 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, Soprano.
 5. (a) Love Scene From "Feuers-noth" R. Strauss
 - (b) "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, Weigel, Weir, Johnson, Conklin and Munroe
 - (b) "The National Game" (new) Sousa
 8. Xylophone Solo, "Morning, Noon and Night" Suppe
 - Mr. George Carey, Xylophone.
 9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Gulot
 - Encores are selected from the following compositions and arrangements of John Philip Sousa.

New Humoresque ("Follow the Swallow", "Look for the Silver Linings,") Bride Elect, Charlatan, Diplomats, Directorate, El Capitan, Fair-est of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Imperial Edward, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-Eds of Michigan, Power and Glory (new), Ancient and Hon-orable Artillery (new), Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine, The Dauntless Battalion, High School Cadets, Washington Post, Semper Fidels, The Gallant Seventh, U. S. Field Artillery, Sabre and Spurs, Comrades of the Legion, Boy Scouts, Bullets and onets, The Thunderer, Liberty Lo League of Nations March Stars and Stripes Fore

OCT 1 1925
**GREATEST OF BANDS
ARRIVES TOMORROW**

**Sousa's Organization to Give
Famous Program With
Many Extra Numbers**

Sousa's band will arrive in Manchester early tomorrow evening, making the trip here from Concord, where they are playing in the afternoon. Lieutenant Commander John Philip Sousa, greatest of all bandmasters, will be the guest of honor at dinner at the Stobie farm in Hooksett.

In the evening Manchester music lovers and admirers of stirring marches will be given an opportunity to hear the wonderful organization in concert. The famous program, identical with the one presented at Symphony hall, Boston, will be given here.

New Features.
Several new features will be offered in addition to the sensational marches, and the entertainment is certain to please. The newer marches are good, but the older ones are better, and tomorrow night besides the regular program the band will play "Stars and Stripes Forever," "El Capitan," "Semper Fidels" and "Field Artillery," all Sousa compositions. If you haven't heard a Sousa band, directed by the famous leader, you cannot appreciate the worth of these marches.

Sousa is really more significant as a composer of band music than is generally recognized, in spite of the credit given him for his marches. His suites are enjoyable, and now he has turned his attention to modern music, and his arrangements of popular tunes in jazz are entertaining and funny, the instruments fairly speaking their parts.

Latest Suite.
"Follow the Swallow" is the theme of his latest suite, and it is a wonderful number. Another suite is entitled "Cuba Under Three Flags," and the music is given a Spanish, Cuban and American "tang" in this composition. All these features will be presented at the Practical Arts auditorium. Specialties are to be contributed by 10 soloists. John Dolan, George, Carey, Winifred Bambrick and Marjorie Moody are listed on the program. Their ability is well known here.



Lieut. Commander John Philip Sousa who will bring his world famous band of 100 to the Auditorium, Oct. 9.

OCT 4 1925
**"Too Many Notes"
Hurt Sale of Famous
Sousa March**

Strange as it may seem, "Stars and Stripes Forever," the most famous of the marches of Lieut. Com. John Philip Sousa, who brings his famous band to Orchestra Hall for afternoon and evening concerts Sunday, Oct. 18, was not an instantaneous success, upon no less authority than the royalty statements preserved by Sousa himself.

"Stars and Stripes Forever" was written by Sousa in 1898, five or six years after he had formed the organization with which he now is making his Third-of-a-Century Tour. There was no radio in those days and the talking machine was yet little more than an experimental toy, so a composer's revenue from his compositions depended upon the sale of music alone. "Stars and Stripes Forever" was published in an arrangement for band, orchestra and pianofortes, but much to Sousa's amazement, the composition did not sell.

In an effort to solve the puzzle, since the march had created a profound impression wherever played by his own band, Sousa went to the publishers. On the margin of a set of the band arrangements, returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country bandmaster, "Too many notes."

In the cornet and trombone parts "Stars and Stripes Forever" is particular difficult for amateur performers, and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of above the abilities of his

OCT 4 1925
With Sousa's Band.



WINIFRED BAMBRICK.
Miss Winifred Bambrick, harpist, will be heard here when Sousa's band plays at the Murat matinee and night, Sunday, Nov. 18.

**SOUSA TO MAKE
THE SAXOPHONE
RESPECTABLE**

One of the avowed purposes of the third-of-a-century tour of Lieut. Com. John Philip Sousa is to make the saxophone respectable. That fine instrument got into bad company several years ago when it became the worst offender in the first crude jazz music. Sousa believes that a saxophone, like a man, may be down, but never out, and this season the saxophone "comes back" if Sousa can make it possible. So Harold B. Stephens, saxophone soloist, and a saxophone octette will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years. Hector Berlioz was its staunch advocate. Bizet used it in the incidental music to 'L'Arlesienne' and Massenet in his opera, 'Le Roi de Lahore.' Two or three years ago, the Metropolitan Opera company in New York presented 'Le Roi de Lahore' and it was deemed wise to suppress the saxophone for a clarinet lest the reverential seriousness of the opera be endangered by the presence of the 'clown of jazz.'

"I have used the saxophone throughout my musical career. I have a full choir of eight in my present organization, and in glancing through some programs of my United States Marine band days of more than thirty-five seasons ago recently, I noticed that I used four—as large a number proportionately as I now employ. So we are doing nothing revolutionary. We merely are moving the saxophones down front so the audiences may see what a fine family of instruments they can be—when they keep good company."

**LIGHTS GO OUT AS
SOUSA'S BAND PLAYS**

[Special Dispatch to The Herald]
MANCHESTER, N. H., Oct. 2—The sudden plunging of the Practical Arts high school auditorium into darkness tonight while Miss Marjorie Moody was singing to the accompaniment of Sousa's band failed to interrupt the concert. The soprano continued her solo and for an hour afterward the band played in the dim light furnished by a few gas jets.

Searchlights were obtained from the fire department and flashed on the stage. The more than 1200 persons in the audience showed no signs of excitement when the lights went out.

Sousa Honors Us

A MILITARY march written by Lieutenant Commander John Philip Sousa, entitled "The Black Horse Troop," is to be dedicated with military ceremony to Troop A of Cleveland. The ceremony will take place in Public hall on the evening of Oct. 17, during a Sousa band concert.

Sousa Concert

Superintendent of Schools, Frank Ballou, announced yesterday that the massed bands of the Washington high schools would appear at this afternoon on the stage at the Auditorium under the direction of John Philip Sousa. The noted bandmaster, fifty years ago, wrote a march, "The High School Cadets," which he dedicated to all students of Washington high schools. This is the march that will be played this afternoon under his direction by the high school bands. There are 250 musicians in the combined high school bands.

Sousa Is Pioneer

Lieut. Com. John Philip Sousa's friends have claimed for him that he is the composer of the first all-American opera. That opera was "Desiree," which was produced in 1884 in Philadelphia by John A. McCaull, aside from its own success, "Desiree" is remembered because it marked the stage debut of De Wolf Hopper, who was engaged, strangely enough, because of his pleasing voice, rather than because of his comic ability. Sousa himself does not claim to have written the first American opera. Does anyone know of an earlier one? Sousa and his band will be at the park Oct. 21.

Sousa Loves to Travel

One of the ambitions of Lieut. Com. John Philip Sousa, coming to the Park Theater Oct. 21, matinee and night, is to travel a million miles with his famous band. This present season, which marks his third-of-a-century tour, finds Sousa with a travel record of about 835,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million. Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

Boston Herald
Cleveland Press
Washington Times
Youngstown Ohio
Youngstown Ohio

OCT 7 1925
OCT 7 1925
OCT 5 1925

Providence Journal Oct 4/25

In Concert This Evening Sousa Will Play Several New Compositions and Revive Old Favorite, "Liberty Bell," Played on First Concert Tour.

Completing 33 years at the head of his own organization, Lieutenant Commander John Philip Sousa will lead his band in a concert here at the Albee Theatre this evening. New works announced for this concert include a Sousa suite, "Cuba Under Three Flags," a Sousa arrangement of jazz tunes, "Jazz America," a Gaelic fantasy, "Amrain Na N-Gaedeal," and a march, "The National Game," written at the request of Judge Kenesaw Mountain Landis, high commissioner of baseball, and dedicated to him. The bandmaster will also revive his "Liberty Bell," played on his first tour 33 years ago. Sousa has been one of America's most prolific composers as his many works attest. He has written 104 march compositions, 80 songs, 16 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.

Appearing with Sousa is Miss Winifred Bambrich, harp soloist, who is the only woman soloist with the Sousa organization, maintaining her place on the platform throughout the programme. Other soloists with the band are John Dolan, cornetist, Miss Marjorie Moody, soprano, and George Carey, xylophonist. The band, said to be the largest ever taken on tour, will include over 100 soloists, instrumentalists and vocalists. The programme in detail includes Gaelic fantasy, "Amrain Na N-Gaedeal," O'Donnell; cornet solo, "The Carnival," Arban, John Dolan; suite, "Cuba Under Three Flags," (a) Under the Spanish, (b) Under the American, (c) Under the Cuban, Sousa; soprano solo, "I am Titania" from "Mignon," Thomas, Miss Marjorie Moody; (a) love scene from "Feuerabend," R. Strauss, (b) march, "The Liberty Bell," Sousa; "Jazz America," Sousa; (a) saxophone octet, "I Want to be Happy" from "No, No, Nanette," Youmans, Messers, Stephens, Heney, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe, (b) "The National Game," Sousa; xylophone solo, "Morning, Noon and Night," Suppe, George Carey; old fiddler's tune, "Sheep and Goats Walking to Pasture," Guion.

In a recent article entitled, "Making America More Musical," found in the July number of the Woman's Home Companion, John Philip Sousa, the distinguished composer bandmaster, says: "There are always people to warn us against overindulgence in nearly everything. It has seemed to me fortunate that nothing and nobody are trying to prohibit any sort of indulgence in music. Can you think of anything which brings more real joy, more genuine delight to more people than music?" he is quoted as saying, in an article entitled "Music," found in the "Etude," Dec. 1921, p. 777. These articles will be of interest to those who attend the concert given by Sousa and his band this evening.

In the music collection of the Providence Public Library will be found several of the numbers on Sousa's programme. Among the piano music is the "Liberty Bell" march which Sousa plans to play enriched by a set of chimes. It has also for piano solo the "Old Fiddler's Tune," "Sheep and Goats Walking to the Pasture" by Guion, and selections from Richard Strauss's opera, "Fauersnot." The opera, "Mignon," in which is the brilliant polonaise, "I am Titania," that Miss Marjorie Moody will sing, is in the library's collection of operas. There is also a piano arrangement of this number.

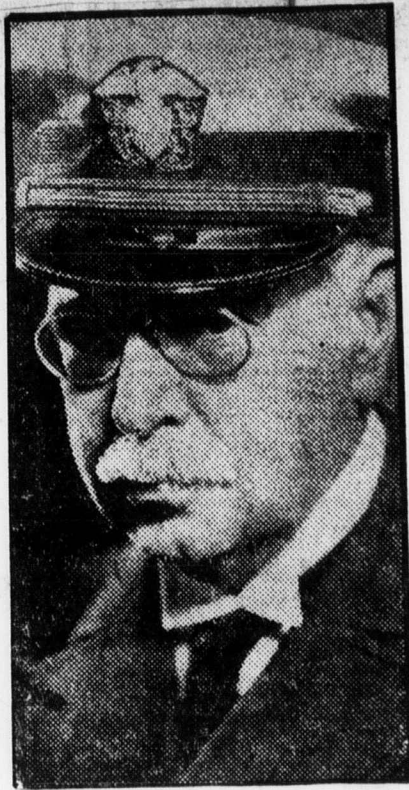
The music collection, answering the demand for this popular composer, contains several marches composed by Sousa. "We are Coming," the marching song of America, written at the time of the World War, is one. Another march, associated in our memory with war, is "The Stars and Stripes Forever," which was first heard about the time of the Spanish War. The library has this march arranged for orchestra, as well as the piano arrangement. It has also orchestral arrangements of "El Capitan," "The High School Cadets," and "Pleasure" marches. Other Sousa marches in the collection are: "Nobles of the Mystic Shrine," which was written for the Shriner's convention in 1923 at Washington, Sousa's birthplace; "Washington Post," "Charlatan," "Belle of Chicago," "Bride Elect," "King Cotton" and a march folio containing among others "Man Behind the Gun," "Manhattan Beach," "White Plume," and "Yorktown's Centennial."

"The National Game," Sousa's new march, has recently been ordered. His fame justly rests upon his marches, but it also rests upon his great skill and diversity as a musician and conductor. He has composed several operas and in the library will be found "The Bride Elect," a comic opera by him. It has also a collection of "National, Patriotic and Typical Airs of All Lands," which was compiled by Sousa some years ago for the Government. That Sousa is reported to be planning to write a tune poem called "Songs of the Cities," basing its rhythm upon the noises of industrial activity, calls to mind Honegger's "Orchestral Movement Pacific 231," (to be found in

One Night Split Stands

John Philip Sousa played here one night this week. In this country up around here they play one town in the afternoon and another in the evening. "You vaudeville folks don't know how

lucky you are," he said. "I play a week stands. Why, a day on Split One-N."



Lieut. Com. John Philip Sousa
Who Will Appear in Concert at the Albee Theatre This Evening

the music collection) given in Providence last season by the Boston Symphony Orchestra, in which the composer sought to express the "Physical Sensation of an Engine."

HIGH SCHOOL BANDS PLAY CADET TUNE

John Philip Sousa, when he makes his thirty-third annual appearance in this city Wednesday, at the head of his own band, in the auditorium, will have the pleasure of leading the massed bands of the Washington High schools.

Superintendent of Schools Frank W. Ballou has received acceptance by Sousa of an invitation to lead the 250 boy musicians of the high schools in a rendition of the celebrated High School Cadet March, written half a century ago by John Philip Sousa and dedicated, at that time, to the local high school students.

A native of Washington, Mr. Sousa has been always keenly interested in the cadets of the Washington high schools. It has been his ambition to lead the massed bands of the high schools, but on his previous visits this has been impossible, since he played in the theaters and there was not room enough on those stages for such large numbers. Down at the auditorium, with a seating capacity of some 6,000, Sousa feels that he can stage a mammoth concert without damage to the acoustic properties, or to the ear-drums of the hearers.

Not only will the bands of the high school pupils be at the auditorium on Wednesday afternoon next, but every pupil of a high school in Washington will be afforded an opportunity to attend the concerts. Through the courtesy of Mr. Sousa an exchange ticket will be given to each student who desires to hear the high school bands, and this, when presented at the box office, will permit the bearer to purchase the best seat in the auditorium for the price of 50 cents.

Sousa's band this year is the largest in the world.

At the night concert, Wednesday, the Almas Temple Shrine band will be guests of honor, appearing on the stage and playing one number with the Sousa band.

Elaborate plans are being made for the entertainment of Mr. Sousa. The Lions club will have him as their guest at luncheon, and after the matinee concert he will be entertained at dinner. Other local organizations are to attend the concerts in the afternoon and night. As a special favor to Washingtonians, Mr. Sousa will play his latest march, one recently written.

SOUSA SURPRISED

John Philip Sousa, one of the finest musicians that America has produced, received the surprise of his life last week during his concert at the Auditorium, by the appearance of Almas Military Band in full regalia on the stage during his evening performance, rendering his "Nobles of the Mystic Shrine March" and the "Call Me Henry March," much to the delight of Noble Sousa and the gathering present. The reception was arranged by Robert Helner, business manager, of the Sousa Band.

SOUSA HERE AT POPULAR PRICES

First Time Veteran Band-man Has Played to Less Than Top.

There will be considerable interest in Toledo musical circles in the announcement of Miss Grace Denton that Lieut. Commander John Philip Sousa and his famous band, which will appear in concert in the Coliseum on the night of Oct. 19, will play at popular prices. This is the first time on record in Toledo that any concession in prices has been made by Sousa.

The famous band master is making the price concessions for the Toledo engagement due to the fact that this is his Third-of-A-Century tour at the head of his own organization.

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past summer by Sousa and his band. At the outset of his Third-of-A-Century Tour, Sousa was engaged for a week's appearance at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, 3300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than ten concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg. Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was

made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, New York, with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than sixty thousand persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps," an average of about 3500 miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than one hundred miles, except over Sunday.

Adel and Alice
OCT 10 1925

With Sousa



Miss Marjorie Moody

When John Philip Sousa appears in concert at the Albee on Sunday afternoon and night, Nov. 1, Miss Marjorie Moody, soprano, will be the soloist.

Youngstown Ohio
OCT 11 1925

Sousa Has Written 104 Marches



Lieut. Com. John Philip Sousa, Field Artillery, probably in that order. Sousa and his band come to the Park Oct. 21. "Liberty Bell" was written July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic while "United States Field Artillery" was written in 1917 for the 309th Field Artillery, and was first played when that organization marched down Fifth Ave., in a Red Cross parade.

Ball Room
OCT 14 1925

"Try to Keep Your Feet Still" Sousa's Challenge in Jazz Music

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

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band, for the stirring Sousa marches,

which have set the time for the fighting men of practically every nation in the world, had in them a swing and a thrill which have set audiences in every part of America and even beyond the seas to tapping the floors of the concert halls in time to the music.

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

Sousa and His Band will be at the Post Theatre Wednesday, October 28.

John Philip Sousa
OCT 14 1925

Sousa and his wonderful band are at the Cambria Theater today and he is at least one director who begins his concerts at the appointed hour, the matinee at 3 p. m. and the evening performance at 8:15. Lieut. Com. John Philip Sousa this season is making his third-of-a-century tour at the head of his organization of 100 bandmen and soloists. For 12 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.

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.

More than 30 years ago, Sousa experimented with a dance composition in a tempo out of the ordinary. He played it in public a time or two and then put it away because it "shocked" the two-steppers and the waltzers of the day. Recently he came across the manuscript and and Sousa audiences are assured that "The Gilding Girl," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz.

Dance Music Caused Short Skirt Vogue Is Assertion of Sousa

That music was the primary cause of the present short skirt epidemic, is the opinion of Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing-developed their leg muscles and once pipestem legs had become the exception, rather than the rule, fashion decreed the short skirt.

Sousa and his band will be at the Park Oct. 21, matinee and night.

"If one doubts that the American leg—masculine as well as feminine—is not more sightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidently, dancing and golfing have had effect upon the beauty of the leg—which probably is the cause of the present epidemic."

Sousa's Band is Coming to Public Hall Saturday

BY JAMES H. ROGERS.
THE big event of the unfolding musical season is, this year as it is every year, the first symphony concert. And in like manner throughout the fall, the winter, and the early spring, our orchestra dominates and pervades the musical situation in Cleveland. Not to the exclusion of other influences, by any means. But always and by far our weightiest asset.

This week, then, the initial pair of symphony concerts will be given; an event, or a double event, the importance of which should be apparent to every friend of music. As heretofore, the program given Thursday evening in Masonic hall will be repeated Saturday afternoon at 2:30 in the same place.

Conductor Sokoloff's program traverses, in the main, with works by Beethoven, Weber and Berlioz—ground familiar to all concertgoers. The Respighi symphonic poem "The Fountains of Rome," while not a novelty, is after all a fairly recent contribution to descriptive music, and it is not too much to say that it is one of the most happily realized as well as one of the most delightful tone pictures in existence. Arturo Toscanini, when he toured the country with his Italian orchestra, made us acquainted with this fascinating work, and Mr. Sokoloff has given it at least once. Some little time ago, though, and it was a well considered choice to place it on the opening program, which in detail will be as follows:

Overture in Der Freischuetz.....Weber
Symphony No. 7, A Major, Op. 92.....Beethoven
Poco sostenuto-Vinace
Allegretto
Presto
Allegretto con brlo
Symphonic Poem, "The Fountains of Rome".....Respighi
The Fountain of the Valle Giulia at Dawn
The Fountain of the Triton at Morning
The Fountain of Trevi at Midday
The Fountain of the Villa Medici at Sunset
Dammation of Faust.....Berlioz
Dance of the Sylphs
Rakoczy March

Tonight's Popular Concert.

There are ten numbers on the program of the great popular concert of the Cleveland orchestra in Public hall tonight, all by composers of different nationalities. This highly diversified list has been selected with care and ingenuity by Mr. Sokoloff. It would be difficult to combine more successfully the various elements calculated to make a wide appeal, racially as well as musically. Our super-spacious auditorium should be packed, and it will be, if music of some of the world's most favored composers, played by our own splendid orchestra, and with the added lure of the lowest admission prices—on record, can do it.

Mr. Sokoloff will conduct, and here is the program, ranging, it

will be seen, from the persuasive melody of MacDowell's "To a Wild Rose" to the thunderous crashes of the Tchaikowsky "1812" overture.

Overture to "William Tell".....Rossini (Italian)
"To a Wild Rose".....MacDowell (American)
Menuet in C.....Faderewski (Polish)
Slavonic Dance, Op. 46, No. 3.....Dvorak (Czech-Slovak)
Waltz, "Tales from the Vienna Woods".....Strauss (Austrian)
March, "Pomp and Circumstance," Op. 39, No. 1.....Elgar (English)
Roumanian Rhapsody No. 1, Op. 11, A Major.....Enescu (Rumanian)
(a) "Trauerzeit".....Schumann (German)
(b) Hungarian Dance No. 5, C Minor.....Brahms (Hungarian)
Overture, "The Year 1812".....Tchaikowsky (Russian)

Sousa's Band Saturday.

Lieutenant Commander John Philip Sousa, who comes with his band to Public hall Saturday for afternoon and evening concerts, will have a new march to offer his patrons, and other noteworthy features as well to regale them. For example, a brand new set of chimes, bought in Sheffield, England, for \$15,000 in actual money. These chimes are for a revival of the "Liberty Bell" march, a well known and popular number which stands in no need, it would seem, of reviving, for it has certainly not been forgotten. The new march to which I have referred bears the title "The Black Horse Troop." It is to be dedicated to Troop A of Cleveland, with due and elaborate ceremonial.

Marjorie Moody, soprano, who before now has been applauded by local audiences, will sing airs by Meyerbeer and Ambrose Thomas.

The matinee program will include:

Overture, "Tannhauser".....Wagner
Carnet solo, "Centennial".....Bellstedt
Suite, "El Capitan and His Friends".....Sousa
(a) "El Capitan"
(b) "The Charlatan"
(c) "The Bride-Elect"
Soprano solo, "Shadow Dance" from "Dinorah".....Meyerbeer
(Flute obligato by R. E. Williams)
Largo, "The New World".....Dvorak
Village Scene, "Sunday Evening in Alsace".....Massenet
(a) Saxophone Octet, "On the Mississippi"
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin, Munroe
(b) March, "The Black Horse Troop" (new)
Xylophone duet, "March Wind"
Messrs. Carey and Goulden
"Pomp and Circumstance".....Elgar
Following is the evening program:

Gaelic Fantasy, "Amrain Na N-Gar-deal" (new).....O'Donnell
Carnet solo, "The Carnival".....Arban
William Tell
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
Marjorie Moody
(a) Love Scene from "Pique".....R. Strauss
(b) March, "The Liberty Bell".....Sousa
"Jazz America" (new).....Sousa
(a) Saxophone Octet, "I Want to Be Happy" from "No, No, Nanette".....Toumaus
(Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin, Munroe)
(b) March, "The Black Horse Troop" (new)
Xylophone solo, "Morning, Noon and

Music Stars Who are to be Seen in Cleveland



JOHN PHILIP SOUSA



MARIA JERITZA



MARJORIE MOODY
© UNDERWOOD

OCT 11 1925

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Johnstown Pa
OCT 10 1925 Tribune

MARCH KING COMING WITH HIS FAMOUS BAND OCT. 19



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieutenant Commander John Philip Sousa, by Veterans of Foreign Wars.

Thruout the world, Lieutenant Commander John Philip Sousa, who will be at the Coliseum Monday night, October 19, with his band, is known as "the march king." He has written more than 100 marches, one of which, "Stars and Stripes Forever," has achieved the status of a national march.

In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches, "Semper Fidelis," is the official march of the United States Marine Corps. But in the 33 years at the head of his own organization, Sousa but four times has marched with his band.

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

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

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

A few days after his participation

his band marched in the parade of a Pittsburgh, Pa., regiment returning from Cuba.

Sousa has arched at the head of

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

And Sousa has done other marching. Virtually every Sousa march has been composed as he marched, by himself, mile after mile, around his estate on Long Island, on the docks of ocean liners (as in the case of "Stars and Stripes Forever") or along the streets and in the parks of the cities which he visits each season.

Miss Grace Denton is conducting the next sale for the October 19 concert. Tickets at popular prices, are on sale in the Nicholas building lobby.

You'll see the great Sousa at work at the Cambria Theater next Wednesday, matinee and night. To the average person, the task of standing upon a small platform and waving a light wand over the devoted heads of a hundred musicians is merely a profession, involving only a minor amount of physical exertion. But to Lieut. Com. John Philip Sousa, who has been

waving his stick over his own organization for 33 years, and over various bands and orchestras for at least 40 years, it is a species of exceptionally hard labor. Any person has Mr. Sousa's permission to demonstrate this for himself in the privacy of his own home, simply by standing in one spot and swinging his right arm at the rate of 72 beats to the minute for a period of

two hours and a half to three hours twice a day for a period of 20 to 30 weeks each year for a third of a century. In case he cannot put in this amount of time, Sousa suggests that the experimenter merely multiply "that tired feeling" at the end of the third minute by 40 or 50 and then multiply that result by 300 and again by 30.

Since the outset of his career, one of Sousa's greatest cares has been to keep himself in a physical state that would permit the tremendous amount of exertion which he must make during a concert. Trapshooting, horseback riding, tennis and walking have been his chief means of keeping himself in training, and no athlete ever trained more faithfully and industriously for competition than does Mr. Sousa for a season with his band.

In musical circles Mr. Sousa is known as the "iron man" of conductors, because he is the only one who is able to stand the physical strain of conducting an entire program without assistance. The majority of orchestra conductors leave the stage between numbers. All of them have chairs at their desks into which they drop for a few seconds between movements of a symphony or a suite, and most of them do not pretend to conduct during the performance by a soloist. Even in musical comedy, the orchestra conductor, with frequent spells of dialogue to relieve him, finds it necessary to have an assistant. But Sousa has no assistant, he has no chair and he has no interval between numbers. He never sits down on the stage and he never leaves the stage except during the intermission. From first to last Sousa is in command, and perhaps one of the reasons for the great success of Sousa's Band is that literally every minute of its programs is under direct control.

OCT 10 1925

Notables To Greet Sousa At Third-of-Century Concert

New York, Oct. 5.—Lieut. Commander John Philip Sousa and His Band will celebrate the third of a century of Sousa as a bandmaster on Sunday night, October 11, at a concert to be held in Mecca Temple here. It will be their only concert in New York this season. Delegations of various theatrical clubs will be on hand to pay their respects, including the Friars, Lambs, Players and others such as the Army and Navy Club and the Elks. Senator James J. Walker will make the speech of greeting to the March King. Sousa first lifted his baton in direction of his own organization in Plainfield, N. J., on September 26, 1892. Since then such stars as De Wolfe Hopper, Joseph Cawthorne and Donald MacDonald have appeared in his productions Sunday night.

OCT 14 1925

Youngstown
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Dance Music One of Features In Sousa's Concerts This Year



Lt. Com. John Philip Sousa

Sousa and his band will give two concerts at the Park Theater, Wednesday, Oct. 21, afternoon and night, the matinee to begin at three o'clock and an accommodation to school children.

Dance music is one of the features of the Third-of-a-Century tour of Lieut. Com. John Philip Sousa and his band. "Peaches and Cream," a trot, written by Sousa, and "Oo-oo Michigan," a waltz of his own

season, as is the Sousa arrangement of present-day jazz airs, entitled "Jazz America." It is not generally known that Sousa has written in addition to his marches about 20 dance tunes which in their time were as widely danced to as, "Oo-oo How I Miss You Tonight," "My Best Girl," "Tittina," and "A-ha." They were tucked away in the scores of his various operas, such as "El Capitan," "The Bride Elect," "Desire" and "The Queen of Hearts."

Cleveland Plaindealer
OCT 13 1925
Sings With Sousa
in Hall Saturday



MARJORIE MOODY
John Philip Sousa "points with pride" to the fact that his soprano soloist, Marjorie Moody, is American born and trained. Miss Moody will be with the Chicago Symphony orchestra and Civic Opera company next year. She will sing at Sousa's concert at Public hall Saturday.

OCT 13 1925
SOUSA MARCH
AS MEMORIAL
Indiana Man Asks Famous Band
Master to Write One for His
Memorial

Some people achieve immortality through their own efforts; others are remembered after their deaths because of the works of others and in this latter category belongs an Indiana man who recently wrote a letter to Lieut. Com. John Philip Sousa, asking the "March King" to write a march to be known, using a fictitious name, as the John Smith March. Sousa had never met John Smith, so he wrote to him and asked 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 a tombstone I am not so sure that my heirs will decide they need a new automobile much worse than I need a tombstone."

Sousa and his famous organization will be in Wheeling, October 22 for a matinee and evening performance at the Court.



Lieutenant Commander John Philip Sousa and His Band of 100 Artists at the Armory Tonight.

Cleveland Plaindealer
OCT 13 1925
BETTER HURRY
TO ENTER IN
BELL CONTEST

Time Still Remains for Chance
to Win Philadelphia Trip
and Attend Celebration

There is still time to enter The Press-John Philip Sousa Liberty bell contest and get a free trip to the big sesquicentennial celebration in Philadelphia in 1926, but you'll have to get busy right away.

The boy or girl who sends in the best answers to the questions below and writes the best 100-word essay will get a chance to see the bell in the corridor of Independence Hall, where it now stands. The trip won't cost a cent.

The contest is open to any boy or girl in the sixth, seventh, eighth and ninth grades of Cuyahoga county schools.

In addition to the trip to Philadelphia, there are 22 prizes. They include \$10 and two tickets to Sousa's concert in Public hall, Oct. 17; \$5 and two tickets, and a pair of tickets to the 20 next best contestants.

The first two answers received today were from Florence Roche, grade 7B, McKinley school, and Leroy H. Croft, grade 8A, Leroy doesn't tell what school he attends.

Florence answered all the questions but neglected to send in a 100-word essay. She is still eligible for the prize if she send in the essay before the contest ends.

The feature of the program of the contest Oct. 17 will be the "Liberty Bell March," the famous piece Sousa was inspired to write by the pilgrimage of school children to the famous bell.

Other selections will be the "Black Horse Troop March," dedicated to Troop A, now the First Cleveland cavalry; the "National Game," "Coeds of Michigan," a waltz, and "Jazz America."

In the afternoon seven school bands will play under the baton of Sousa.

Below are the questions. Answer them and don't forget to write the 100-word essay.

The contest closes Oct. 15. No answers nor essays received after that date will be considered. Get busy.

- The questions:
1. Where was the Liberty Bell first cast?
 2. When was it brought to America?
 3. When was it recast and why?
 4. Quote the inscription prophetically inscribed upon it.
 5. When was this inscription placed on the bell?
 6. Give its Biblical reference.
 7. How was the bell preserved from capture by the British during the revolution?
 8. When and upon what occasion did the bell become cracked?
 9. When was it last sounded?
 10. When was it removed from the tower of Independence Hall?
 11. Where was it placed?
 12. What is its present location?
 13. Upon what kind of pedestal was it mounted?
 14. When was the Liberty Bell first removed from Philadelphia?
 15. Name two great expositions at which it subsequently has been exhibited.
 16. When did Lieutenant Commander John Philip Sousa write the Liberty Bell March?
 17. What gave him the inspiration?
 18. When and where was it first placed?
 19. What occasion did it mark in the life of Sousa?
 20. What is the occasion for its revival this year?

OCT 15 1925
TO WELCOME SOUSA
ON ARRIVAL HERE

Will Be Met by City Officials
and Salvation Army
Band.

Welcome to Pittsburgh will be extended to Lieutenant Commander John Philip Sousa when he reaches Pittsburgh tomorrow to present his band in concerts at the Nixon Theater in the afternoon and at night in Syria Mosque. Acting Mayor Thomas M. Benner and Public Safety Director C. A. Rook will head the delegation of prominent Pittsburghers to welcome the great bandmaster. Lieut. Col. Joseph Atkinson, of the Salvation Army, and the Salvation Army Band, headed by a mounted police detail, also will meet Sousa and escort him to the William Penn Hotel.

Sousa has prepared two special programs for his Pittsburgh concerts. Among the features to be presented will be a revival of "The Liberty Bell March." A number of new selections will be heard for the first time by local music lovers, among them being "The Black Horse Troop March" and a Gaelic fantasy, "Amrain Na N-Gaedeal."

Theatrical stars appearing in Pittsburgh this week will do honor to the bandmaster. Among those who will occupy boxes at the concert in the Nixon Theater are Fred and Adela Astaire, William Faversham, Sarah Truax, William Hodge and Frances

OCT 13 1925

By D. E. JONES
Sousa and his Band, the name brings a thrill to the hearts of all musicians and non-musicians. Their concert at the Armory last night brought the usual large audience, that kind of audience that comes to enjoy itself, to tap its feet and nod its head to the rhythms of music.

Sousa entertains very definite notions as to what kind and class of music the average American audience wants, especially when given by a band. He wants his audience to feel that a band concert is a festive occasion, and he wants a spontaneous bravo at the end of a selection. He refuses to believe that the average audience can stand two hours of symphonies, and other ponderous music of that kind without yawning, and says that a band audience goes to the concert in a happy, carefree mood, with a wish for enjoyment, and the hope of enjoying every number once, twice, or thrice.

What they are there for is to hear good, clean, healthy music with lots of "go" to it, lots of swing, plenty of melody, and all the trombones going most of the time. "Give me something with a tune to it, something I can remember after the concert," says the tired business man, and Sousa says he is dead right.

"We all like tunes," he continued, "but we musicians won't admit it, neither do we call them tunes. We say 'flowing melodic line,' or 'pregnant melos,' or 'thematic material of deep significance' or some other high sounding phrases. But we mean tunes. And this is what Sousa provides. For thirty years he has been coming to Scranton, averaging one concert a year at which he has played more catchy tunes than we have heard at all other concerts put together."

This is the Sousa philosophy; it is a sound one. His program is a series of surprises following each other in quick succession, tuneful, animated, a sparkling music, often clothed in a ludicrous garment, but always the wholesome, invigorating music he intends it to be.

His new compositions, "Jazz America" and "The National Game," are typical; the march fully as stirring and stimulating as the older and more famous ones, and "Jazz America" is the wildest, giddiest and dizziest piece of music, in which one may easily imagine the composer carrying the freakish side of his art to its utmost vagaries, and then enjoying a good laugh at all jazz and its cult.

"Cuba Under Three Flags," another new work, is a suite of three movements ingeniously written, descriptive of that island governed by Spanish, American and the Cuban people, and emphasizing the national music of each of these nations. The "Gaelic Fantasy" of O'Donnell's is a work in which are welded together several Irish melodies, harmonizing them in a free, modern style and coloring them so profusely that the only beauty remaining in them is in the performance, did not prove very interesting. Like all folk music the charm of these melodies always lie in the simplicity of their harmonies.

A generous number of encores were given among them the U. S. Artillery March, El Capitan, Manhattan Beach and Stars and Stripes.

William Tong, cornetist, who took the place of the famous John Dolan, played Arban's arrangement of the Carnival of Venice with a wonderful virtuosity and Herbert's "Kiss Me Again" as an encore. George Carey was soloist in Von Suppe's overture "Morning, Noon and Night," and his own composition "Andree."

The vocalist was Marjorie Moody, who gave a scintillating rendition of the Polonaise from Mignon, and Danny Boy.

But amid these glittering stars, and the blare and riot of a hundred other musicians, calmly stood the hero of a third of a century of unequalled leadership, now slightly bent, but with the same flash in his eye, the same firm, short, military step, and the same crisp, snappy, definite beat as of old.

OUR TASTE CHANGES,
SOUSA DISCOVERS

Bandmaster Discusses Programs of 30 Years Ago.

Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his own organization, scheduled for two concerts in Orchestra Hall, Oct. 18, recently came across the program for his first appearance in Chicago with the United States Marine Band in 1891.

The programmed numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers" by Bizet, the "William Tell" overture, Gounod's "Funeral March of a Marionette," a humoresque, "The Contest," the ancestor of the "Follow the Swallow" humoresque of 35 years later, a symphonic poem, "Ben Hur's Chariot Race," also his own composition, and "Staccato Polka" by Mulder, and an aria for soprano, "The Pearl of Brazil" by David.

"A director who sought to present such a program today would find himself playing to empty benches for the entire program were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," said Sousa recently.

"Audiences are as appreciative as ever of good music, but there must be more light and unhackneyed music. Audiences are different set of surroundings. The motion pictures, the automobile, the airplane, jazz and even the talking machine have come since that program was played, and the press notices indicate that it pleased the audience which heard it."

"Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today."

COMPOSERS HERE
FACE POVERTY?

Sousa, Famous Conductor and Composer, Believes They Do in This Country.

Composers of Popular Music Not Even Earning as Much as They Did Formerly.

According to Lieut. Com. John Philip Sousa, lack of financial award commensurate with their efforts is likely to result in a blight of the rising generation of American composers. He will appear at the Court next week on October 22. Sousa is without much doubt the most successful of living American composers, and yet he has earned much more as a conductor than as a composer. In spite of the sale of more than five million talking machine records of "Stars and Stripes Forever," Sousa would have little more than a comfortable living had it not been for his band.

Victor Herbert, who died a year ago, and whose works were enormously successful, left an estate of less than \$100,000—a year's profit for a moderately successful bootlegger. Even composers of popular music are not earning as much as a few years ago.

Popular compositions "play out" in a much shorter time and unlike most musicians, Sousa does not blame the radio. Rather he says it is due to the ceaseless change which the average American demands in his amusement.

Sousa's Band
In Fine Concerts

Enthusiastic Audience Grets Conductor at Night

John Philip Sousa, March King, and his band gave two splendid concerts yesterday in the Memorial Gymnasium, at the University. The matinee attracted some 800 school children, about 300 coming from the schools of the county, while the crowd at night was a large and enthusiastic one.

The first encore of the afternoon concert was "The High School Cadets," which brought the composer only \$35. The suite at the matinee program was entitled "El Capitan and His Friends," each section of which was replete with the Sousa-lit.

Miss Marjorie Moody, soprano, gave the Shadow Dance Song from "Dinorah," by Meyerbeer, and her first encore, "Dixie," brought the school children to their feet.

The new Sousa march, "The Black Horse Troop," was also well received.

The outstanding number of the evening program, perhaps, was the new Sousa suite, "Cuba Under Three Flags," and for encores the conductor responded with "U. S. Field Artillery" and the ever popular "Blue Danube."

John Dolan cornet soloist, gave the Bell Song from "Sakme," by Delibes, at the matinee, and at night "The Carnival." His encore "Kiss Me Again" was greeted with thunderous applause.

Miss Moody was effective in the soprano solo, "I Am Titania," from Thomas' "Mignon," and generously responded with "Carry Me Back to Ole Virginny," "Coming Through the Rye" and "Dixie."

The night audience was highly entertained by "Jazz America," opening the second part of the program, and then came "Follow the Swallow," superbly rendered.

The Saxophone Octette opened with "I Want to Be Happy," from "No, No Nanette" and the clever performers were recalled again and again. Their most popular encores were "on the Mississippi," "Ruben Sax" and "The Ole Swimming Hole."

The next number was another new composition by Sousa, "The National Game," following which Sousa led his band through the stirring measures of "The Stars and Stripes Forever," world-famous march, and "The High School Cadets."

Mr. George Carey proved a real artist in his Xylophone solo "Morning, Noon and Night."

The evening program, which included some 20 odd numbers, concluded with the "Old Fiddler's Tune," "Sheep and Goats Walking to Pasture."

OCT 14 1925
COMMITTEE IS
TO MEET SOUSA

Reception committee which will meet Lieutenant Commander John Philip Sousa Saturday when he arrives in Cleveland with his band to dedicate the new "Black Horse Troop" march to Troop A of the First Cleveland cavalry, was named Wednesday.

Maj. Newell C. Bolton, Capt. Walker H. Nye, Capt. John Garfield and Lieuts. Woods King, Carlton Small, Ralph King and Ellsworth H. Sherwood, present officers of the two troops in the local cavalry unit, will escort the veteran band leader to the Mid-Day club, where Mayor John D. Marshall will welcome him again to the city where he played before the largest audience of his 33 years as a leader.

Capt. Walker H. Nye, will receive from Sousa, amid military pomp, the original of the march dedicated to Troop A, Saturday night at Public hall.

After the Sousa concert at Public hall, a reception will be held at the Union club and Sousa will be presented an equestrian bronze by the troop.

Plaindealer
OCT 14 1925
TROOPS TO GREET SOUSA

Officer Will Receive Copy of March Saturday.

Officers of the 107th cavalry's two Cleveland troops will greet John Philip Sousa Saturday when he arrives with his band to dedicate the new "Black Horse Troop" march to Troop A.

Maj. Newell C. Bolton, Capt. Walker H. Nye, Capt. John Garfield and Lieuts. Woods King, Carlton Small, Ralph King and Ellsworth H. Sherwood will escort the band leader to the Mid-Day Club where Mayor John D. Marshall will welcome him.

At the concert in Public hall Saturday night Capt. Nye will receive from Sousa the original of the march. At a reception at the Union Club Sousa will be given an equestrian bronze.

GAZETTE TIMES
OCT 15 1925
WELCOME SOUSA TOMORROW

Pittsburgh plans a royal reception to Lieut. Commander John Philip Sousa when he arrives tomorrow to present his famous band in a concert at the Nixon Theater in the afternoon and in the evening at Syria Mosque.

The great bandmaster will be met at the Pennsylvania station on his arrival at 12:30 o'clock tomorrow by Acting Mayor Thomas M. Benner and Public Safety Director C. A. Rook. Lieut. Col. Joseph Atkinson of the Salvation Army, and the Salvation Army band, headed by a mounted police detail, will be in line to escort Sousa to the William Penn Hotel.

Sousa has prepared two exceptionally fine programs for his Pittsburgh concerts. Among the features to be presented will be the revival of "The Liberty Bell March."

Pittsburgh
OCT 10 1925
Sousa and His Band Here Today

A public reception for the world champion Pirates will be held on the stage at the Syria Mosque tonight during the concert of Lieutenant Commander John Philip Sousa and his famous band. An invitation has been extended to all members of the Pittsburgh team. Sousa was met on his arrival in Pittsburgh today by Acting Mayor Thomas M. Benner, Safety Director C. A. Rook, Lieutenant Colonel Joseph Atkinson of the Salvation Army, the Salvation Army band and a detail of mounted police, who escorted him to the William Penn hotel. A matinee was given at the Nixon this afternoon. The program to be presented this evening at the Mosque follows:

- Gaelic Fantasy, "Amrain Na Na-Gaedeal" (new) O'Donnell
Cornet Solo, "The Carnival" (new) Arban
Suite, "Cuba Under Three Flags" (new) Sousa
(a) "Under the Spanish" (new) Sousa
(b) "Under the American" (new) Sousa
(c) "Under the Cuban" (new) Sousa
Soprano Solo, "I Am Titiana," from "Mignon" Miss Marjorie Moody
(a) Love Scene from "Fenimore" R. Strauss
(a) March, "Liberty Bell" (new) Sousa
(Interval)
"Jazz America" (new) Sousa
(a) Saxophone Octet, "I Want to Be Happy" from "No, No, Nanette" (new) Youmans
Messrs. Stephens, Honey, Goodrich, Weigel, Weir, Johnson, Conklin and Munroe
(b) "The National Game" (new) Sousa
Xylophone Solo, "Morning, Noon and Night" George Carey
Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Gulon

Wheeling Wk
OCT 10 1925
SOUSA SAID TO BE "IRON MAN"

To the average person, the task of standing upon a small platform and waving a light wand over the devoted heads of a hundred musicians is merely a profession, involving only a minor amount of physical exertion. But to Lieut. Com. John Philip Sousa, who has been waving his stick over his own organization for 33 years, and over various bands and orchestras for at least 40 years, it is a species of exceptionally hard labor. Any person has Mr. Sousa's permission to demonstrate this for himself in the privacy of his own home, simply by standing in one spot and swinging his right arm at the rate of 72 beats to the minute for a period of two hours and a half to three hours a day for a period of 20 to 30 weeks each year for a third of a century. In case he cannot put in this amount of time, Sousa suggests

that the experimenter merely multiply "that tired feeling" at the end of the third minute by 40 or 50 and then multiply that result by 300 and again by 30.

Since the outset of his career, one of Sousa's greatest cares has been to keep himself in a physical state that would permit the tremendous amount of exertion which he must make during a concert. Trapshooting, horseback riding, tennis and walking have been his chief means of keeping himself in training, and no athlete ever trained more faithfully and industriously for competition than does Mr. Sousa for a season with his band.

Akron Wk
OCT 10 1925
Sousa To Appear At Akron Armory

Famous Bandmaster To Present Many Novelties In His Akron Engagement

Lieut. Com. John Philip Sousa, known as "the March king," now on his 23rd annual tour of America, comes to the Armory with his band for two concerts Tuesday, a matinee and evening performance. The Sousa novelties for this season will be the bright spots of the Tuesday concerts. Among the new numbers to be presented are "Jazz America," by Sousa; "The Black Horse Troop"; "The National Game," Sousa's new march; "Cuba Under Three Flags"; "Follow the Swallow," Sousa's new waltz with melodies from a dozen Broadway hits; Sousa's saxophone octet, introducing "Indian Love Call" from "Rose-Mae," and "Liberty Bell,"

Scranton Pa
OCT 12 1925
SOUSA CONCERT WILL BE GIVEN IN ARMORY TONIGHT

FAMOUS BANDMASTER AND HIS ORGANIZATION ESTABLISH RECORD FOR "TROUPEING" IN SUMMER JOURNEY.

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past summer by Lieutenant Commander John Philip Sousa and his famous band, which will give one concert at the Colonel Watres armory tonight.

At the outset of his third of a century tour Sousa was engaged for a week's appearance at the Regina industrial and agricultural exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, 3,300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than ten concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and Tuesday in Winnipeg, Wednesday night found the band in Port William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, New York, with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps," an average of about 500 miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than 100 miles, except over Sunday.

The advance sale of seats has been extremely large, but owing to the large capacity of the armory, there are still many desirable seats at all prices left. Reserved seats may be purchased at Reisman's, 413 Spruce street, until 6 o'clock tonight, after which tickets will be on sale at the Armory box office.

Youngstown
OCT 13 1925
Sousa Is Honored At New York Concert

Lieutenant Commander John Philip Sousa, after receiving the acclamations of 5,000 at his annual New York concert Sunday in the new Mecca Temple, was presented a watch by Gene Buck in behalf of the Composers' League of America, in recognition of his career of a third of a century as the head of his own organization.

Sousa was given a testimonial by R. H. Burnside, in behalf of the Lambs' Club of New York. Joseph Cawthorn and Christie Mac-



Margaret Moody, soprano, with Sousa and his band, coming to the Park

Donald, once stars in the Sousa comic operas, attended the concert.

Sousa presented his new marches, "Black Horse Troop" and "National Game," his new suite, "Under Three Flags," and a fantasy, "Jazz America," for the first time in New York. The great leader is reviving the famous "Liberty Bell March" feature which he presented on his first season tour in 1892.

Sousa and his band will be at the Park here Oct. 21, afternoon and night.

Pittsburgh
OCT 13 1925
SOUSA AND HIS BAND ARE HEARD BY BIG AUDIENCE

FAMOUS LEADER'S CONCERT AS ENTERTAINING AS EVER. GRACIOUSLY RESPONDS TO CALLS FOR ENCORES.

Conceded by prominent musicians and critics to be one of the best musical organizations of its kind in the world, and numbering in its personnel some of the famous musicians of the United States, John Philip Sousa and his internationally famous band, gave an enjoyable concert last night in the Colonel L. A. Watres armory. The spacious auditorium of the armory was well filled with musical lovers and musicians from this city and its environs and that all were pleased was shown by the long applause which followed the rendition of each number. What pleased the audience to a great extent, too, was the graciousness and alacrity with which Lieutenant Commander Sousa responded with additional numbers.

Sousa's band has been an institution not only in United States but in Europe for over a third of a century; he has played in every city and town of prominence in the United States and his splendid band has been heard by the royalty of Europe and in every capital of the old world. It has always been Sousa's purpose to have his audience feel that a band concert is a festive occasion and he wants a spontaneous bravo at the end of each selection. It is also his belief that no audience cares to stand for two hours of symphonies and other ponderous music of that kind without getting tired. He is of the opinion that a band audience goes to the concert in a happy frame of mind, with a desire for enjoyment and with the hope of being entertained and not put to sleep with music that is over its head. People who go to hear a band concert like something with a tune to it, something of the whistling kind that can be remembered after the concert has been concluded. In all his concert programs the great band director and composer gives a series of surprises following each other in quick succession, tuneful, animated, sparkling music, often clothed in a ludicrous garment, but always the wholesome, invigorating music he intends it to be.

Among Sousa's new compositions which were well received by his audience last night were: "Jazz America" and "The National Game," the latter number a march, which is as stirring and as stimulating as the older marches of the famous composer. "Jazz America" is a wild, giddy and dizzy piece of music and during its rendition the freakish side of Mr. Sousa's musical art is brought to its utmost vagaries. "Cuba Under Three Flags" is another new composition by Sousa. The number is a suite of three movements ingeniously written. It is descriptive of that island governed by Spanish, American and the Cuban people, and emphasizing the national music of each of the three nations. "The Gaelic Fantasy" of O'Donnell's, a work in which are welded together several Irish melodies, harmonizing them in a free, modern style and coloring them so profusely that the only beauty remaining in them is in the performance, did not prove as interesting as the other numbers given.

As encores the following numbers were played: "U. S. Artillery March," "El Capitan," "Manhattan Beach" and "Stars and Stripes."

William Tong, cornetist, substituted for John Dolan and played Arban's arrangement of the "Carnival of Venice" in a pleasing, entertaining and enjoyable manner. He also played Victor Herbert's "Kiss Me Again," George Carey was soloist in Von Suppe's overture, "Morning, Noon and Night," and his own composition "Andree."

Miss Marjorie Moody was the vocalist and she gave a rendition of the Polonaise from Mignon and "Danny Boy."

Though Director Sousa is now slightly bent with advancing years, nevertheless he shows the same firm, short military step and the same snappy and definite direction of his band as of old.

Johnstown
OCT 13 1925
LITTLE BLIND CHILDREN TO HEAR SOUSA'S BAND

Local Jewish Council to Give Fine Treat to 13 Tomorrow Afternoon

The 13 little blind children attending special classes at the Chestnut-street school with their teachers will be the guests of the Council of Jewish Women at the matinee performance of John Philip Sousa's band at the Cambria Theater tomorrow afternoon. This has been made possible through the co-operation of the theater management. Autos will call for the children and take them back to the school after the concert. The National Council of Jewish Women for many years have been pioneers in work for the blind. City Superintendent Slawson was much gratified with the prospects of this treat for his kiddies.

Pittsburgh
OCT 14 1925
Questions Answered on Liberty Bell History

Sousa's March to Be Official at Sesqui-Centennial in Philadelphia.

BAND WILL APPEAR HERE

Lieutenant Commander John Philip Sousa and his band are attracting great audiences in every city in which they are appearing the famous bandmaster's third-of-a-century tour. Next Friday afternoon at the Nixon Theater and at night at Syria Mosque capacity audiences also are anticipated.

The answers to the questionnaire prompted by the holding of the sesqui-centennial in Philadelphia next year and the revival of "The Liberty Bell March" by Sousa, which has been chosen as the official march of the Quaker City celebration, are presented here, the questions having been printed yesterday. The answers follow:

- 1—In England.
- 2—1752.
- 3—It was twice recast, first in April and again in June, 1752, as the result of an accident during the process of unloading from the ship, which spoiled the tone.
- 4—"Proclaim Liberty Throughout the Land Unto All the Inhabitants Thereof."
- 5—At the second recasting.
- 6—Leviticus xxv:10.
- 7—It was removed from the tower and sunk in the Delaware River near Trenton.
- 8—July 8, 1835, while being hoisted in memory of Chief Justice Marshall, who died two days previously.
- 9—In 1843.
- 10—In 1854.
- 11—At the head of the staircase in Independence Hall.
- 12—In the main corridor of Independence Hall.
- 13—One of the 13 sides; representing the 13 original states.
- 14—In 1893 when it was taken in charge of a guard of honor to the world's fair in Chicago.
- 15—The Louisiana Purchase Exposition at St. Louis in 1904 and the Panama-Pacific Exposition at San Francisco in 1915.
- 16—Upon Independence Day, 1892, in the City of Philadelphia.
- 17—The fact that his son, John Philip Sousa, Jr., upon that day had made a pilgrimage with a parade of public school children to the famous relic.
- 18—At Plainfield, N. J., September 26, 1892.
- 19—The first performance of the march was at the first concert given by Sousa at the head of his own organization.
- 20—The Third-of-a-Century Tour of Sousa and his band.

Wheeling Wk
OCT 14 1925
Restraint Marks Sousa's Conducting

One of the pet aversions of John Philip Sousa who will bring his famous band to the Coliseum next Monday night is the musical director who finds it necessary to do his "daily dozen" on the conductor's stand. The March King, now making his "third-of-a-century" tour, probably is the most restrained of present day conductors.

"The person who pays his money for a seat at a concert does not come to see the conductor perform a variety of acrobatic tricks," Sousa says. "If he wants acrobatics he will go to a vaudeville show. So I try to oblige by restraining myself."

Although it is not generally known, Sousa does not encourage public display of the emotions aroused by music. It is a "firing" offense for a musician with Sousa to be caught patting out the time with his feet as he plays. Sousa sets the tempo for the entire band. Tickets, at popular prices for the first time in all of Sousa's visits here, are on sale at Grace Denton's box office in the lobby of the Nicholas building.

One hundred strong, with many of the noted artists who have steadily been under his baton during the thirty-five years that he has occupied the foremost place as an American band master, Lieutenant Colonel John Philip Sousa and his famous band, are now headed westward, and will reach California during January, 1926. Manager Selby C. Oppenheimer has arranged concerts for the Sousa organization in the Auditorium on Friday night, January 15, Saturday afternoon and night, January 16, and Sunday afternoon, January 17.

Charlottesville Va
OCT 8 1925
Sousa's Band In Concert Tonight

Special Matinee For School Children at 4 o'clock.

John Philip Sousa, March King, with his band of eighty-two musicians, reached Charlottesville on the 11.57 Southern train this morning, and was met at Union by Representatives of the local Kiwanis Club.

A special matinee for the school children of the city will be given at 4 o'clock this afternoon in Memorial Gymnasium, at the University.

Director Sousa will be the special guest of the local Kiwanis Club at the regular weekly dinner, to be held this evening at the Coffee Shop.

All arrangements are complete for the big concert to be given in Memorial Gymnasium tonight, when a big crowd will greet the musicians. The advance sale of seats has been very large. The band will occupy a big platform which has been erected at the southern end of the big gymnasium floor.

From today's Washington Post: Sousa, that's all!

These words held the magic to bring thousands of Washingtonians to the Auditorium yesterday afternoon and night to acclaim John Philip Sousa, America's March king, who, with his band of 100 pieces, presented two splendid concerts there.

Besides the personal interest felt in Lieut. Comdr. Sousa was the desire to see him again directing his band in numbers which he had composed.

Perhaps the years have taken their toll of agility, but this lack has been made up fully in finesse. No listener could doubt that this was first and foremost a musician.

Wheeling Wk
OCT 10 1925
MILLION MILES IS SOUSA AIM

Great Band Commander Hopes To Cover That Distance In His Series of Tours

Lieut. Com. Philip Sousa who is coming to Wheeling Oct. 22 on his third of a century tour for a matinee and evening performance has an ambition to travel a million miles with his famous band and his present tour will put him within striking distance of his goal.

This present season finds Sousa with a travel record of about 835,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million.

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

Johnstown
OCT 11 1925
JOHN PHILIP SOUSA SUCCUMBS TO JAZZ

NEW YORK.—Jazz has carried its last fortress, John Philip Sousa, whose band for thirty-three years has played military, symphonic, lyric and dance music, has announced that his only New York program of the season, dedicating Mecca Hall, Oct. 11, would include syncopated numbers.

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DEMOCRAT

OCT 13 1925

Sousa and his world's greatest band come for two performances at the Cambria theater tomorrow, the special matinee starting at 3 p. m. Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established last summer by Lieut. Com. Sousa and his famous band. At the outset of his third-of-a-century tour, Sousa was engaged for a week's appearances at the Regina Industrial and Agricultural exposition at Regina, Sask., with the knowledge that exactly seven days after the conclusion of his engagement in Regina he was due to appear in Philadelphia, 3,300 miles away. Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give

no less than ten concerts on the way. Leaving Regina Saturday night, the Sousa organization appeared four times Monday and Tuesday in Winnipeg; Wednesday night found the band in Fort William, Ont., and Thursday night in Sudbury, Ont. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, N. Y., with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps," an average of about 500 miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than 100 miles except over Sunday.

Sousa Revives "The Liberty Bell" March as Feature of 33rd Tour

"The Liberty Bell" featured in his programmes by Lieut. Com. John Philip Sousa during his first tour at the head of his own organization, the season of 1892 and 1893, has been revived this year by the famous bandmaster for his third-of-a-century tour, and will be heard in Detroit when Sousa plays in Orchestra Hall next Sunday.

Sousa began his career as a band director in 1880 when he assumed command of the United States Marine Band, in Washington. While he was director of the Marine Band, he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The bell was taken to Chicago by a special guard of honor in a specially constructed railway car, and the Sousa March is a record of the enthusiasm which greeted the famous relic at every stopping place during its journey.

The march caught the popular fancy, and was played by Sousa not only during the season in which it was written but as an encore number for several seasons afterward.

It is interesting to note that "The Liberty Bell" was one of the first phonograph records made after the talking machine, as it is now known, was placed on the market. Indeed it was recorded before the copyright laws were amended to give to composers royalties from the sale of mechanical records so that from the enormous sales of the record Sousa never received a penny.

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa March.

OCT 15 1925

BELL CONTEST AWARDS TO BE MADE BY SOUSA

Lucky Winner Will Receive Free Trip to Philadelphia Celebration

Saturday, when John Philip Sousa and his famed band play at Public hall, some Cleveland school boy or girl is going to be presented with a free trip to the great sesquicentennial celebration at Philadelphia.

And other boys and girls, winners of prizes in the big Press-John Philip Sousa contest, will receive their prizes from the hand of the veteran "march king."

They'll be fortunate ones who have best answered the 20 questions given below and whose essays have been adjudged most descriptive of the historic Liberty Bell.

Remember, all answers must be in the mails before the contest closes Thursday noon.

Simply answer the questions and write a 100-word essay on the Liberty Bell and mail them in to the Liberty Bell Editor of The Press.

Boys and girls of Cuyahoga county in the sixth, seventh, eighth and ninth grades are eligible.

First Prize

The first prize is the trip, all expenses paid, to Philadelphia when the exposition is held in 1926. It will be as big as a world fair.

Second prize is \$10 and two tickets; third prize \$5 and two tickets, and then there are 20 tickets for the 10 next best answers.

Inspired by the fact that his son marched in a parade in Philadelphia in 1892 as the Liberty Bell was exhibited in Independence Hall, Sousa wrote his famous Liberty Bell March. He played it at Plainsfield, N. J., that same year in his first national tour.

Facts about the bell can be obtained from the history room of the Public Library or The Press Liberty Bell Contest Editor.

Seven Cleveland high school bands will play under the baton of Sousa at the concert, Oct. 17th.

The Questions

- Here are the questions:
- 1: Where was the Liberty Bell first cast?
 - 2: When was it brought to America?
 - 3: When was it recast and why?
 - 4: Quote the inscription prophetically inscribed upon it.
 - 5: When was this inscription placed on the bell?
 - 6: Give its Biblical reference.
 - 7: How was the bell preserved from capture by the British during the revolution?
 - 8: When and upon what occasion did the bell become cracked?
 - 9: When was it last sounded?
 - 10: When was it removed from the tower of Independence Hall?
 - 11: Where was it placed?
 - 12: What is its present location?
 - 13: Upon what kind of pedestal was it mounted?
 - 14: When was the Liberty Bell first removed from Philadelphia?
 - 15: Name two great expositions at which it subsequently has been exhibited.
 - 16: When did Lieutenant Commander John Philip Sousa write the Liberty Bell March?
 - 17: What gave him the inspiration?
 - 18: When and where was it first played?
 - 19: What occasion did it mark in the life of Sousa?
 - 20: What is the occasion for its revival this year?

ENCOURAGE THRIFT

OCT 14 1925

SOUSA'S MARCHES NOW TOTAL 104

Lieut. Com. John Philip Sousa, who this season makes his Third-of-a-Century Tour which includes Wheeling Oct. 22 for matinee and evening with his famous band has written a total of one hundred and four marches. In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order. "Stars and Stripes Forever" was written at sea in 1893 while Sousa was returning from a long journey abroad. "Semper Fidelis" was written while Sousa was director of the United States Marine Band, for a ceremonial march of the Marine Corps. "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children. "Liberty Bell" was written on July 4, 1895, in Philadelphia shortly after Sousa had paid a visit to the famous relic while a member of the 39th Field Artillery, and was first played when that organization marched down Fifth Avenue in the Grand Cross parade.

SOUSA'S BAND TO FEATURE MECCA TEMPLE DEDICATION

More Than 100 Musicians Who Have Played Under Veteran Conductor in 33 Years Will Respond to Baton.

MRS. THOMAS CARRICK BURKE.

NEW YORK, Oct. 10.—(Special.)

It is 33 years ago since Sousa's band gave its first concert. More than 100 musicians who in the interim have played under the veteran conductor, again will respond to his baton when he

uses it at the dedication of Mecca temple tomorrow. On that occasion De Wolf Hopper will sing several numbers from Sousa's opera, "El Capitán"—the title

of which he has written—and a number of new marches will be played for the first time. The opening of the temple is of prime interest to Catholics, as well as to Shriners, in fact will increase the size of audience by making possible a reduction in prices.



Mrs. Thomas Carrick Burke.

SOUSA'S BAND TO GIVE CONCERT HERE MONDAY

Lieut. Com. John Philip Sousa, who will come to the Coliseum next Monday night with his band of 100 pieces, boasts a remarkable record of service not only as a band leader but as a composer.

Commander Sousa has set down in a little red book which he started in days when he was head of the United States Marine band the various works which have flowed from his pen in more than 40 years as a director and composer. The book gives good reason why he is called the march king.

There are 104 march compositions in this book. There are 80 songs, 16 suites, on Te Deum, one cantata, two hymns and, enough miscellaneous compositions to bring the total to 275.

These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works. These figures do not include his two marches, "The Black Horse Troop" and "The National Game," the new suite, "Cuba Under Three Flags," his foxtrot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan."

All of these, however, will be featured on his program next Monday. Incidentally, Mr. Sousa regards the little red book as worth a fortune in itself. Tickets are on sale at Miss Grace Denton's office, ground floor the Nicholas building.

PITTSBURGH, POST

OCT 15 1925

SOUSA CONCERTS TOMORROW

Pittsburgh plans to extend a reception to Lieutenant Commander John Philip Sousa when he arrives tomorrow to present his band in concerts at the Nixon Theater in the afternoon and at Syria Mosque at night. The bandmaster will be met at the Pennsylvania station on his arrival at 12:30 o'clock tomorrow by Acting Mayor Thomas M. Benner and Public Safety Director C. A. Rook. Lieutenant Colonel Joseph Atkinson of the Salvation Army, and the Salvation Army band, headed by a mounted police detail, also will meet Sousa and escort him to the William Penn Hotel.

Sousa

John Philip Sousa's band, which gives concerts in Public hall here Saturday, opened the new Mecca temple this week in New York.

E. D. Scherer, vice president of the Musicians' club made a speech in the intermission. Sousa's band had just finished the love music of Richard Strauss's "Feuersoth."

Samuel Chotzinoff, who succeeds Deems Taylor as music critic for the World, writes "It had sounded amazingly good for a brass band. There were terrific crescendos and enormous projections of massed sound, and at times a pretty good simulation of the sound of strings by the woodwinds, but it seemed a little too much for the audience, which showed signs of restlessness and began to whisper among themselves."

Then Sousa, having finished "Feuersoth" fell at once into his stirring march, "The Liberty Bell." Chotzinoff notes "the audience was vastly relieved and applauded. And indeed, it is just music of this sort that the band does imitatively. Sousa has written splendid marches which he plays in just the right way. To hear the tubas emitting soft, rhythmic thuds of every bar is a joy. But Mr. Shearer, who spoke at the conclusion of the march, vowed that Mr. Sousa's music was the greatest tribute of America to civilization, and was certain that following the popular band master's demise, he, Sousa,

would become the assistant to the Angel Gabriel, a theory quite upsetting to one who was brought up in the hope of listening to nothing less ethereal than a stringed orchestra in heaven. Mr. Shearer drew many parallels between Mr. Sousa and the heavenly constellations and finished up by requesting the audience to "Give a standing tribute to the outstanding figure, standing up."

DETROITER GIVES SOUSA A WATCH

Even if Lieut. Com. John Philip Sousa weren't coming here with his famous band next Sunday afternoon and evening at Orchestra Hall, Detroiters would have some special interest in the news which came out of New York Sunday, where Sousa played his annual Gotham concert to an audience of 5,000 in Mecca Temple. Gene Buck, president of the Composers League of America and a former Detroit resident, presented Sousa with a handsome gold watch to celebrate his thirty-third year at the head of his own band and to memorialize his great service to American music, and R. H. Burnside offered an embossed tribute from the Lambs Club, besides which Joseph Cawthorne and Christie Macdonald, who once were co-stars in one of Sousa's early operettas,

Salvation Army Band To Greet Sousa Here

Pittsburgh will duplicate the welcome being extended by other cities to Lieutenant Commander John Philip Sousa and his band on his "Third-of-a-Century" tour Friday at 12:30 o'clock, when Acting Mayor Thomas M. Benner, Safety Director Rook, Lieutenant Colonel Joseph Atkinson of the Salvation Army and the Salvation Army band, headed by a mounted police detail, will meet Sousa at the Pennsylvania station and escort him to the William Penn hotel.

Sousa, who will give two concerts in Pittsburgh Friday, is being honored as an old friend of the Salvation Army, having numbered among his musicians many former bandmen in Salvation Army bands in all sections of the United States.

Friday's reception has been arranged through the co-operation of May Beegle, concert manager, and the committee in charge of the Salvation Army Home Service Fund appeal for \$200,000, being made in Allegheny county this week and next. Sousa will be asked to dedicate one of his new marches to the Salvation Army, to be used as the campaign music during the appeal.

Mayor Proclaims Nov. 6 "Sousa Day"

In accordance with the honors extended "America's most beloved band master" in Chicago and other cities, and in view of the fact that he will observe his 71st birthday on November 6, the day he presents his band at the Shrine temple here, that day has been designated as "Sousa day" following the issuance of a proclamation by Mayor Louis Mueller today.

"In honor of Lieutenant Commander John Philip Sousa, November 6 will be known as 'Sousa day,' thereby honoring the man who has done more for the cause of good music than any other man, woman or organization in America," reads the mayor's proclamation.

More than a quarter of a century ago Sousa assembled a band of the best musicians obtainable, and in all these years, without assistance from individuals or communities, depending entirely upon the popularity of his organization and its music for his financial success, he has presented programs appealing to all classes of people. And he has brought to countless cities and towns throughout this country the best music they have known. Without Sousa, they would have been bereft of any opportunity to acquire an appreciation for the world's greatest music.

Sousa and His Band To Be Here Friday

A royal welcome will be extended to Lieutenant Commander John Philip Sousa when he reaches Pittsburgh tomorrow to present his famous band in concerts at the Nixon Theater in the afternoon, and in the evening at the Syria Mosque. Acting Mayor Thomas M. Benner and Public Safety Director C. A. Rook will head the delegation to welcome the bandmaster. Lieutenant Colonel Joseph Atkinson of the Salvation Army, and the Salvation Army band, headed by a mounted police detail, also will meet Sousa and escort him to the William Penn Hotel.

Sousa has prepared two exceptionally fine programs for his Pittsburgh concerts. Among the features to be presented will be a revival of "The Liberty Bell March." A number of new selections will be heard for the first time by local music lovers, among them being "The Black Horse Troop March," and a Gaelic fantasy "Amrain Na N-Gaedeal."

best in the quality of its news, its editorials and its mechanical get-up is the city's largest paper in point of circulation, I know all I need to know about that city."

CHRONICLE

OCT 11 1925

Sousa and Band Coming To San Francisco

John Philip Sousa and his band are now on an American tour, which will bring them to California next January. Manager Selby C. Oppenheimer has booked the organization for five concerts in the Civic Auditorium on Friday evening, January 15; Saturday afternoon and evening, January 16, and Sunday afternoon and evening, January 17. The band will also give two concerts in Modesto on January 18 and two in Oakland on January 19.

Sousa's Band

WITH the glittering array of foreign orchestral conductors returned to town for the still drowsy Season, it is pleasant to note that the new Mecca Temple, Masonry's offering as a concert hall successor to the tottering Carnegie Hall, is to be

opened on Sunday with no less an American program than that of Lieutenant John Philip Sousa. After years of rebellion against the rise of Jazz, he is at last to succumb with a new arrangement, "Jazz America" and perhaps, along with his famous "Stars and Stripes Forever," further modern melody amongst his encores. It may be his own way of returning the compliment of the Anniversary baton which Mr. Vincent Lopez is to present to him, on behalf of the modern musical leaders.

NEW YORK is poorly equipped with concert halls. We have little of such facilities for listening as Queen's, and Albert, and the half score of lesser halls of London. The Mecca with its lessons of acoustic mistakes well learned from our older auditoriums, the more convenient arrangement of seats we noted (along with its Moorish decorative scheme) when we dropped in at a rehearsal, should be an improvement. The Gentlemen who parade in red fezzes now and then, to the amusement of our humorists, have done well by Manhattan.

MR. SOUSA is rather a splendid figure to usher in the new era. He is, besides, a fine balance to the long haired temperament to which we have grown used among conductors. There is about him a sporting air of

good-fellowship; a learned musician, he rarely talks of music—rather, he converses of horses and yachts, which he loves, of the open spaces, of his devotion to such an American pastime as shooting craps.

BANDSMEN, by the way, are the inveterate gamblers in the musical world. Perhaps many an audience has wondered at the swift gliding from sight of a band during an intermission, even during a soloist's recitation. It would find the clarinet beneath the stage coaxing numerical combinations from ivory dice, with the cornets and the French horns saying unmusical things about him. Or, in another corner, a quickly gathered group bent upon pinochle.

Mr. Sousa himself breathes deep of the spirit. The millions that number his listeners might smile if they saw him with the clicking dice in his hands, listened to his tales of his own prowess with them. Once a young lady, earnest eyed, confronted him with raptures over a soloist's performance.

"Bah," shrugged Mr. Sousa, "he is a wretched craps shooter."

Chronicle Telegraph

OCT 13 1925

"Liberty Bell March" Is On Sousa's Program

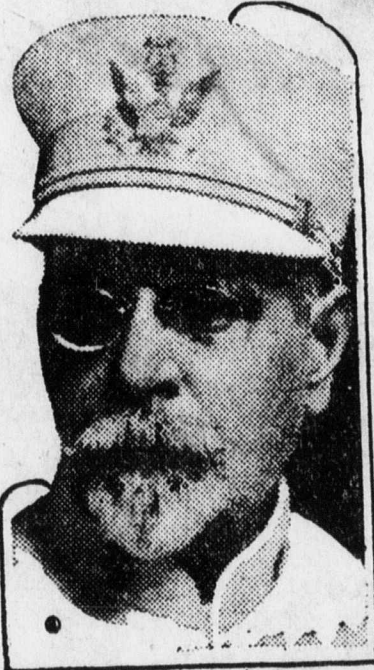
Composition Will Be Official Tune at Philadelphia Sesqui-Centennial.

"The Liberty Bell March," revived by Lieut. Com. John Philip Sousa, who appears in Pittsburgh Friday afternoon at the Nixon Theater and at night in Syria Mosque, has been selected as the official march at the sesqui-centennial in Philadelphia next year. For the first time on his third-of-a-century tour Sousa presented the revival in his New York concert Sunday.

The coming celebration in Philadelphia has caused a revival of interest in early history of the city and especially in the story of the Liberty Bell. In this connection a questionnaire has been prepared around this story. The questions appear today and the answers will be given tomorrow. The questions follow:

- 1—Where was the Liberty Bell first cast?
- 2—When was it brought to America?
- 3—When was it recast and why?
- 4—Quote the inscription prophetically inscribed upon it?
- 5—When was this inscription placed on the bell?
- 6—Give its Biblical reference.
- 7—How was the bell preserved from capture by the British during the Revolution?
- 8—When and upon what occasion did the bell become cracked?
- 9—When was it last sounded?
- 10—When was it removed from the tower of Independence Hall?
- 11—Where was it placed?
- 12—What is its present location?
- 13—Upon what kind of a pedestal was it mounted?
- 14—When was the Liberty Bell first removed from Philadelphia?
- 15—Name two great exposition at which it subsequently has been exhibited?
- 16—When did Lieut. Com. John Philip Sousa write the "Liberty Bell March"?
- 17—What gave him the inspiration?
- 18—When and where was it first played?
- 19—What occasion did it mark in the life of Sousa?
- 20—What is the occasion of its revival this year?

Peoria to Honor Sousa; Coming to City on Birthday



John Philip Sousa

Peoria will honor Lieutenant Commander John Phillip Sousa on his 71st birthday November 6 when he comes here with his band for a concert at the Shrine temple by official observing that day as "Sousa day." Mayor Louis Mueller, when addressed by Mr. and Mrs. C. C. Block friends of the noted band leader the Peoria would be host to him on his birthday issued a proclamation designating that day as "Sousa day" in Peoria.

The proclamation follows: "I, Louis Mueller, mayor of the city of Peoria do hereby proclaim that November 6 will be "Sousa day" in honor of Lieutenant Commander John Phillip Sousa on his appearance here at that time on his 71st birthday, thereby honoring the man who has done more for the cause of good music than any other man, woman, or organization in America.

"More than a quarter of a century ago, John Phillip Sousa assembled a band of the best musicians available, and in all these years, without assistance from individuals or communities, depending entirely upon the popularity of his organization and its music for his financial success, he has presented programs appealing to all classes of people. Thus he has brought to countless cities and towns throughout the country the best music they have known. Without Sousa they would have been bereft of any opportunity to acquire an appreciation for the world's greatest music.

"Lieutenant Commander John Phillip Sousa stands for the best in music.

"Therefore we should honor him by observing 'Sousa day' when he is with us here November 6 on his 71st birthday.

"LOUIS MUELLER, Mayor of the City of Peoria. Similar tributes to the great American band master have been paid by other cities in official observance of "Sousa day" on his appearance at those places.

His stay here on the anniversary of his birth makes the occasion one of double importance to Peorians.

In a letter to Mr. and Mrs. C. C. Block he has expressed gratification that he will spend his birthday in Peoria.

OCT 13 1925

SOUSA'S DISCOVERY

According to Lieut. Com. John Philip Sousa, who is now on his thirty-third annual tour with his band and who comes to the Court theatre next week on October 22, the average American is not as sharp of ear as was his father. Sousa bases his observation upon the fact that it is now necessary for him to play passages moderately, which in the early days of his career he could play piano. Sousa blames the roar of modern life for this condition. Because he hears constantly the noise of trolleys, trucks, automobiles and all kinds of stationary machinery, he can no longer hear the softer sounds of individual instruments.

John Philip Sousa, with a band of 100 men, has entered upon his 33d annual American tour. This year he is offering for the first time a jazz number, "Jazz America," a composition of his own. Another interesting offering will be a suite, "Cuba, Under the Three Flags" (a) Under the Spanish, (b) Under the American, (c) Under the Cuban. This is also a Sousa composition.

OCT 17 1925

Marjorie Moody, All American Soprano With Sousa's Band



MISS MARJORIE MOODY

It is expected that a composer-conductor as thoroughly American as Lieutenant Commander John Phillip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-third annual tour, and therefore the famous bandmaster, "points with pride" to the fact that Miss Marjorie Moody will be heard this season with the Sousa organization, which gives two concerts at the South Side High school, October 30.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America. She first attracted the attention of Sousa after he had heard her sing with the Apollo club, a Boston organization, but known the country over because of its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious auditorium in Chicago, where she was heard, among others, by Herman De Vries, of the Chicago Evening American, who said of her:

"The genuine surprise of the evening, however, was the singing of an unknown soprano, Miss Marjorie Moody, whose 'All For a Bul' from La Traviata, surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming nat-

urality and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone."

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

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

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

Writes Troop A March

Dedicated to Troop A, Cleveland, Ohio

The Black Horse Troop

MARCH

JOHN PHILIP SOUSA



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John Philip Sousa, the March King, is shown writing his famous "Black Horse Troop March" which he will dedicate to Troop A of Cleveland in Public hall Saturday night. The piece is published by the Sam Fox Publishing company, Cleveland.



OCT 18 1925

Baltimore Sun

Russell Jones

OCT 18 1925

SOUSA marches four times with band in third of a century.



JOHN PHILIP SOUSA.

THROUGHOUT the world, Lieut. Commander John Philip Sousa is known as "the march king." He has written more than 100 marches, one of which, "Stars and Stripes Forever," has achieved almost the status of a national march. In every country in the world soldiers and sailors have marched to the Sousa measure, and one of his marches, "Semper Fidelis," is the official march of the United States Marine Corps. But in the thirty-three years at the head of his own organization, Sousa has four times marched with his band.

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

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

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

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

Sousa has marched at the head of a band many times, of course. As director of the United States Marine Band, before the formation of his own organization, Sousa marched at the inaugurations of at least three Presidents, as well as taking part in countless ceremonies in Washington. During the World War he marched with his organization of bluejackets from the Great Lakes Naval Training School. One of these marches down Fifth Avenue, New York, with an organization of 1,800 men probably was the greatest military display ever seen in America, and this band probably was the largest marching band ever assembled, although Sousa since has directed massed bands of as many as 6,000 musicians.

And Sousa has done other marching. Virtually every Sousa march has been composed as he marched, by himself, mile after mile, around his estate on Long Island, on the decks of ocean liners (as in the case of "Stars and Stripes Forever") or along the streets and in the parks of the cities which he visits each season.

Sousa comes to The Brown for a matinee and night concert Monday, November 2.

SOUSA DIRECTS BOYS' BANDS
Musicians Of St. Mary's Industrial
School And The Evening Sun Band
Playing Under Leadership Of The
"March King" After Junior Firemen's
Parade (Sun Staff Photo)

BELL CONTEST ENDED, JUDGES HARD AT WORK

Mayor Marshall Calls on
Clevelanders to Honor Sousa
Here Saturday

The judges in the Press-John Philip Sousa Liberty Bell contest settled down to serious work Thursday, with a mass of answers to the questions ready for their judgment. The winners will be announced Friday in The Press.

The contest which carries with it as first prize a trip to Philadelphia and the sesquicentennial celebration there in 1926, was open to pupils of the sixth, seventh, eighth and ninth grades of Cuyahoga county schools.

Sousa will present the prizes himself, Saturday, at his afternoon concert at Public hall.

The second prize is \$10 and a pair of tickets, the third prize \$5 and a pair of tickets, and then there are 20 more tickets for the next 10 picked by the judges.

Honor Sousa

Mayor John D. Marshall Thursday called officially upon the citizens of Cleveland to observe Oct. 17 as John Philip Sousa day in honor of the veteran band leader who will dedicate a new march to the First Cleveland Cavalry at Public hall.

Marshall will head a delegation of city officials and military officers, who will meet Lieutenant Commander Sousa at noon Saturday at the train and escort him to the Mid-day club for luncheon.

Marshall's proclamation refers to the previous visit of Sousa and his band, when they packed Public hall. That was the greatest audience Sousa had ever played before.

Declares Holiday

"In dedicating his 'Black Horse Troop March' to Troop A of Cleveland," Marshall said in his proclamation, "Sousa has but once again crystallized his affection for our city."

"The march which he will dedicate at Public hall Saturday night will everlastingly commemorate the historic glories of Troop A."

"In recognition of his years of genuine friendship for the city of Cleveland, I, John D. Marshall, mayor of Cleveland, call upon its citizens to fittingly honor Lieutenant Commander John Philip Sousa Saturday and to show him that the depth of his affection is appreciated and reciprocated."

At Sousa's afternoon concert 350 high school boys will play under the baton of the famed leader. At night, mounted troopers will receive the original manuscript of the "Black Horse Troop March."

Sousa's 'Stars and Stripes' Got a Slow Start Financially

Strange as it may now seem, "Stars and Stripes Forever," the most famous of the marches of Lieutenant-Commander John Philip Sousa, whose band will be heard in a concert Sunday afternoon and evening, November 1, at the Murat, was not an instantaneous success. The royalty statements preserved by Sousa himself prove this: "Stars and Stripes Forever" was written in 1895, five or six years after Sousa had formed the organization with which he now is making a third-of-a-century touring his "third-of-a-century tour." There was no radio in those days and the talking machine was yet little more than an experimental toy, so a composer's revenue from his compositions depended on the sale of the music alone. "Stars and Stripes Forever" was published in an arrangement for band, orchestra and pianoforte, but, much to Sousa's amazement, the composition did not sell. In an effort to solve the puzzle, since the march had wherever played by his own band, Sousa went to the publishers. On the margin of a set of the band arrangement returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country bandmaster. They were: "Too many notes."

In the cornet and trombone parts, "Stars and Stripes Forever" is particularly difficult for amateur performers, and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

MARSHALL AND MOUNTED TROOP WELCOME SOUSA

Famous Band Leader to Render
Newest March, "Black
Horse Troop"

Lieutenant Commander John Philip Sousa, famous band leader,



JOHN P. SOUSA

will dedicate his newest march, "The Black Horse Troop," to Troop A at Public hall Saturday night. It commemorates the history of the troop thru two wars.

Troopers Escort Bandmaster

Mounted troopers, wearing their famous old uniforms with the bright blue breeches and tall fur busbies, escorted the party down Euclid avenue.

In the car with Sousa were Maj. Newell C. Bolton, Mayor Marshall and Captains Walker H. Nye and John Garfield.

Following luncheon at the Mid-day club, Sousa is to hold his first concert at Public hall, in which he will lead 350 school boys in massed band.

Sousa will give the three chief prize winners in The Press-John Philip Sousa Liberty Bell contest their awards during the concert.

Wins Coveted Trip

Ruth Wright, 9A student at Addison Jr. high school, won first prize, a trip to Philadelphia in 1926 for the famous sesquicentennial celebration. She'll get an order for full expenses for a three-day visit to the big exposition.

A check for \$10 goes to Doris Grams, 4433 W. 30th street, as second prize. She attends St. Mark's school.

Harriet Martz receives a check for \$5 as third prize. She lives at 1204 E. 125th street.

Twenty tickets for the concert were given as lesser prizes.

The contest was in connection with Sousa's revival of his famous "Liberty Bell March," which he wrote in 1892 and played on his first national tour.

Prize winners should get their tickets at once from the Liberty Bell Contest Editor, on the third floor of The Press.

OCT 17 1925



John Philip Sousa with a hundred men in his band will play concert at the Park theater next Wednesday evening.

Shrine Temple

John Philip Sousa, the grand old March King whose stirring music has set the toes of the world to tapping and has kindled and kept burning the fires of patriotism, will celebrate his 71st birthday in Peoria Friday, November 6. With his splendid band of over a hundred men he will give two concerts in Mohammed Shrine Temple on that date. At 4 in the afternoon especially for children and at 8:15 in the evening for their elders.

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

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

OCT 18 1925

At his third-of-a-century jubilee concert last Sunday Lieutenant-Commander John Philip Sousa not only dedicated the new Mecca (Masonic) Temple, but played jazz for the first time in his long career. The syncopated band number was his own composition at that and was received with wild applause. Flowers, watches, batons, medals, fobs and telegrams rained upon the beloved bandmaster during the concert intermission and 40 musical veterans—ex-members of Sousa's Band—rallied a celebration.

OCT 18 1925



Young America the first post States Government World War. of Lieut. Com. the famous band Navy.

OCT - 9 1925

"Great Music Chief" Sousa



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

OCT 16 1925

SOUSA DEDICATES THE NEW MECCA TEMPLE WITH CONCERT

Huge Audience Greet March King As He Celebrates Third-of-a-Century of His Band and Is Lauded and Showered With Gifts — Vincent Lopez, R. H. Burnside and E. C. Mills Present Tokens As Appreciation from Organizations They Represent

"Stars and Stripes Forever" stirred a huge audience at the New Mecca Temple in 55th Street on Sunday Evening, Oct. 11. Waving the baton was none other than the author of "Stars and Stripes Forever," Commander John Philip Sousa, the most distinguished and outstanding figure of music in the country today. John Philip Sousa at 73 years of age directed his eighty-piece orchestra for nearly three hours; accepted the gifts and presentation speeches accompanying them and proved to his admirers that he was just as active today as at any time during his notable career. Mr. Sousa's organization is a magnificent aggregation of master-musicians and they presented a stirring concert, under the careful guidance of the master-conductor.

Mr. Sousa offered many of his old stirring marches and numerous new ones. Among the popular marches played were "El Capitan," "Semper Fidelis," "U. S. Field Artillery" and his famous Manhattan Beach "Peaches and Cream" numbers. These were used as encores.

During the intermission Mr. Sousa was the recipient of many gifts. J. Fletcher Shera, President of the Musicians Club, appeared on the stage and made a laudatory speech in which he praised the past work of Mr. Sousa, and told of his good deeds and his service to the nation. He introduced Vincent Lopez, who, on behalf of The Musicians Club, presented Mr. Sousa with a gold bantam. R. H. Burnside representing the Lambs' Club presented the famous March King with a bouquet of American Rosebuds, which presentation was made with a speech

in which he thanked Mr. Sousa for his splendid support of the Lambs' Club in their various affairs. E. C. Mills, representing Gene Buck, president of the Society of Authors, Composers and Publishers, presented Mr. Sousa with a solid gold watch as a token of appreciation from his organization.

- Mr. Sousa offered the following program:
1. Gaelic Fantasy, "Amrain Man Gardeal" (new) O'Donnell.
 2. Cornet Solo, "The Carnival": "Kiss Me Again" by Wm. 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," "Danny Boy," "Dodo," "Comin' Thro the Rye," (Majorie Moody.) Miss Moody scored such a tremendous return that she was compelled to sing the last three numbers as encores.
 5. Love Scene from "Feuersnoth" — R. Strauss March, "The Liberty Bell" — Sousa.
 6. Jazz America (new) — Sousa.
 7. Saxophone Octette, "I Want To Be Happy" from "No, No, Nanette"; "Collegiate," "Ruben Sax," "The Ole Swamin' Hole," "Combination Salad."
 - (a) "Stars and Stripes Forever" — Sousa.
 - (b) "The National Game" — Sousa.
 8. Xylophone Solo, "Morning, Noon and Night," "Andree" by Geo. Carey.
 9. Old Fiddlers Tune, "Sheep and Goats Walking To Pasture" Guion.

OCT 18 1925

JOHN PHILIP SOUSA HOLDS SEASON'S "TROUPE" RECORD

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this past summer by Lieut. Com. John Philip Sousa and his famous Band. At the outset of his Third-of-a-Century Tour Sousa was engaged for a week's appearance at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan, with the knowledge that exactly seven days after the conclusion of his engagement in Regina, he was due to appear in Philadelphia, a thirty-three hundred miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than ten concerts on the way. Leaving Regina on Saturday night, the Sousa organization appeared four times on Monday and

Tuesday in Winnipeg. Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, New York with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than sixty thousand persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand. The length of the Sousa "jumps," an average of about five hundred miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than one hundred miles, except over Sunday. Sousa and his Band will be heard at the Court matinee and night, Thursday, October 22.

Sousa Greeted With Tribute and Gifts at Concert

Noted Bandmaster Opens Mecca Temple Auditorium in His Only Appearance in Manhattan This Season

Lieutenant Commander John Philip Sousa, circling the country in his third-of-a-century tour, led his band in its only Manhattan concert of the season, and at the same time formally launched the new auditorium of Mecca Temple on West Fifty-fifth Street on its career as a concert hall.

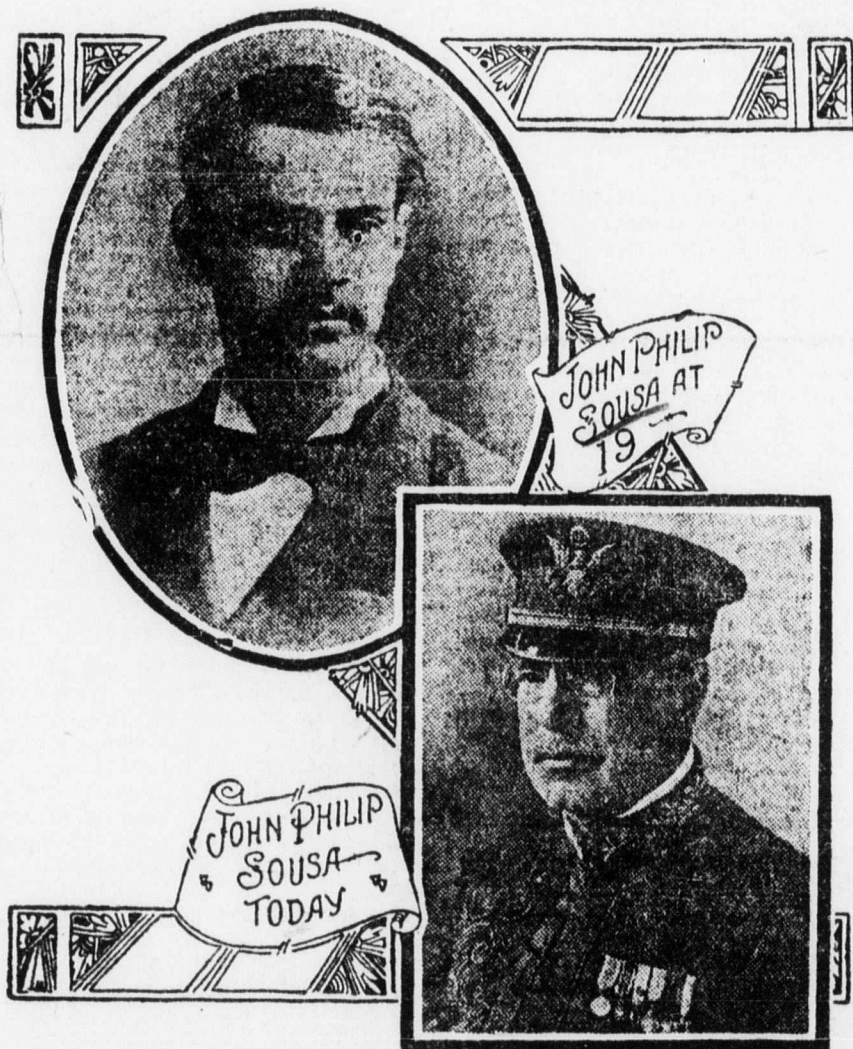
The noted bandmaster, now almost seventy-one, spent most of the evening in an almost continuous performance, but had to desist for fifteen minutes or so and stand as the target for gifts and warmly phrased tributes from several sources. Mr. J. Fletcher Shera, president of the Musicians' Club of New York, acted as master of ceremonies. He presented a greeting from Lu Lu Temple, of Philadelphia, and a laurel wreath from the Musicians' Club, and then introduced Vincent Lopez.

"Modern musicians and composers" were the givers of the baton presented by Mr. Lopez. Mr. R. H. Burnside presented a silver vase filled with roses, from the Lambs to a fellow-Lamb, and E. C. Mills, chairman of the American Society of Composers, Authors and Publishers, recalling that soldiers in two wars marched up to the cannon's mouth to Sousa's music, gave the composer a gold watch from the society. Sousa immediately embarked on the second part of the program with his new "Jazz America," bringing in several popular tunes.

A Gaelic fantasy by O'Donnell, an effective suite, "Cuba Under Three Flags," and a march, "The Black Horse Troop," by Sousa, were other new numbers, while the love scene from Richard Strauss's "Feuersnoth" also was offered on a program swelled by numerous Sousa marches as encores. Marjorie Moody, soprano, fared well in a number from "Mignon" and an encore; William Tong, cornet, and George Carey, xylophone, were instrumental soloists.

Acoustically, the new hall seemed very satisfactory, the speeches were readily audible from the rear seats. The capacity has been estimated as about 4,000. The good-sized audience included William Mengelberg, conductor of the Philharmonic Orchestra, and Walter Damrosch, who will begin the New York Symphony's Sunday concerts in this hall on November 1.

OCT 17 1925



(The most noted of bandmasters and his noted organization will be heard in concert program at the Saxe Grand, Monday, Nov. 9, matinee and night.)

Sousa Has Real Musical Novelty

Entitle "Showing Off Before Company" For His Matinee Performance Thursday.

At the matinee performance in Court theatre Thursday afternoon next Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company." The novelty is a collection of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clari-nets, playing the ballet music of Sylvia—this is followed by other sections of the band doing individual stunts many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The novelty is a collection of the band will do individual stunts many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The novelty is a collection of the band will do individual stunts many of them very funny, the whole resolving itself into a fascinating musical vaudeville.

MAYOR TO LEAD SOUSA WELCOME

Bandmaster Dedicates March Tonight.

Mayor John D. Marshall will head city officials and army officers who will welcome John Philip Sousa in Cleveland this noon.

Sousa is to dedicate his newest march, "The Black Horse Troop," to Troop A of the 107th cavalry, O. N. G., at Public hall tonight.

Marshall, Capt. Walker H. Nye of Troop A and Maj. Newell C. Bolton will escort Sousa down Euclid avenue. Troopers on black horses will accompany the procession.

The mayor's proclamation declaring Saturday a John Philip Sousa Day, recalls the time Sousa marched at the head of the troop as it entrained for the Spanish American War.

These army officers will be in Cleveland for the dedication:

Brig. Gen. Frank Henderson, state adjutant general; Lieut. Col. John C. Volka and Maj. M. M. Gobel, of his staff; Maj. Charles Amory, Cincinnati; Capt. L. G. Forsythe, Col. W. J. Hard, commanding officer of the thirty-seventh division; Maj. Timothy Haro of the 107th Cavalry; Lieut. Col. D. Finn, U. S. N.; Col. G. W. Blum, 135th Field Artillery; Col. J. E. Conely, 145th Infantry; Col. Ralph D. White, 112th Engineers, and Lieut. Col. Uphill, Battery B of the 107th Field Artillery.

OCT 17 1925

SOUSA'S BAND OPENS MECCA AUDITORIUM IN NEW YORK

Newest Concert Hall of Metropolis Seats 3,600 People—Marion Tolley's Case Promises to Be Unique for Many Years.

BY PIERRE V. R. KEY

NEW YORK, October 17.—A new music auditorium in this city is indeed a curiosity. For that reason the opening of Mecca temple last Sunday was attended with some degree of excitement. Had it taken place at some crossroads there would have been no more fuss attending the affair. New York is the nation's metropolis, but it is no less susceptible to human elements than the tiniest hamlet. I sometimes am moved to the opinion that this great city has bucolic tendencies. But, to get back to the opening of Mecca temple, there was pomp and circumstance, and—Sousa's band. John Philip, clever in other ways than writing marches and making himself popular the world over, had an eye to the main chance. And I dare say his astute manager, Harry Askin, was not asleep at the switch in this matter of getting in ahead of the symphony orchestras.

The concert was a success (what Sousa concert isn't?). And the acoustics of this new auditorium should prove satisfactory. Later, when the aisle carpetings are laid, and a ceiling to the stage setting is used, there will be less of the "liveliness" apparent at the opening of Mecca temple. I doubt that the New York Symphony orchestra will sound over-sonorous—but we can tell better after a first hearing, which will be soon.

Sousa Returns To Toledo On Monday



John Philip Sousa.

Second only in interest to the announcement of the new Sousa marches which will be heard in the Coliseum on Monday night when John Philip Sousa and his band of 85 pieces appear here, is the announcement of the theme-song of the annual humoresque written by Sousa.

"National Baseball March," and "The Black Horse Troop" are the new Sousa marches, and "F the Swallow," sung for two, in "Kid Boots" by Eddie Cantor comedian, will be the theme of the new humoresque.

The Sousa recipe for a hit esque calls for a theme-song must be a popular, well-known at once recognized by every member of the audience.

Then with the aid of bagpipes, clarinets, piccolos, flutes, trumpet and even the big Sousaphone Sousa emboldens the theme strains from other tunes, old new, until the result is a running of witticism, gay, pert, saucy.

Pickets are on sale at Grace ton's office in the lobby of

OCT 18 1925

Des Moines-Iowa

SOUSA HAS OWN WAY OF PLAYING IOWA CORN SONG

Band Will Play It First Time Here Nov. 13.

A John Philip Sousa version of the Iowa Corn Song, altered by his well known martial touch, will come to Des Moines Friday, Nov. 13, when the dean of American band conductors brings his hundred musicians to the Coliseum. This novel tidbit he credited to the stimulus of his daughter's fondness for the air.

Word of the Sousa re-arrangement came yesterday from the lieutenant commander himself by long distance telephone from Cleveland, where his band played last night.

A whimsical affection for the tune developed by Lieutenant Commander Sousa's daughter Priscilla, his local spokesman said last night, led to his promise to adapt it to the instrumentation of his big band.

It was Sousa who conducted the 6,000 pieces of the biggest band ever assembled, at the Shrine conclave at Kansas City, in 1923. During the conclave Miss Sousa, who is an accomplished musician, found herself awakened in the morning and lulled to sleep at night by the strident strains of "Ioway, Ioway."

She jotted down the music and later showed it to her father. Occasionally they would run over the notes during the summer vacation at their Long Island home. She transposed it to ragtime and played it in sedate classical tempo. Yesterday Sousa informed his representative here that he is beginning the actual work of transcribing the music.

"I hope to have a little surprise ready for the Iowans who are so familiar with the refrain," he said.

Sousa added that since Friday, the 13th, is his favorite day for essaying new ventures, he trusts the tune will be a hit.

SOUSA REARRANGES CORN SONG



John Philip Sousa, the band leader, is shown above with his daughter, Priscilla, who was struck by the tune and said she could never forget.

OCT 18 1925

SOUSA'S BAND GETS A BIG OVATION IN NEW YORK CITY

Sousa's band, which will appear in Sioux City next month, received a great ovation in New York when it appeared at the new Mecca temple.

The Times in its story of the concert said: Swinging wide its broad Fifty-fifth street doors between Sixth avenue and Broadway for a first public concert, the new Mecca temple, close neighbor to Carnegie hall, had its musical dedication by an organization that has carried American music around the world. A triple encoored program throughout was divided, with never a pause, by a procession of ushers bearing flowers till they built a hedge before the bandmen. Speakers in rapid succession presented a baton, a silver vase, a gold watch, to the leader, marking a third of a century of Sousa's band.

Many musicians were present to observe the new hall and its acoustic effects on masses of tone when an audience was gathered among its 4,000 chairs. Walter Damrosch, who will lead the Symphony society's 20 Sunday concerts here, smiled his satisfaction as the lightest note of Titania's air from "Mignon," sung by Marjorie Moody, carried to the last row on the flat ground floor. Willem Mengelberg nodded as the band tuned up a big climax of his own specialty, Richard Strauss, in the love scene from "Feuersoth." There were new Sousa pieces, a "Cuban Suite" of Spanish dance and tango rhythms among the best.

Vincent Lopez left his own jazz kingly on tour at Philadelphia, while he came over to present the modern musicians and composers' baton with the words: "Mr. Sousa, the goal of every man who plays a band instrument in this country, is such leadership as has been set for us by you."

E. C. Mills gave Sousa the gold watch from the Society of Authors, Composers and Publishers.

"I am only pinch hitting," Mr. Mills said, "for the president of our organization, which is honored in your tribute to its vice president, Sousa, tonight."

"In two wars the men of America have marched up to the cannon's mouth to the strains of Sousa's music. Nothing you or I can say can add to the honor of that. The thing that has guarded our homes has been the army, and the army's morale owes more than we can guess to the brave, single, outstanding, exponent of the military march."

Sousa Opens Season in Albany

ALBANY, N. Y., Oct. 3.—Sousa's Band opened the season in the State Armory with matinee and evening performances. Marjorie Moody, soprano, sang, and John Dolan, cornetist, played solos. George F. Carey was also heard in xylophone solos. The concert was under the direction of Ben Franklin.

W. A. HOFFMANN.

OCT 18 1925

Chicago Tribune

Sousa Stars the Saxophones

Hobart Chatfield-Taylor, in his article in the current number of the Century Magazine, dwells on the importance of John Philip Sousa and his bandmen in the ceremonial pageantry wherewith the World's Columbian Exposition of 1892 was officially and technically opened. "When the World Came to Chicago" is the title of Mr. Chatfield-Taylor's series; and the author saddens a bit as he recounts the celebrities of the day who are gone forever.

But Lieutenant Sousa remains of the World That Came to Chicago, and continues to come. He will be here next Sunday, for afternoon and evening concerts in the Auditorium; and the programs will be eloquent of the changes that have taken place since he was the First Bandmaster in those exciting days described in the Century. Thus, who in that time expected the March-King to write passages that called for a double quartet of saxophones? Who then knew the saxophone? Indeed, who knew the sousaphone? That was the March-King's own device for obtaining a distinctive sound; and today the sousaphone is part of every big

band, of many small ones, and has a place in the great modern orchestras. And Sousa is starring the saxophones in "Jazz America," one of six of his own new compositions in next Sunday's programs. "It's taken me a long time to write jazz in the 1925 idiom," he says; "so, why not make a good job of it?" And there's a link with the World's Fair days and nights in Sousa's revival this season of "The Liberty Bell," which he composed in Chicago in 1903.

Another novelty in Mr. Sousa's programs for next Sunday is a humoresque built on the popular song named "Follow the Swallow." These annual stunts on a basis of a familiar melody have been a feature of Mr. Sousa's visits in recent seasons, and represent him in one of his most ingratiating aspects as a composer and a musician with a strong sense of genial fun. He has a new waltz this season, "The Co-Eds of Michigan," which is his tribute to the university at Ann Arbor, and a new suite, "Cuba Under Three Flags," wherein, it is to be expected, he again has made use of his rich and full knowledge of the anthems and the patriotic hymns of all nations.

OCT 16 1925

PROCLAMATION SETS SATURDAY AS "SOUSA DAY"

Veteran Bandmaster to Dedicate March to Troop A.

Next Saturday, besides being market day and the day for the weekly bath for many Clevelanders, is to be "John Philip Sousa Day," in honor of the

veteran bandmaster who comes here with his famous group of musicians.

Setting aside of next Saturday as "John Philip Sousa Day" is provided for in a proclamation issued Thursday by Mayor Marshall. The proclamation points to Sousa's "years of genuine friendship for Cleveland" and urges Clevelanders to show him that "the depth of his affection is reciprocated."

Sousa will lead 350 school boys as part of the afternoon concert, and in the evening will dedicate his famed march, "The Black Horse Troop," inspired by Cleveland's Troop A, the Fifth City's first cavalry unit.

Sousa Writes Baseball March

Dedicated to Judge Kennesaw Mountain Landis

THE NATIONAL GAME MARCH

JOHN PHILIP SOUSA



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Lieutenant-Commander John Sousa, and is titled "The National Game." Three years ago Sousa was invited to conduct "The Star Spangled Banner" and "The Stars and Stripes Forever" at the dedication of the Yankee stadium in New York. On that day Judge Landis remarked to Sousa that it was singular that with all the hold baseball has upon the people of America "Take Me Out to the Ball Game" was virtually the only baseball tune that ever had been written.

A stirring march has at last been dedicated to the ball players of America.

Best of all—it was written by the world's peerless "March King," Lieutenant-Commander John Philip

And since "Take Me Out to the Ball Game" belongs to the illustrated song period of two decades ago, it is scarcely suited for pennant raisings and other baseball ceremonies, Judge Landis invited Sousa to write a march which could become baseball's own. During the past winter, Sousa and Judge Landis were together in Cuba, and being good baseball fans, they spent most of their afternoons at the Cuban baseball games, where Sousa again was asked to write the march. This he promised to do, with the result that it was added to his program this season.

OCT 18 1925



Lieutenant Commander John Philip Sousa recently became a chief of the Star Blanket Band of Indians of the Flat Hills Indian Reserve near Regina, Saskatchewan, where he was given this elaborate headdress and the tribal name of Kee-Too-Kay-Wee-Oke-mow, which signifies The Great Music Chief.

OCT 20 1925

Sousa Places Wreath on Tomb of Hayes

Fremont, Oct. 20.—Lieutenant-Commander John Philip Sousa Monday placed a wreath upon the tomb of Rutherford B. Hayes in the Hayes family burial plot in Spiegel grove. Sousa and his band gave a matinee concert in the Fremont theater, arriving from Toledo in the morning. Sousa, who was the first director of the United States Marine band during the time when Hayes was resident, was met at the station by the late ex-president's son, Colonel Webb C. Hayes, and the Fremont high school band. He was a luncheon guest of the Fremont Business Men's club.

OCT 18 1925

NOTED MUSICIAN OUTLINES LIKES

Sousa Says If Public Wants
Jazz Give It To 'Em; But
Only The Best.

Does John Philip Sousa present a concert or a show?

The famous bandmaster, who this season is making his third-of-a-century tour, and who should know, says he "is blessed and dogged if he does," but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment.

"The American is the greatest en-



WINIFRED BAMBERG
With Sousa's Band.

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

"I always have been a great admirer of the symphony orchestra. It always has been a tragedy to me that they have never been able, except in a few instances, to put themselves on a sound financial footing. I believe they have failed in this particular because they have been too much bound by tradition, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like.

"It need not be trashy music, but it must be vivacious, invigorating music, and I believe it is possible for the symphony orchestras to play music of variety, and of general interest better than it can be played by any other musical organizations in this country.

"If jazz, for instance, is well played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

Sousa comes to the Brown Theatre for a matinee and night concert on Monday, November 2.

Sousa Has Doubled Size of Famous Band

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour, which brings him to Orchestra Hall, this Sunday afternoon and evening, 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 14 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 num-

OCT 15 1925

Sousa To Appear In Akron Tuesday

Famous Master To Bring His
Band To Armory For Two
Performances Next Week

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Com. John Philip Sousa 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 antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine band in 1880. As I was but 26 years old at the time, the ferocity of the initial Sousa beard may well be imagined."

OCT 17 1925

AMERICAN PUBLIC DEMANDS NOVELTY, SAYS SOUSA—

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

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

days when he wrote "The Liberty Bell" for his first tour, every Sousa season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do On

Sunday, Mary," and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean." To these annual novelties this season are added a new suite, "Cuba Under Three Flags," which is Sousa's impression of the changing of Cuba's music from Spanish to American to Cuban, and Sousa's American jazz.

One of the Sousa features this season will be the revival of "The Liberty Bell" march. This march will be played with a set of chimes, cast in England and costing more than \$10.

(Continued on Page 17)

000. The chimes soloist will be George F. Carey, for several seasons a member of the Sousa organization.

Sousa and his band will be heard in concert at the Saxe Grand, Monday, Nov. 9, matinee and evening.

bers almost 30 clarinets, five flutes, 40 saxophones, eight trombones, 10 trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries and the Sousaphone has been leveled to take the place of the old bass and tuba.

Sousa's first band consisted of about 50 men. This year he has an organization of 100 bandmen and soloists.

OCT 18 1925

Sousa to Bring Noted Band Here for One Concert

"MARCH KING" AT FULLER
THEATRE FOR MATINEE ON-
LY OCTOBER 28.

John Philip Sousa, the noted band king, will play a matinee concert in the Fuller theatre, Wednesday, October 28, and this will be the only appearance, no night performance.

Sousa's coming to Kalamazoo is always an event with genuine music lovers and this will be no exception, as the mail order list bespeaks a full house.

The march king will offer a distinct novelty in "Showing Off Before Company," wherein various members of his band do individual stunts, something like the Whiteman "Meet the Boys." It has been widely praised by the critics along the way. The various instruments will be described by Clarence Russel, the librarian of the Sousa band. The uses of the different instruments will also be touched upon so the matter is educative as well as entertaining.

There will be splendid and diverse program with excellent soloists heard for the first time. There will be dance tunes, humoresques and even a bit of jazz. The Sousa program is up-to-the-minute and a little beyond with many of the older favorites, both marches and overtures.

Matinee, only, Wednesday, Oct. 28.

OCT 19 1925

Sousa

New Yorker, critical weekly, writes as follows about the concert with which Sousa, who comes here Saturday, has just opened the Mecca temple in New York:

"Mr. Sousa is rather a splendid figure to usher in the new era. He is, besides, a fine balance to the long-haired temperament to which we have grown used among conductors. There is about him a sporting air of good-fellowship; a learned musician, he rarely talks of music—rather, he converses of horses and yachts, which he loves, of the open spaces, of his devotion to such an American pastime as shooting craps.

"Bandmen, by the way, are the inveterate gamblers in the musical world. Perhaps many an audience has wondered at the swift gliding from sight of a band during an intermission, even during a soloist's recitation. It would find the clarinet beneath the stage coaxing numerical combinations from ivory dice, with the cornets and French horns saying unmusical things about him. Or, in another corner, a quickly gathered group bent upon pinochle.

"Mr. Sousa, himself, breathes deep of the spirit. The millions that number his listeners might smile if they saw him with the clicking dice in his hands, listened to his tales of his own prowess with them. Once a young lady, earnest eyed, confronted him with raptures over a soloist's performance. 'Bah,' shrugged Mr. Sousa, 'he is a wretched craps shooter.'"

OCT 17 1925

GREAT XYLOPHONIST COMING WITH SOUSA



GEO. CAREY
THE WORLD'S GREATEST
XYLOPHONE PLAYER
WITH SOUSA'S BAND

Some famous soloists appear with Sousa and his band, who are coming to the Park theatre next Wednesday afternoon and evening. George Carey is heralded as the world's greatest xylophone player and he will be featured in the concerts here. Carey does wonders with the xylophone. The afternoon concert by Sousa and his band will not begin until three o'clock for the benefit of school children and special numbers will be rendered for them. The evening program will be one of the best in the band's repertoire, extensive as it is. Capacity crowds are expected at both concerts.

OCT 16 1925

NOTED BAND CHIEF, WHO WILL DIRECT DETROIT PROGRAM



JOHN PHILIP SOUSA.

Lieutenant Commander John Philip Sousa, who brings his famous band to Orchestra hall next Sunday, is shown here as he posed for his latest portrait, painted by Paul Stahr. The portrait is for presentation to the United States navy department. Stahr is the young American artist who painted the first poster issued by the United States government, during the World war.

Sousa began his career as director of the U. S. Marine band, and after a quarter of a century as the world's greatest band leader, re-entered the service at the beginning of the war to direct the navy's musical activities at the Great Lakes Naval Training station. He is now making his thirty-third tour of this country.

Two splendid programs, featuring Sousa's famous marches and several new jazz compositions, will be presented Sunday, the matinee beginning at 3 o'clock and the evening concert at 8:30 o'clock.

OCT 15 1925

IS SOUSA PROGRAM CONCERT OR SHOW?

Does Lieutenant Commander John Philip Sousa present a concert or a show? The famous bandmaster, who this season will make his third-of-a-century tour and who should know, says he is blessed and dogged if he does, but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertainment.

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

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

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

OCT 17 1925

SOUSA'S MARCH IS TO BE DEDICATED

Famous Band Leader Will Play
'The Black Horse Troop' at
Public Hall Tonight.

In completing plans for the military dedication of "The Black Horse Troop" march in Public hall tonight by John Philip Sousa and his band, interesting information has come to light in connection with the writing of the march.

Sousa, besides his interest of many years in Troop A of Cleveland, marched at the head of his band in 1898, leading a procession which bade farewell to the famous Black Horse troop as it departed for Spanish-American war service.

It was one of but four occasions in Sousa's 33 years with his own band that the march king marched.

Although his compositions include over 100 marches, and the fact that Sousa gets his inspiration for writing marches by "marching" is well known, only four times has he been seen leading the procession. That Sousa calls marching for inspiration are his solitary walks about his Long Island estate or on the decks of ocean liners. The tune, "The Stars and Stripes Forever," came to the famous bandmaster when he was returning from a European tour.

The lieutenant commander looks forward with great anticipation for the dedication of his newest march, and incidentally one of his best, and former members of the Black Horse troop fit perfectly in the Sousa scheme of things. It always has been at some pompous ceremonial that Sousa has stood out most. He marched at the head of his band and the procession at the opening of the world's fair in Chicago in 1893; on the occasion of the welcome tendered to Admiral Dewey, the hero of Manila bay, and a few months after his Cleveland appearance with the Black Horse troop, he performed a similar role during the welcome to Admiral Dewey in Pittsburgh.

The dedication in Public hall, with the troopers in full dress uniform, with state and city officials and veterans on the stage, and even with the black horses themselves in the ceremonial, will be Sousa's newest and most spectacular and colorful way of doing what he apparently likes to do best.

PRESS

OCT 17 1925

SOUSA IS HONORED

Famous Band Master Is Presented
Gifts at Concert in New York

Lieut. Commander John Philip Sousa gave his only New York concert of the season, with his band of 100 men, last Sunday at Mecca Temple, dedicating the large auditorium at 133 West 55th Street. His program, with special features, served him for a third of a century anniversary jubilee, since he opened his first concert tour in 1892.

The auditorium, set off brilliantly with Arabic decorations, was practically filled with an audience evidently eager to give homage to the distinguished bandmaster. The musical numbers included several Sousa compositions, including the "Liberty Bell" march and one, new, entitled "Jazz America."

Various speeches were made by representatives of different musical and other organizations, all of which bore high tribute to Sousa's career. Mr. Erlich, of the Keith circuit, led off with splendid words in Sousa's praise. Vincent Lopez came from Philadelphia to give him a baton from musicians and composers, and E. C. Mills presented him a wrist watch from the American Society of Composers, Authors and Publishers, of which he is vice president.

Floral tributes were given to Mr. Sousa from the Lambs' Club, represented by Mr. Burnside; from Lulu Temple of Philadelphia and from the Musicians' Club of New York. Many widely known actors connected with Sousa during his career and musicians were in the audience, the conductors including Damrosch and Mengelberg.

OCT 17 1925

Actors are not the only people who appear upon our local stage this week. John Philip Sousa, that king of bandmasters, played to a small (disgracefully small) but enthusiastic audience of Johnstown music lovers last Wednesday and I was fortunate enough to secure a personal interview with him.

Mr. Scherer took me down to the dressing rooms, which are located directly beneath the stage, extending down several passageways, and I stood here for possibly ten minutes while waiting for Mr. Sousa to appear. Never before in my life have I fully appreciated the meaning of the word "pandemonium." You have all heard a 12-piece orchestra "tune up" in the orchestra pit—well, imagine 80 pieces—and brass band instruments at that—all running the scales at the top of their owner's lungs, in a low-ceilinged corridor, with white-washed stone walls to hurl the noise back against your ears! And then try to talk against it! I commenced to think that this time it would be the interviewer and not the interviewee who would be minus a voice. And then Sousa stepped out of his dressing room. At that signal there was blissful silence and the band started for the stage above.

Mr. Sousa acknowledged the introduction with a smile and, taking me by the arm, said: "And now, little lady, tell me all your troubles." I assured him I "didn't have any" and he said I was "lucky indeed."

My first question was to ask: "Which of the different types of music that you play do you find the most popular with your audiences?" At this he laughed and said: "Do you know that you are the first person in three years who has interviewed me who hasn't commenced by asking me what I thought of jazz music?"

"Well, and what do you?" I demanded. "I'll answer both your questions at once. Music is only great music when it is inspired, and by that I mean music that will reach the heart and stir the soul. I try to make all my music have this element—I call it God-given inspiration—and it is my religion. I occasionally play jazz music—glorified jazz music. It depends so much what you mean by jazz music, and so much on how you play it—my point is this, that any music, whether it be jazz or march, opera or song, will please the audience if it touches their hearts and stirs their souls."

I then spoke of the small audience and how regretful it was that a man who usually plays to packed houses holding 20,000 to 30,000 people should not be appreciated more by the people of Johnstown. He answered: "Never mind, I'll go up and play for those who ARE there and forget about those who didn't come."

We heard a lot about this attribute called "magnetic personality," but few of us possess it. Mr. Sousa has it to a remarkable degree. You instantly like him and carry away the impression that he is a man worth knowing.

And this was further impressed upon me when talking later to his manager. He said in speaking of Sousa:

"He is so loyal to the men that they all love him. You know that we run up against many discomforts during our road season and he never deserts the men, or avails himself of comforts that they cannot share. For instance, just the other day we were making a jump that necessitated the band leaving on a 5 o'clock a. m. train because we could not get accommodations for 80 men at a later time. Mr. Sousa could easily have secured a parlor car seat for himself on the 9 o'clock train, but he refused to do so and, rising early, he departed with his men. It's such things that keep up the morale of his organization."

Sousa will be 71 years old this fall and he will cover 50,000 miles in this concert tour. He is a remarkable man, straight as an arrow, active, keen and alert. This certainly is an age of youth—there ARE no old people.

While I was in the office Sousa's manager sent off a telegram to Judge Landis, requesting him to be his guest at the Chicago concert. The manager explained that at this time Sousa would formally dedicate to him his new march, "The National Game," while the following week in Cleveland "The Black Horse March," the second new piece of this season, would be formally dedicated to troop A of that city.

Sousa's Marches Appeal to Audiences

Soloists Aid in Bandmaster's Two Programs Here.

John Philip Sousa last night gave the local bandmasters a lesson in "El Capitan," "The Charlatan," "Bride Elect," "Liberty Bell" and all the other old stirring bits that set us marching straight down street in the Spanish war and the recent international quibble.

His accomplished band presented many new works and a whole catalogue of familiar compositions. There were soloists and ensembles without end and as to which was the best it all depended upon your individual response. Some there were who fancied six tooting piccolos, while some expressed approbation for eight bleating saxophones.

Of the two programs, the matinee at the Nixon and the evening concert at the Mosque, the latter had the most appeal. O'Donnell's "Gaelic Fantasy" was obviously Irish and yet not hackneyed. It was Gaelic in the fine sense, idiomatic and rich.

The suite "Cuba Under Three Flags" found Mr. Sousa borrowing and patching racial rhythms in a successful manner. The Strauss love scene from "Feuersnöh" gave ample opportunity for sonorous effects; there was a gorgeous diapason quality to the tubas and the clarinets in the middle register were particularly felicitous. "Jazz America" was a stringing together of Broadway hits. Not too exciting and not especially jazzy.

Of the soloists the outstanding was Marjorie Moody, soprano. Her aria in the afternoon and the Thomas "Jusis Titania" were well sung. Her coloratura voice shone resplendent in the lighter line phrases. John Dolan gave notable cornet numbers. His tonguing was little short of marvelous and for all he blew a large tone it was never raw. George Carey played xylophone as Max Carey played centerfield; all over the place and 1,000 per cent perfect.

Unquestionably it is the time-worn, foot-worn old marches that have the greatest pull. "Semper Fidelis" and "Stars and Stripes," "U. S. Field Artillery" and "Washington Post" are classics.

OCT 18 1925

John Philip Sousa



America's march king, the world's greatest author and conductor who will celebrate his 71st birthday in Peoria on Friday, Nov. 6. With his band of over 100 musicians he will play a children's concert at 4 p. m. in Mohammed Shrine temple and an evening concert at 8:15.

GAZETTE TIMES

Late for Train, Sousa's Exodus Is Unceremonious

John Philip Sousa, renowned bandmaster, left Pittsburgh in a manner quite in contrast to his entrance two days ago. His exodus was not accompanied with the fanfare and impressiveness that marked his arrival. Accompanied by his soloist, Miss Marjorie Moody, the martial musician piled out of a public automobile at Pennsylvania Station yesterday and rushed unceremoniously through the waiting room, members of his band trailing, in a desperate effort to catch a train for Cleveland.

Sousa Directs Every Number On His Program

He Leaves Nothing to Assistant Directors, Doing All That Work Himself.

With the addition of thirty minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band which includes Whelming for matinee and evening at Court theatre Oct. 22, has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-third, by the way—or for any other is "Sousa, himself, in Person (Not a Motion Picture)."

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

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

A Sousa concert lasts about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore. Within fifteen seconds of the end of a number, Sousa has decided from the volume of applause

whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage and he never leaves it, except at the intermission, from the beginning to end of the concert. There is a story among the Sousa handmen that the "governor," as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk!

OCT 17 1925

SQUA CONCERT PLEASES

Famous Band Offers New Number With Former Favorites at Mosque.

Lieut. Com. John Philip Sousa, with his fine band, gave two concerts in Pittsburgh yesterday before delighted audiences. There was a matinee at the Nixon Theater and a night concert at Syria Mosque. At last night's performance the program was quite varied, running from the distinctively American patriotic compositions of the conductor himself, who stands, as he has done for years, in the front rank of martial music writers, to the "Love Scene" from "Feuersnöh," by Strauss, and Guion's "Sheep and Goats Walking to Pasture."

There were more extra numbers than those on the program, for the audience insisted on many encores, and Sousa never keeps an audience waiting. "Cuba Under Three Flags," a new suite by the composer, was very well received, and there was great enthusiasm over "The National Game," another new piece and an appropriate one in view of the great series just finished in this city. Among the old familiar and stirring pieces were "The Stars and Stripes Forever" and "Semper Fidelis." The octet of saxophones elicited great applause and brought out three extras. John Dolan's cornet solo, "The Carnival," compelled an encore. George Carey's xylophone work was highly remarkable, and he had to give two extra numbers.

The soprano solo, "I Am Titania," sung by Miss Marjorie Moody, displayed a remarkably clear and strong voice, with excellent coloratura powers. Her work justified the applause which compelled her to give two extras, "Danny Boy" and a Spanish lullaby.

INDEPENDENT

OCT 18 1925



MARJORIE MOODY, Soprano.

Soprano soloist with Sousa and his band at the Shrine Temple, afternoon and evening, Friday, Nov. 6

With the visit of Harry Askin, advance representative of Lieut-Commander John Philip Sousa, arrangements were completed for the appearance here of this noted band director and his famous organization. One evening concert will be given at the Palais Royale, Tuesday, Oct. 27. This is the 33rd annual tour of Sousa and his band. In spite of his 71 years the "March King" is as spry as ever, as is witnessed by his present trip which lasts 35 weeks and takes him into 202 cities in 43 states and four Canadian provinces where he conducts no less than 432 performances. He is accompanied this year by an organization of nearly 100 handsomen, as well as soloists.

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

SOUSA AND FAMOUS BAND TO GIVE CONCERTS HERE THANKSGIVING

John Philip Sousa and his world famous band will give two concerts in Denver Thanksgiving day under the auspices of the combined American Legion posts of Denver.

The announcement of the two concerts was made Thursday by Wesley

other legion officials issued a call for all members of Leo Leyden post to assemble Thursday night in their hall in the Charles building to arrange the concerts.

Harry Dunn, the new state adjutant of the legion and Morton M. David, former adjutant, will appear before the Leyden post Thursday evening and tell the post what was done at the Omaha convention.

Sousa's Band to Play Here on Thanksgiving

John Philip Sousa's band will give two concerts in Denver on Thanksgiving day under the auspices of the local posts of the American Legion. Plans for the concert will be outlined at a meeting of the Leyden post to be held at 8 o'clock tonight at the Charles building, by Wesley Webb, William Harry Dunn, state adjutant, and Morton M. David, former adjutant, will tell of the national convention of the order at Omaha.

SOUSA AND HIS BAND HERE TONIGHT

John Philip Sousa, famous band leader, who has been coming to Toledo for many years and always presenting a first-class entertainment, will bring his musicians to the Coliseum tonight.

As is customary with him, Com. Sousa will offer a program of popular melodies, some new numbers, several novelties, and many of his famous marches.

OCT 19 1925

Honors to J. P. Sousa.

Lieut. Commander John Philip Sousa was greeted by a capacity audience at his concert in New York Sunday and was presented with a handsome gold watch by Gene Buck, on behalf of the Composers' League of America in recognition of Sousa's career of a third of a century at the head of his own organization. A testimonial by R. H. Burnside on behalf of the Lambda Club was also given. Sousa and in the audience were Joseph Cawthorn and Christie Macdonald, once stars in the Sousa Comic Opera Company. The famous band master will appear at the Coliseum on February 10 in one of his stirring programs.

118 1925

OCT 16 1925

OCT 17 1925

OCT 15 1925

OCT 14 1925

WROTE WORDS WHILE AT SEA

SOUSA COMPOSED "STARS AND STRIPES FOREVER" WHEN COMING FROM EUROPE

FEW PEOPLE KNOW WORDS BUT MUSIC IS HIGHLY POPULAR—IN USE FOR 28 YEARS

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

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

As everyone knows, Lieut. Com. John Philip Sousa, wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. Those words were published in an arrangement for mixed voices and for male voices.

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

"Make It Snappy," America's Slogan, Says Sousa



LIEUTENANT COMMANDER JOHN PHILIP SOUSA

Who will be heard in concert at the Brown Theater November 2.

"MAKE IT SNAPPY" is the watchword of the American music public," says Lieut. Com. John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band. He plays at the Brown Theater Monday, November 2, for a matinee and night performance. Each season he finds that the thousands who hear his programs in all section 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 en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

John Philip Sousa and his band celebrated a third of a century of concerts most auspiciously on October 12 by opening and dedicating the new Mecca Temple on Fifty-fifth street. Aside from a program crammed full of popular Sousa favorites—and on this occasion some new pieces in addition—there were other interesting features including the presentation of gifts from organizations of which Lieut. Commander Sousa is a member.

Among those representing musical or other organizations who paid special tribute to Sousa in speeches were Mr. Erlich of the Keith circuit; Vincent Lopez, who came from Philadelphia especially to present him with a baton from Philadelphia musicians and composers; Mr. Burnside, from the Lambs Club, who presented a large wreath and silver vase; and E. C. Mills, who gave him a gold watch, the gift of the American Society of Authors, Composers and Publishers.

Many well known actors and musicians were among the large audience, including Walter Damrosch and Willem Mengelberg.

Sousa opened his program with the Gaelic Fantasy, "Amrain Na N-Gardail" (new), by O'Donnell, which, according to the program note, was "a series of famous Gaelic melodies" welded by the composer into a fantasy and "treated in the harmonic idiom of the modernists." This and the Love Scene from Richard Strauss' Feuersnagel gave Sousa the best opportunity to display his great art as a conductor. The new Sousa pieces were a suite, Cuba Under Three Flags, Jazz America, and a march, The Black Horse Troop. All are written in the usual Sousa style, melodic and cleverly arranged. Besides these there were The Liberty Bell march (Sousa), and The Old Fiddler's Tune, Sheep and Goats Walking to Pasture (Guion).

On the program were printed a list of thirty-seven numbers composed or arranged by Sousa—many well known the world over—and of these the band played El Capitan, Manhattan Beach, Semper Fidelis, U. S. Field Artillery, Chinese Wedding Procession, Tooty Flooty, a new Humoresque (Follow the Swallow and Look for the Silver Lining) and Peaches and Cream (new), and of course The Stars and Stripes Forever.

The soloists of the evening were Marjorie Moody, soprano, who scored decided success with her beautiful singing of the aria, I Am Titania, from Thomas' Mignon, and so enthusiastic was the huge audience that she was obliged to add four encores, each equally delightful—Danny Boy (Wetherly); Comin' Through the Rye, Doda, and a Spanish Lullaby; William Long, cornetist, who scored success with a solo, The Carnival (Arban) and, as an encore, Kiss Me Again (Herbert); George Carey, who played a xylophone solo, Morning, Noon and Night (Suppe), adding as an extra, Andree (Carey), and a saxophone octet also played.

Mecca Temple, it must be added, proved to be all that was said of it—large and roomy, attractively decorated and, in the heart of the musical center of the city, well adapted for concerts. New York needed another hall, and in Mecca Temple it has found a place wholly suitable for orchestral concerts or affairs demanding a large seating space.

Another successful concert was given by Sousa and his Band at the Academy of Music, Brooklyn, on October 6.

Lt. Commander John Philip Sousa is for it when it is played nicely, but he, like every true musician, has little use for it when it is murdered by rank amateurs. Says Mr. Sousa: "Jazz can be as simple in construction and as innocent of discord as a happy child's musings, or can be of a tonal quality as complex as the most futuristic composition. Jazz, as per my observation, is simply another word for 'pep.'"

There is no reason, with its exhilarating rhythm, its melodic ingenuities, why it should not become one of the accepted forms of composition. It lends itself to as many melodic changes as any other musical form. Forms go by cycles. There was a time when the sara-band and the minuet occupied the center of the stage, and today the fox trot, alias jazz does, and like the little maiden "when she was good she was very, very good, but when she was bad, she was horrid."

These and many other musicians, have stood out and said what they think, regardless of the accepted idea among certain celebrities. Their position in the musical world commands respect, and to criticize them would do them no more harm than pouring a pint of water into the Mississippi at Memphis and expect the levees at New Orleans to break.

Even the opera singers enjoy it, and play it. I read not long ago that Benjamo Gigli, tenor of the Metropolitan Opera Company, enjoyed his E flat alto saxophone as much as he did his operatic work. As a recreation he plays popular tunes with his accompanist.

Silver Cornet Never Forgotten, Says Sousa

Noted Bandmaster Will Play In
Akron Afternoon And Evening
On October 20th

"A man will forget many details of his youth, but he never forgets that he once played in the silver cornet band," says Lieut. Commander John Philip Sousa, who this season makes a 30,000-mile tour of America at the head of his famous organization.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary club, the chamber of commerce and the country club," says Sousa. "In the smaller American towns, a man belonged to the brass band for recreation and for business reasons. He placed advertisements in the papers offering to hire plumbers, carpenters or blacksmiths upon condition that they were good trombonists, clarinetists and bass drummers, and he let these workmen off for band duty because the band was the great means of advertising a city."

"So the man who has played in a small-town brass band never forgets his day as a bandsman. After every concert several men confide to me that they once were bandsmen, and not a few also admit that they have preserved at home their band uniforms. The brass band was an integral factor in our American life until a few years ago. As a matter of fact the great majority of my men came from the small-town brass bands until a few years ago.

Sousa and his band will be at Akron armory afternoon and evening, Oct. 20. Seats, on sale at Windsor-Poling.

Few Know That Sousa Wrote Words for His Famous 'Stars and Stripes'

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

But it is a queer quality of our Americanism that scarcely a man, woman or child in America can repeat the third verse of "The Star Spangled Banner"—or the second, for that matter—and few people know that words ever were written for "Stars and Stripes Forever," in spite of the fact that more than 2,000,000 copies of the sheet music and 5,000,000 copies of the record of the famous selection have been sold in America alone.

As everyone knows, Lieut. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea returning to America from a long visit abroad. What everyone does not know is that Sousa at the time wrote a single verse for his famous march, and this is it, so you can burst into song when you hear it at the concerts which Sousa will give tomorrow afternoon and evening in Orchestra Hall:

"Hurrah for the flag of the Free!
May it wave as our standard forever,
The gem of the land and the sea,
The Banner of the right!
Let despots remember the day
When our fathers, with mighty endeavor,
Proclaimed as they marched to the fray
That by their might, and by their right,
It waves forever!"

—International Newsreel Photo
Lieut. Com. John Philip Sousa, the march king, in his Indian costume. Chief Kee-Too-Ché-Kay-Wee Okemoo. The honor was bestowed upon him by Chief Okemoo, in behalf of the Star Blanket Band of Indians from the Five Hills Indian Reservation near Regina, Saskatchewan. Sousa's tribal name signifies in the Cree language, "The Great Music Chief." Sousa's initiation as a chief took place in the presence of W. M. Graham, commissioner of Indian affairs for Western Canada. On October 11 he will celebrate a third of a century of success.

American Public Demands Novelty, Claims Sousa

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who this season will make his Third-of-a-Century tour at the head of his famous band, and will visit Peoria November 6 for matinee and evening performance.

Sousa believes that his success as a bandmaster in a considerable de-

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

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

SOUSA HONORED IN NEW YORK

March King Given Watch By
Composers League

John Philip Sousa, who will direct his band in two concerts at the Armory Tuesday, was presented with a watch by the Composers League of America at a dinner in New York Tuesday, according to a telegram received by Earle Poling Thursday.

Sousa played to a capacity house at the New Mecca Temple.

For the first time New Yorkers hear the March King's new marches, "Black Horse Troop," and "National Game." He also played his new suite, "Cuba Under Three Flags," and his fantasy, "Jazz America."

JOHN PHILIP SOUSA, who is bringing his great band to Kalamazoo for an afternoon concert at the Fuller in the near future, tells how a father, who was lecturing his son on being wasteful, said: "When I die you will be looked upon as the most worthless man in the city," and the son, with great urbanity, replied: "Perhaps, father, but not until you die."

SOUSA AND HIS GLOVES

IF YOU are interested in you may be interested that somewhere along the route of his third-of-a-century tour, Lieut. Com. John Philip Sousa, who is on the Park Oct. 21, will work his into his ten thousandth pair of kid gloves, and with a new pair of gloves every day.

Sousa Is Honored

Lieut. Commander John Philip Sousa was presented a testimonial on behalf of the Lambs club, famous actors' association, by R. R. Burnside, of Cleveland, at the dedication of the New Mecca Temple in New York Sunday night. He also was given a gold watch by the Composers' League. Sousa is to appear with his band Saturday.

SOUSA BRINGS BAND TO PEORIA



John Phillip Sousa, who will bring his famous band to the Shrine temple to Peoria November 6 for two concerts.

NEW MUSIC AUDITORIUM IS OPENED IN NEW YORK

Sousa Steals March On Symphony Orchestras And Gives First Concert In Mecca Temple, Proving Big Success As Usual

By PIERRE V. R. KEY

Beacon Journal Staff Correspondent

NEW YORK, Oct. 17.—A new music auditorium in this city is indeed a curiosity. For that reason the opening of Mecca temple last Sunday was attended with some degree of excitement. Had it taken place at some cross-roads there would have been no more fuss attending the affair. New York is the nation's metropolis, but it is no less susceptible to human elements than the tiniest hamlet. I sometimes am moved to the opinion that this great city has bucolic tendencies. But, to get back to the opening of Mecca temple, there was pomp and circumstance, and—Sousa's band. John Phillip, clever in other ways than writing marches and making himself popular the world over, had an eye to the main chance. And I daresay his astute manager, Harry Askin, was not asleep at the switch in this matter of getting in ahead of the symphony orchestras.

The concert was a success (what Sousa concert isn't?) And the acoustics of this new auditorium should prove satisfactory. Later, when the aisle carpetings are laid, and a ceiling to the stage setting is used, there will be less of the "liveliness" apparent at the opening of Mecca temple. I doubt that the New York Symphony orchestra will sound over-sonorous—but we can tell better after a first hearing, which will be soon.

SOUSA'S BAND WEDNESDAY

LIEUT. COM. JOHN PHILLIP 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 1892-1893. Recently Sousa happened upon the instrumentation of his first band. It called for 14 clarinets, two flutes, two oboes, two bassoons, four saxophones, 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 30 clarinets, five flutes, 10 saxophones, eight trombones, 10 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 50 men. This year he has an organization of 100 bandmen and soloists.

Sousa Giving Annual Detroit Concerts Today

Many Novelties, Including Jazz, on Matinee and Evening Programs.

With two programs that will cover the widest possible range of band music and involve the services of Miss Marjorie Moody, soprano, besides several instrumentalists from the ranks of the band, Lieutenant Commander John Phillip Sousa will bring his famous band to Orchestra hall, this afternoon and evening.

Sousa, now in his 71st year, is making what he describes as his third-of-a-century tour, marking 33 years at the head of his own unsubsidized musical organization, a record certainly unmatched in American musical history and so far as Sousa knows, in the history of the world.

During that time Sousa has written innumerable marches, winning for himself the undisputed title of "The March King," has composed no end of other music, from sacred to secular, and has found time to turn out several books as well. Through his musical career he has kept pace with the times, has learned no sort of music merely because it was popular, nor been afraid to play new music which was unknown, as witness the early pioneer work he did on behalf of Wagner when only the most intrepid dared to face the jests that were leveled at the great master of music drama by those who did not understand him.

This year, for example, his programs are filled with novelties based on the contemporary craze for jazz music, besides including a new waltz he has dedicated to "The Co-eds of Michigan" and his two new marches—"The National Game," dedicated to Judge Landis on behalf of American baseball, and "The Blackhorse Troop," dedicated to Cleveland's crack National Guard organization.

Besides these, he is reviving "The Liberty Bell," a march which he wrote for his first tour back in 1892.

Miss Moody, his vocal soloist, is a young American singer who has been with Sousa for two seasons past and has proved exceptionally popular with his audiences.

The programs for today's concerts, which start at 3 and 8:30 o'clock are as follows:

- | | |
|----------------------------------------------|------------------------------------------------|
| 1—Overture, "Tannhauser".....Wagner | 10—Soprano solo, "The National Game".....Sousa |
| 2—Cornet solo, "Centennial".....Bellstedt | 11—Soprano solo, "The Black Horse".....Sousa |
| 3—Soprano solo, "The Liberty Bell".....Sousa | 12—Soprano solo, "The Black Horse".....Sousa |
| 4—Soprano solo, "The Liberty Bell".....Sousa | 13—Soprano solo, "The Black Horse".....Sousa |
| 5—Soprano solo, "The Liberty Bell".....Sousa | 14—Soprano solo, "The Black Horse".....Sousa |
| 6—Soprano solo, "The Liberty Bell".....Sousa | 15—Soprano solo, "The Black Horse".....Sousa |
| 7—Soprano solo, "The Liberty Bell".....Sousa | 16—Soprano solo, "The Black Horse".....Sousa |
| 8—Soprano solo, "The Liberty Bell".....Sousa | 17—Soprano solo, "The Black Horse".....Sousa |
| 9—Soprano solo, "The Liberty Bell".....Sousa | 18—Soprano solo, "The Black Horse".....Sousa |

OCT 19 1925

Soloist Nov. 7 with Sousa



Miss Marjory Moody.

When the famous Sousa band plays here in concert the evening of Nov. 7 at Shrine Temple, Miss Marjory Moody, soprano, will be assisting soloist. Miss Moody is under contract with the Chicago Civic Opera company to become a member of its force at the close of her concert season with the Sousa organization.

OCT 20 1925

PAYS RESPECT

Sousa Decorates Tomb Of Ex-President Hayes

FREMONT, O., Oct. 20.—Lieutenant Commander John Phillip Sousa, U. S. N., placed a wreath on the tomb of the late ex-President Ruth-erford B. Hayes, in the Hayes family plot, when Sousa's band played a matinee concert in Fremont. Lieutenant Commander Sousa was the first director of the United States Marine Band and began his military service in Washington at the time President Hayes was the nation's chief executive.

The "March King" was met at the railroad station by Colonel Webb C. Hayes, son of the late president; E. F. Schweikart, superintendent of schools, and Carl F. Miller, theater manager, and escorted downtown for luncheon at the Fremont Business Men's Club by the High School Band. Early in the afternoon Sousa spent some time at the Hayes Memorial Library and later in the Hayes mansion in the Grove.

NEWS

OCT 18 1925

Two Programs Today

FAMOUS BAND LEADER COMES TO ORCHESTRA HALL



LIEUT.-COM. JOHN PHILIP SOUSA.

ABOUT every possible variety of band music, from operatic transcriptions to the most modern jazz, is embraced in the two programs arranged by Lieut.-Com. John Phillip Sousa for his concerts in Orchestra hall this afternoon and evening. Sousa, at the age of 71, is making his thirty-third annual tour with his band, and claims a record of musical and financial achievement with an unsubsidized musical organization which is unequalled anywhere in the world.

The membership of his organization this year numbers almost 100 players, and his programs abound in novelties which employ various individuals and groups of his men solo artists. In addition to this, Marjory Moody, the young American soprano, is again touring with him as guest soloist and finds a place in every concert, using selections from Meyerbeer's "Dinorah" and Thomas' "Mignon," with American ballads as encore numbers.

Keeping abreast of the musical times, as always, Sousa has arranged several novelties of the jazz order, with a portion of his band specializing in the effects which often compose the entire stock in trade of other organizations.

There will also be new Sousa marches, two of them having been written last summer. One is entitled "The National Game," and is dedicated to Judge Landis on behalf of American baseball, and the other is "The Blackhorse Troop," written for the crack National Guard unit of Cleveland. Also, of special interest here, is a new waltz inspired by, dedicated to and entitled "The Co-eds of Michigan."

A sentimental interest attaches to the presence on the program of "The Liberty Bell," the first march which Sousa wrote after he had organized his own band in 1892, and for many years one of the most popular of his writings.

The Detroit program starts promptly at 3 o'clock in the afternoon and 8:30 in the evening.

OCT 18 1925

Detroit March Asked of Sousa

A Sousa march, dedicated to the city of Detroit may be added to the list of famous marches which have established John, Philip Sousa's right to the indisputable title of "The March King."

Detroit will know its fate this afternoon or evening, for May John Smith has sent an invitation to Sousa to execute such a march, and asked him to reply when brings his band to Orchestra hall this afternoon and evening.

The mayor's telegram was as follows:

"Mr. Sousa—Detroit would honor greatly if you would consider writing one of your famous marches and dedicating it to our city, to be played the first time when you visit Detroit in 1926. We would be pleased to have you announce such intention during the intermission of your concert in Orchestra hall, Sunday evening."

OCT 1 9 1925

Offer Children Prizes for Story of the Liberty Bell

Because of the revival this year of the Liberty Bell March by John Philip Sousa and his band and the interest in the plan for moving the historic Liberty bell to Philadelphia, the management of the band has decided to conduct a contest questionnaire on the bell in advance of the appearance of the organization here Saturday evening, November 7, at Shrine temple.

Three prizes will be given for the best answers to the questions which follow. The first prize is to be \$5 in cash, and the second and third prizes will be a pair of tickets to the concert each.

Children entering the contest are to send their replies to the Sousa Liberty Bell Contest Editor, Register-Gazette.

Can you answer these questions?

- 1—Where was the Liberty Bell first cast?
- 2—When was it brought to America?
- 3—When was it recast and why?
- 4—Quote the inscription prophetically inscribed upon it.
- 5—When was this inscription placed on the bell?
- 6—Give its Biblical reference.
- 7—How was the bell preserved from capture by the British during the Revolution?
- 8—When and upon what occasion did the bell become cracked?
- 9—When was it last sounded?
- 10—When was it removed from the tower of Independence Hall?
- 11—Where was it placed?
- 12—What is its present location?
- 13—Upon what kind of a pedestal is it mounted?
- 14—When was the Liberty Bell first removed from Philadelphia?
- 15—Name two great expositions at which it subsequently has been exhibited.
- 16—When did Lieut. Com. John Philip Sousa write the Liberty Bell march?
- 17—What gave him the inspiration?
- 18—When and where was it first played?
- 19—What occasion did it mark in the life of Sousa?
- 20—What is the occasion of its revival this year?

OCT 18 1925

Lieutenant Commander John Philip Sousa's Band for his third-of-a-century tour this season is about twice the size of the organization which he led about America during his first tour, the season of 1892-93. The band this year numbers one hundred men and ten soloists, the largest ever taken on tour, and will give two concerts in Music Hall on Saturday, October 31.

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 bandmen.

The ten soloists who will appear with Sousa and his band in Cincinnati are Marjorie Moody, soprano; Winifred Bambrick, harpist; R. E. Williams, flute; John C. Carr, clarinet; Joseph Deluca, euphonium; John Dolan, clarinet; George J. Carey, xylophone; H. B. Stevens, saxophone; Clifford Runkle, bassoon, and J. F. Schueler, trombone. At the matinee program a feature number called "Showing Off Before Company" will be added, wherein all of the instruments of the band are explained to the audience and their tones demonstrated by the players of each instrument in a humorous manner. A special matinee price is being made to students so that this educational number may be heard by all music students.

"Jazz America" will feature the evening program, along with Sousa's latest marches and arrangements. Sousa's latest jazz arrangement is a burlesque on the "jazz craze."

OCT 14 1925

SOUSA AND HIS BAND HERE NEXT WEEK

Famous March King Will Give Two Concerts at Armory Tuesday, Oct. 20

John Philip Sousa, who celebrated his 70th birthday in Akron two years ago, will lead his band in a concert at the Armory Tuesday night, Oct. 20, according to announcement Tuesday.

The March King failed to appear in the Rubber City last year, so his appearance this season will be doubly attractive.

Sousa is not only a famous band leader, but also is a composer of note. He has more than 104 march compositions to his credit.

They include 80 songs, 16 suites, one Te Deum, one cantata, two

hymns and enough miscellaneous compositions to bring the total to 272.

The band will appear twice at the Armory, afternoon and evening concerts being scheduled.

Cleveland news

OCT 18 1925

15,000 LISTEN TO SOUSA HERE

'Black Horse Troop,' Dedicated to City's Crack Cavalry Unit, Wins Instant Popularity.

By Archie Bell

Lieutenant Commander John Philip Sousa came to Cleveland yesterday and from the moment of his arrival enjoyed something like imperial or presidential honors. Incidentally he conducted two concerts at public hall. In the aggregate probably more than 15,000 persons heard him and his band.

The magic of his name draws the crowds everywhere. The magic of his baton coaxes from a band music that is different from that produced by any other band leader.

His programs yesterday were similar to those he has been offering for many years—a mixture of the old and the new, the classical and the popular, the sedate and the syncopated. Among all of his other accomplishments he is a great program-builder.

There were operatic excerpts, xylophone solos and duets, cornet solos and soprano solos. Ample variety. But best of all, when Sousa plays them, are Sousa's compositions. They mark an epoch in American musical development and seem as popular today as before, when the seventy-one-year-old apostle of pep directs them.

An American Institution.

More and more Sousa becomes an American institution. Once he was an individual, then a personage and now he seems about as typically Yankee as anything, with the possible exception of pumpkin pie and griddle cakes.

His day in Cleveland was made notable for him and for others on account of his newest composition, "The Black Horse Troop," which is dedicated to "Troop A" of this city.

Last year he promised Major Newell C. Bolton that he would write it. It was first played in New York recently when he appeared at the opening of the colossal Mecca temple.

Mayor Marshall issued a proclamation to citizens making yesterday "Sousa Day." When the lieutenant commander arrived he was met by twelve mounted men of Troop A and escorted to his hotel. He was the guest of Troop A at luncheon.

Last evening, although he had intended to leave for Detroit, he was the guest of honor at a reception by Troop A at their armory, where he received a bronze cavalryman to commemorate the event.

Get Original Manuscript.

When he played "The Black Horse Troop" at public hall, twelve unmounted men took positions on the stage in recognition of the dedication. It was repeated and twelve mounted men took their places behind the band.

Sousa, bearing the original manuscript of the composition, walked through the band and presented it to Captain Walter H. Nye, who was surrounded by many of the leading army officials of the state of Ohio. The script was bound in a black morocco jacket and will become a prized possession of the troop.

Sousa's latest composition bears undeniably his idiom, which is familiar to the entire world. It received something like a triumph when played yesterday and is likely to become one of his most popular numbers.

OCT 17 1925



John Philip Sousa, the Pirate captain of the band masters, brought his estimable organization to Pittsburgh yesterday, and with two rousing concerts, started the new music season with a bang and bustle. There's as much thrill to a Sousa march for the musician, as there is in a home-run for the baseball fan, and the audience last night in Syria mosque made up for its lack of size, by the enthusiasm of its applause. They were all there, "El Capitán," "Stars and Stripes," "Liberty," "Semper Fidelis," played in typical Sousa fashion.

Jazz makes its entrance upon Sousa programs this year, and it adds little enjoyment. A Sousa band is for band music, as much as a Lopez orchestra is for jazz. Mixing them is experimental, but not enjoyable. Saxophones and xylophones also debut this season, and prove no more valuable than the jazz addition. John Dolan's cornet solo brought forth much approval, while Marjorie Moody displayed a fresh, clear soprano, in several well chosen numbers. A season without a Sousa band concert would be dull indeed, and those who journeyed forth in last night's rain were well repaid for their trip.

OCT 1 8 1925

Wheeling News

HAS WRITTEN 104 MARCHES

SOUSA COMING TO COURT THURSDAY HAS BEEN PRO-LIFIC WRITER.

FIVE OF THE MARCHES HAVE BEEN EXCEEDINGLY POPULAR WITH PUBLIC.

Lieut. Com. John Philip Sousa who this season makes his third-of-a-century tour with his famous band has written a total of one hundred and four marches.

In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order.

"Stars and Stripes Forever" was written at sea in 1893 while Sousa was returning from a long journey abroad; "Semper Fidelis" was written while Sousa was director of the

United States Marine band, for a ceremonial march, and since has become the official march of the Marine corps; "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic while "United States Field Artillery" was written in 1917 for the 309th Field Artillery, and was first played when that organization marched down Fifth avenue in a Red Cross parade.

Sousa and his band will be heard at the Court on Thursday, October 22 matinee and night.

OCT 17 1925

Program Is Announced for Sousa Band Concert

Notes on Other Coming Events Which Will Enliven Toledo's Music Season.

THE program announced for the concert to be given Monday evening by John Philip Sousa and his famous band of 85 pieces, includes many of the old Sousa favorites as well as the newer compositions by this veteran. Tickets for the concert are on sale in the office of Miss Grace Denton, in the lobby of the Nicholas building.

The program will open with a new band number, a Gaelic fantasy, "Amrain Na Gardeal" by O'Donnell. Mr. O'Donnell, it is reported, has welded into a fantasy a series of famous Gaelic melodies, treating them in the idiom of the modernists. Following the fantasy will be the new Sousa suite, "Under Three Flags." Another band number will be the love scene from "Feuersoth." This number is the great moment in Richard Strauss' opera. It will be followed by the march, "Liberty Bell," an old favorite that has been revived for this concert.

The new "Jazz America" band number, a saxophone octet in "I Want to Be Happy," from "No, No, Nanette." The newest Sousa march, "The Black Horse Troop," and an old fiddler's tune, "Sheep and Goats Walking to Pasture," will be other numbers on the program. The soloists are Miss Marjorie Moody, soprano; William Tong, cornet, and George Carey, xylophone. Solo numbers will include "The Carnival," William Tong; "I Am Titania," from "Mignon," Miss Moody, and "Morning, Noon and Night," Mr. Carey.

Sousa Given Cordial Greeting on Arrival for Concert Here

Cleveland gave John Philip Sousa and his famed band a great ovation at noon yesterday when they stepped for a train at the Pennsylvania railroad depot at E. 55th st. and Euclid ave.

Among those in the party at the train to meet him were Mayor Marshall; Maj. Newell C. Bolton, commander of Cleveland's first unit of cavalry to which Sousa dedicated his new "Black Horse Troop" march in a concert in public hall last night; Capt. John Garfield and a mounted escort of twelve troopers.

In automobiles, Sousa and members of his band were paraded through Euclid ave. to the Mid Day club where they had luncheon. Following the luncheon party was taken to public hall for the afternoon concert.

OCT 2 - 1925

SOUSA'S BAND.

Wonderful Concert Enjoyed by a Very Large Audience Tuesday Afternoon.

"There's only one Sousa's band," read the advertisements, and every one of the hundreds who filled the City opera house Tuesday afternoon agreed that this statement was absolutely no exaggeration.

There are many bands of all sorts and descriptions, orchestras, brass bands and a mixture of the two. There are street bands and bands for the rendering of classical music. But for a real military band, Sousa's still stands at the head of the list, unmatched and unapproachable. The 100 musicians, under the direction of the magic wand of the noted bandmaster, who is now over 70 years of age, played with a unity and an expression which is marvelous. One number by Strauss was a fine example of what this organization can do with difficult music of a high order. Others were of the trick variety and there was jazz mixed in. But it is, as always, the Sousa marches which thrill the listeners and fairly bring them out of their seats. As the trombones and cornets come out to the front of the stage and play directly at the people, at the climax of some of these old favorites, one can understand how men in war can perform almost any feat with the inspiration of real band music.

Rochester was highly honored by having this great organization choose this city this year among a very few in northern New England, in which to appear, and it showed this appreciation by turning out the largest afternoon crowd that ever attended any performance since the opera house was built. Applause was loud and long at the close of each number and it but slightly expressed the feelings of the listeners.

A handsome basket of flowers was presented to Bandmaster Sousa, at the close of one of his marches, by the City band, a pretty little presentation speech being made by a small girl, dressed in white.

SOUSA REPEATS CONQUESTS OF FORMER YEARS

He came, he saw, he conquered!

This sums, briefly, the visit to Cleveland yesterday of Sousa and his band.

Both in the afternoon and in the evening, the hall was thronged. In the afternoon the peerless bandmaster personally led three high school bands—the pick from the second schools—in a series of Sousa favorites including "King Cotton," "El Capitán," and others. In the evening, embellished copy of his march "Black Horse Troop," written in honor of dedicated to Troop A of Cleveland was formally presented.

With these two prize features—thrown for good measure into programs of typical Sousa standard, ranging from jazz to symphonic numbers—attendance exceeded that of his appearance last year, a record.

With the students from the various high schools "rooting" for their various bands, the afternoon performance took on much the nature of a game. Every number brought as "rahs" and "zips" as any touel.

In the evening the hall took martial aspect, with members of Troop A, mounted on the coal horses, on the stage, as a guard of honor to Capt. Nye of the troop the ceremony of presentation dedication copy of the "Black Horse Troop" march.

High army officials from all Ohio were on the stage with officers of the local cavalry regiments. These included: Brig. Gen. H. H. son, state adjutant general from C bus, with two of his staff, Lieut. John Volka and Maj. M. M. V. Maj. Charles Amory, U. S. A. Annati; Capt. L. O. Forsythe, A. Akron; Lieut. Com. C. E. U. S. A.; Col. Dudley Hard, staff of the 37th Division; Col. Connelly, 145th Infantry; Col. White, 112th Engineers; Maj. T. Ryan, commanding officer, C. Grays; Col. C. F. Blum, 135th Artillery, and others.

OCT 12 1925

Sousa Is Coming



John Philip Sousa, coming to the Park Oct. 21 with his band of 100. Strange as it may now seem, "Stars and Stripes Forever," the most famous of the marches of Lieut. Com. John Philip Sousa, which his band will play at the Park Oct. 21, was not an instantaneous success, upon no less authority than the royalty statements preserved by Sousa himself.

"Stars and Stripes Forever" was written by Sousa in 1898, five or six years after he had formed the famous organization with which he now is making his Third-of-a-Century Tour. In the cornet and trombone parts, "Stars and Stripes Forever" is particularly difficult for amateur performers, and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

SOUSA'S BAND TO PLAY HERE

Announcement of Local Engagement Made by Management of Strand

Sousa's famous band will appear in a concert shortly in Shreveport at the Strand. This announcement was made yesterday by Henry Seel, managing director of the theater.

For more than one-third of a century Lieutenant Commander John Philip Sousa has directed his famous musical organization which has won an international reputation.

Recently, Sousa appeared in New York. He was accorded a tremendous ovation and showered with congratulations by the theatrical and musical fraternity. During the intermission in the concert at the New Mecca theater, Gene Buck, on behalf of the Composers' League of America, presented the bandmaster with a watch, in recognition of his long service at the head of his own organization. The Lambs club, represented by R. H. Burnside, added its testimonial of esteem, as did other noted metropolitan organizations and notables.

This year, Sousa, in addition to new compositions, is reviving some of his first musical works which were favorites when he started his career and have since stood the test of time and are undiminished in popularity today.

OCT 16 1925

A SOLDIER, SAILOR AND MARINE

Lieut. Com. John Philip Sousa, now on his third-of-a-century tour, at the head of his famous band, has the enviable record of having served in all three branches of military service of the United States. Sousa was a Lieutenant in the United States Marine Corps during his directorship of the Band, from 1880 to 1892. He was attached to the Sixth Army during the Spanish-American War, and during the World War, he was being retired upon reaching the limit with the rank of lieutenant commander. He will be with his band at the Court Thursday, Oct. 22.

OCT 28 1925

Sousa's Band Has Million in Expenses Each Year but Pays

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

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

Sousa has appealed to the American public so strongly that his coming is an event. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes and places of business during his visit. He believes his success has been due entirely to a policy of giving programs which always contained the elements of novelty and variety, and by novelty and variety he did not mean solely popular mu-



LIEUT. COM. JOHN PHILIP SOUSA HERO OF TWO WARS. NOW MAKING HIS 33RD TOUR OF THE WORLD WITH HIS FAMOUS BAND OF 100 PIECES. MR. SOUSA IS 71 YEARS OLD BUT TOO YOUNG TO PLAY GOLF HE SAYS. MR. SOUSA WILL GIVE ONE OF HIS DELIGHTFUL PROGRAMS AT THE POST THEATER WEDNESDAY EVENING, OCT. 23.

sic of the day. For instance, he found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan Opera in New York, and two years ago, American audiences throughout America, heard Schelling's much discussed "Victory Ball" which at that time had been performed by but two orchestras.

Sousa and his band comes to the Post theater, Wednesday, Oct. 23.

TOLEDO, OHIO

OCT 20 1925

Sousa's Famous Band Wins Acclaim Again

BY V. K. RICHARDS

AMERICA'S favorite bandsman, the veteran John Philip Sousa, paid his annual visit to Toledo on Monday evening regaling a huge audience in the Coliseum with a typical Sousa program. With his happy habit of packing more music into a two-hour concert than one generally hears at three such affairs, this famous conductor makes an active appeal to a great diversity of tastes and can claim the multitude as his own.

Thus there were for the symphony enthusiasts O'Donnell's new Gaelic fantasy, "Amrain Na' N-Gardeal," and the great love scene from Strauss' opera, "Feuersnott." For the lovers of march tunes there were no end of the famous Sousa quicksteps, including, of course, "The Stars and Stripes Forever," "Semper Fidelis," "Liberty Bell," "U. S. Field Artillery," and "El Capitán," as well as a new one called "The Black Horse Troop."

Followers of jazz rejoiced in a new Sousa arrangement of the moment's hits and in a saxophone octet which stopped the show. There were, moreover, soprano solos by Miss Marjorie Moody, who followed the well worn "I Am Titania," from "Mignon," with very appealing renditions of "Danny Boy" and "Comin' Through the Rye." And there were exceptionally pleasant cornet solos by Mr. William Tong and a clever performance by Mr. George Carey on the xylophone.

Most important of this generous array of music probably was the Gaelic fantasy, a brilliant composition in the modernist manner, splendidly played by the band. But, next to the acclaim which met the numerous marches, the most applause was garnered by the rollicking repertoire offered by the platoon of saxophones. Making its bow in the lilted "I Want to Be Happy," from "No, No, Nanette," the group was forced to return to the edge of the rostrum many times, deftly and delightfully exploiting all the sly humor in which the saxophone revels.

It was, like all Sousa concerts, a large evening and the thunder of the applause was rivaled only by the stirring blare and boom of the swinging march tunes which made most of the encores.



Howard Goulden, champion drummer, with Sousa's Band at Park Wednesday afternoon and night

Sousa's Idea of a Programme

To the Editor of the Post: Sir—Radio listeners, who are constantly complaining about "modern jazz" and clamoring for the "good old-fashioned music," should read the following:

John Philip Sousa, the great band leader, recently discovered a programme of a concert given by his organization 34 years ago. After looking over the same he said:

"A director who sought to present such a programme today would find himself playing to empty benches for the entire programme, were it known in advance, and certainly to a rapidly diminishing audience were the programme kept secret until the beginning of the concert."

"Audiences are as appreciative as ever of good music, but there must be more light and unhackneyed music. Audiences are different because they live in a different set of surroundings."

OCT 21 1925

Sousa Still Same Master Even When He Condescends To Jazz

By A. M. OLIPHANT

Even the great Sousa, perhaps the best known and most popular band master the world ever had, is compelled to subscribe to the modern demand for jazz. Yet he does it in a way that emphasizes his own mastery of the baton and orchestration.

His performances in the Armory Tuesday afternoon and night attracted large audiences. Sousa would always fill the house whether his band played hymns or jazz.

The most ambitious selection in the matinee program was the overture, Tannhauser, by Wagner and two of the scintillating features were the vocal work of Miss Marjorie Moody and the saxophone octet by Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Monroe. George Carey played a xylophone solo in the evening. Miss

Moody sang "I Am Titania" from Mignon. Both were enthusiastically applauded.

It is in accompanying the voice and solo instruments, that Sousa is at his best, not excepting his direction of his own spirited and ever favorite marches which he usually plays as encores.

William Tong's cornet solos, afternoon and evening, recalled other days when the cornet was the solo instrument for the great band experts. And Mr. Tong can handle his horn with all the facility of those other day performers.

As is always the case, Sousa played many of his own compositions including a new work entitled "Cuba Under Three Flags" (Spanish, American and Cuban).

Sousa and His Band at Park, Gives Two Concerts Here Today



MISS MARJORIE MOODY

Lt. Com. John Philip Sousa and his band will play twice at the Park Theater Wednesday. The afternoon concert will begin at three o'clock so that school children who are released from their studies may attend and enjoy the special program Sousa has prepared for them. Two excellent programs have been outlined for the appearance of the band here and lovers of good music will have their inning afternoon and evening, many planning to attend both concerts. Sousa has 100 men in his

band this season and there are several soloists besides. Marjorie Moody is the soprano and she has been heralded as a gifted vocalist. Spectacular effects will be seen while the splendid music is rendered. Sousa and his band have been packing the biggest halls in the East this season and indications are that the capacity of the Park will be taxed during the local engagement. This will probably be the last time this famous musical organization will be heard here for several seasons.

SOUSA TO PLAY SINGLE CONCERT HERE OCT. 23

Sousa, the pre-eminent American bandmaster, will come to the Fuller for a single concert, Wednesday, Oct. 23, and it will be a matinee performance. No evening program.

Sousa, who is on what is termed a third-of-a-century tour, is keen about the taste of present day audiences. The leader seems to feel that, while the program must be of lighter material, that listeners are just as appreciative as they were in 1891, when he offered a schedule containing such pieces as Wagner's "Rienzi," Bizet's "Pearl Fishers," and Gounod's "Funeral March of a Marionette."

Today such a bill would spell disaster for the band, but the leader, who is abreast of the times, knows just what to provide and we shall hear a little of everything, even a bit of jazz, while some charming soloists will entertain.

Miss Moody is still the soprano soloist of the band, Miss Bambrick is the harpist, John Dolan plays the cornet, and H. B. Stevens is the saxophone soloist.

Clarence Russell, librarian of the organization, will describe the uses of the several instruments of the band and the concert will be enjoyable as well as educative in a sense.

OBSERVER-DISPATCH NOV 5 1925

Jazz Improves Legs Declares Band King Sousa

Cleveland, Nov. 5.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here on a concert.

"The average woman has danced until she has the kind of underpinning that goes with short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa, laughed heartily.

OCT 21 1925

SOUSA HERE TUESDAY



John Phillip Sousa and his famous band are in Akron Tuesday for two concerts.

The first concert was to be given at the Armory in the afternoon, while a second concert will be given at night.

Sousa was a guest of the Rotary Club Tuesday noon.

The band comes here under the auspices of Earl Polling.

Following is the program for the evening concert:

1. Gaelic Fantasy, "Amrain Na N-Garda" (new) O'Donnell (Mr. O'Donnell has welded into a fantasy a series of famous Gaelic melodies and has treated them in the harmonic idiom of the modernists; he has succeeded admirably both in his harmonic investiture and the rich coloring of his instrumentation.)
2. Cornet solo, "The Carnival" Arban 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 scene from "Feuer- noth" 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, Nan- ette" Youmans Messrs. Stephens, Henry, Goodrich,

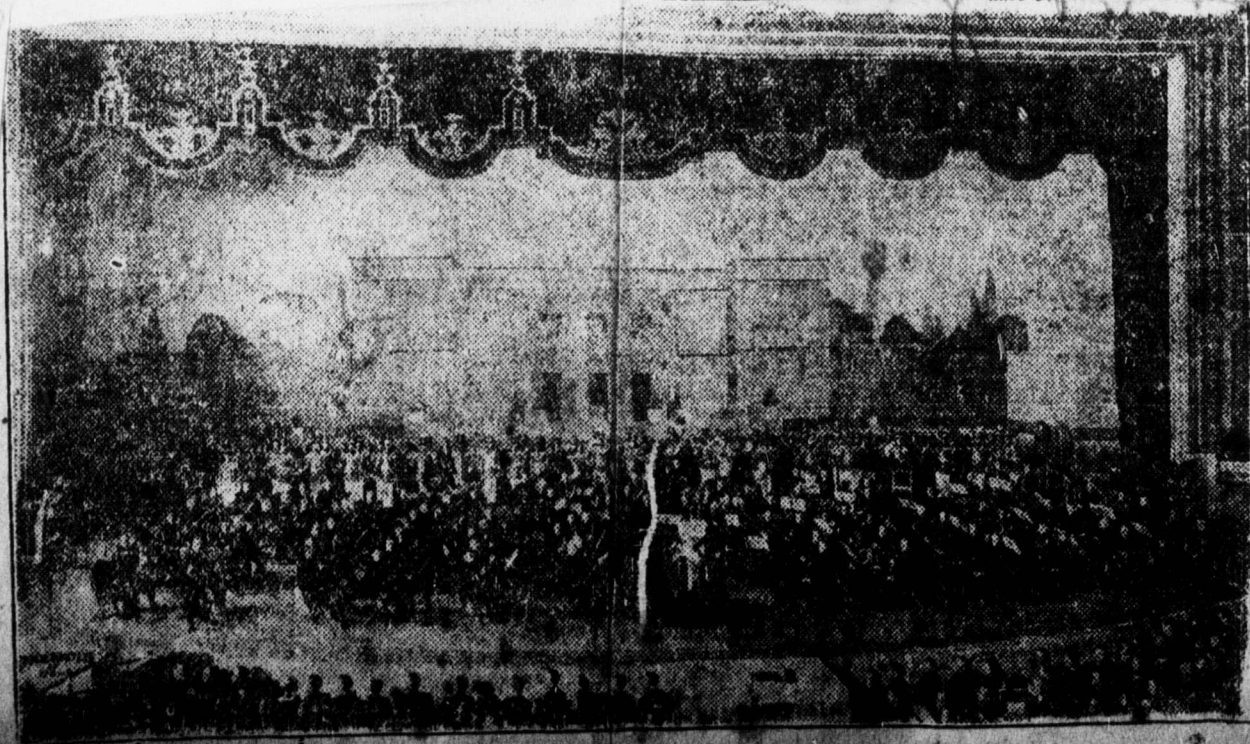
Johnson, Weir Madden, Conklin and Munroe

- (b) March, "The Black Horse Troop" (new) Sousa
8. Xylophone solo, "Morning, Noon and Night" Suppe George Carey
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture" Gulon



is Marjorie Moody, soprano, with Sousa and his band.

OCT 21 1925



Sousa and His Band at a gala performance at the New York Hippodrome, largest theatre in the world

OCT 21 1925

SOUSA FEATURES TEN MEMBERS OF HIS BAND IN CONCERT HERE

FAMOUS BAND COMING HERE THURSDAY HAS UNUSUALLY TALENTED ARTISTS

"THE NATIONAL GAME" AND "THE BLACK HORSE TROOP" MARCHES ON PROGRAM

ONE HUNDRED MEMBERS IN BAND TO JOIN IN RENDER- ING SLENDID PROGRAM

Ten soloists will be heard when Sousa and his famous band appear at the Court theatre here Thursday. The famous conductor and composer is especially proud of the unusually talented artists he has in his organization and therefore gives the out- standing ones a prominent place on the program.

The following members will give solo numbers during the concert: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; R. E. Williams, flute; John C. Carr,

clarinet; Jos. Deluca, euphonium; John Dolan, cornet; Geo. J. Carey, Xylophone; H. B. Stephens, saxo- phone; Clifford Ruckle, bassoon; J. F. Schueler, trombone.

Has 100 Members

There are over one hundred mem- bers in the Sousa organization. They will all join in the rendering of two new marches which are expected to prove highly popular: "The Black Horse Troop" and "The National Game."

Other new features on the pro- gram include the following: New suite—"Cuba Under Three Flags"; new jazz—"Jazz America"; new humoresque—"Follow The Swal- low"; new waltz—"Co-Eds of Michigan"; revival—"Liberty Bell March." Featured by Sousa, during his first tour.

Begin On Time

Although it is a well known fact that many conductors of musical organizations are temperamental and disinclined to follow schedules religiously, Sousa does not belong to this group. He always begins his concerts at the hour for which they have been announced. The hours during his Wheeling engagement have been set for three o'clock in the afternoon and 8:15 in the evening. He will see that the program begins at the appointed time in each case because he will be right on the job.

For twelve years before he be- came director of his own organiza- tion, 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 fails to find Sousa on the conductor's stand. "The way to be- gin a concert is to begin it," says Sousa. "Certainly one owes a great- er degree of consideration to the person who has arrived on time than to the late comer, so unless the cir- cumstances are exceptional I insist that my concerts begin at the adver- sed hour."

Chicago Post

OCT 22 1925

Sousa's Band Gives Concerts Next Sunday

JOHN PHILIP SOUSA and his band, now on their third-of-a-century tour of the United States and Canada, will come to the Auditorium next Sunday for their annual afternoon and evening concerts. The significance to Chicago of this anniversary becomes apparent when it is recalled that Sousa, as the conductor of a band bearing his name, was in his first season when called in by the govern- ors of the world's Columbian expo- sition to serve at the formal opening of that fair in October, 1892. The importance of the March-King (altho the title had not yet been bestowed on him) on that occasion is described by Hobart Chatfield-Taylor in the Oc- tober installment of his series in the Century magazine called "When the World Came to Chicago."

Of the new matter in Sousa's pro- grams for this season, the following numbers have been assembled for Chi- cago:

A suite of his composition "Cuba Under Three Flags"; a study in syn- copation, his first, "Jazz America"; two new marches, "The Black Horse Troop" and "The National Game"; a new waltz, "The Co-Eds of Michi- gan," and a new humoresque, built on the popular song called "Follow the Swallow."

There will be a new fantasia of Gaelic airs, "Amrain Na N-Gardeal," by O'Donnell, and, for the first time here by Sousa, a performance of Gul- on's arrangement of the old fiddler's tune named "Sheep and Goats Walk- ing to Pasture." Besides, Sousa has arranged Vincent Youman's song-hit in "No, No, Nanette"—"I Want to be Happy"—for an octet of saxophones.

The soloists of the two concerts will be Marjorie Moody, coloratura soprano, who will sing "Je Suis Titania" from "Mignon"; George Carey, xylophonist, in a transcription of the overture to Von Suppe's "Morning, Noon and Night in Vienna"; and William Tong, Sousa's new cornetist, who will play Arban's "The Carnival."

OCT 20 1925

MUSICAL PROGRAMS MUST HAVE AMUSING FEATURES, SAYS SOUSA

FAMOUS BANDMASTER SAYS AMERICAN PUBLIC NOT SAT- ISFIED OTHERWISE

BELIEVES SYMPHONY AND OP- ERA COMPANIES FAIL BE- CAUSE THEY FORGET THIS DEMAND

RAGTIME APPRECIATION, HOW- EVER, HAS NOT DULLED A LOVE FOR BETTER MUSIC

Does Lieut. Com. John Philip Sousa present a concert or a show? The famous bandmaster who will appear at the Court theatre here on Thursday, and who should know, says he is blessed and doggoned if he does, but he rather suspects he is guilty, at the behest of the American public, of giving a musical entertain- ment.

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

Appreciate Good Music, Too

"The American love for enter- tainment does not imply a lack of appreciation of good music," he continued. "The works of the great- est composers always have been re- presented in my programs and they were always appreciated.

"It was my good fortune early in my career to discover what the

large motion picture houses were to discover a quarter of a century later, that the person who liked rag- time might also have a real appre- ciation of operatic and symphonic music. When I made that discovery I tried to put into my programs not merely bright, light music, but GOOD, bright light music. I am certain that it has been well re- ceived.

Why They Fail

"I always have been a great ad- mirer of the symphony orchestras. It always has been a tragedy to me that they have not been able, ex- cept in a few instances, to put themselves on a sound financial footing.

"I believe they have failed in this particular because they have been too much bound by traditions, due to the fact that the majority of conductors and musicians are of foreign birth. I think the orchestras will succeed only when they play the sort of music that Americans like. It need not be trashy music, but it must be vivacious, invigor- ating music, and I believe it is pos- sible for the symphony orchestras to play music of variety, and of general interest better than it can be played by any other musical organizations in this country. If jazz, for instance, is well-played by an organization of ten or twenty men, which is the size of the average jazz orchestra, how much better it should be played by a full symphony orchestra of 125 men."

OCT 19 1925

Sousa To Be Guest At Rotary Lunch

John Phillip Sousa, Am- "march king", will be the guest of the Rotary club at its regular day noon luncheon at the P. hotel. The West High School will furnish music.

The Rotary club's ladies party has been changed to night, Nov. 3.

OCT 19 1925

Famous Harp Soloist Plays Here With Lt. Com. Sousa and His Band



MISS WINIFRED BAMBRICK

Lt. John Philip Sousa and his band of 100 musicians, many of them soloists, will be at the Park Theater Wednesday, afternoon and evening, and the advance sale indicates two audiences to hear this famous musical organization that will tax the capacity of the theater. However, this is nothing unusual here, for Sousa has never failed to attract big crowds upon his visits here with his band. The programs for this engagement are unusually

meritorious and will include popular as well as classical gems. Miss Winifred Bambrick is the harp soloist, Margaret Moody is the soprano soloist and Sousa has several surprising effects for his tour this year. The afternoon performance will not begin until three o'clock for the benefit of school children who will be permitted to attend the concert. Mail orders have been heavy and there was a big demand at the box office Monday morning for seats.

a short business session, to which the

SOUSA'S BAND AT COLISEUM NOV. 13

Famous Leader on Third-
of-a-Century Tour

THIRTY-THREE years ago Lieut. Com. John Philip Sousa, the most famous band leader in the world and without doubt, the most popular, made his first tour. At the present time he is celebrating his third-of-a-century tour by appearing in cities in almost every state in the Union as well as in several cities in the provinces of Canada. In the interim he visited practically every country in Europe, was leader of the Marine band and was in the public eye as a composer of numerous marches and other band music.

Des Moines will be favored with a visit from this wizard of the baton when he brings his aggregation to the Coliseum, Friday, Nov. 13. All along the line immense crowds have come out to hear this wonderful example of ensemble playing directed by the seventy-one year old leader.

PROLIFIC COMPOSER.

That Lieut. Com. John Philip Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates there is good reason why he should be called "The March King."

During his career he has written no less than one hundred and four march compositions. There are eighty songs in the Sousa book, sixteen suites, one Ted Deum, one cantata, two hymns and sixteen suites and enough miscellaneous compositions to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works.

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

What Do YOU Think?

As Sousa Comes.

To the Editor: With the approaching visit to Des Moines of America's and the world's famous bandmaster, John Philip Sousa and the writer's personal acquaintance with him, an interesting sidelight on the famous march, "Stars and Stripes Forever," is vividly called to my mind; that is, that Mr. Sousa wrote words to this wonderful music, and he once told me the following story.

Practically every man, woman and child, in the United States can, with the help of the tune, repeat the words of the first verse of the "Star Spangled Banner," our national anthem. They can also hum or whistle the "Stars and Stripes Forever," by acclamation, the national march.

But it is a queer quality of our Americanism that scarcely a man, woman or child can repeat the third verse, or even the second for that matter, for the "Star Spangled Banner," and few people know that words were ever written for the "Stars and Stripes Forever." In spite of the fact that more than 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone.

Lieut. Com. John Philip Sousa wrote the "Stars and Stripes Forever" when he was at sea returning to this country after a long trip abroad. In fact, the inspiration for the original theme came to Mr. Sousa on a sleety, foggy morning in December, when the liner upon which he was a passenger lay fogbound in the lower basin of New York harbor, waiting for the clearing weather to permit it to steam up the bay to its dock. But what is not universally known is that at the same time, the great bandmaster wrote a single verse for this famous march. The words were published in an arrangement for mixed voices, and also for male voices.

The reason that a comparatively small number of persons know the words of the "Stars and Stripes Forever" lies in the fact that its great fame has been achieved through its use as martial music. Every army in the world has marched to its inspiring strains, and in its twenty-eight years of existence, it has never been left out of a Sousa program.

Marshall B. Craig.

(To be sung to the last strain of Sousa's "Stars and Stripes Forever.")
Hurrah for the flag of the free
May it wave as our standard forever

The gem of the land and the sea
The banner of the right
Let despots remember the day
When our fathers with mighty endeavor

Proclaimed as they marched to the fray
That by their right and by their might
It wave forever.

SOUSA AT THE PARK

THAT Lieut. Com. John Philip Sousa, at the Park this afternoon and tonight with his band, is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than 40 years as a musical director.

During his career he has written no less than 104 march compositions. There are 89 songs in the Sousa book, 16 suites, one Ted Deum, one cantata, two hymns and 16 suites and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements. These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop," and "The National Game," the new suite, "Cuba Under Three Flags," his new foxtrot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan."

SOUSA'S BACK AGAIN!

APPARENTLY the most famous back in the world does not belong to some stage star or movie queen, but to Lieut. Com. John Philip Sousa, who comes to the Park on Wednesday at the head of his own band. The general public sees the Sousa face but for a few seconds at a time, but the million or more persons who attend the Sousa concerts each year, each have two hours or more in which to study the lines of the Sousa back. So well known is the Sousa back that for several years the only advertisement of his appearances was a silhouette of his back, bearing in white letters the words, "Opera House Monday Night."

The whole world and his dog knew from that sign that Sousa was coming.

Northwestern

OCT 21 1925

"TRY TO KEEP YOUR FEET STILL" NEW SOUSA SLOGAN

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

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

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

Sousa brings his huge band to Oshkosh, Monday, Nov. 9, for two concerts, matinee and night.

Sousa's Band

Lieutenant Commander John Philip Sousa, of the Naval Reserves, with his famous band, now on their "Third of a Century tour," has become a fixture in our yearly concert schedule. No similar organization is so well known or so popular throughout this country as Sousa's Band.

Everybody knows all about Sousa and about his band. Everybody knows that Sousa is the greatest composer of marches living, or that has lived. So there isn't much use telling anything about Sousa.

As is his usual custom here, Sousa will give a matinee as well as evening performance this year. Wednesday afternoon and evening at the

Matinee Program

1. Overture, "Tannhauser" Wagner
2. Cornet Solo, "Centennial" Bellstedt
3. Suite, "El Capitán and His Friends" Sousa
- (a) "El Capitán"
- (b) "The Charlatan"
- (c) "The Bride-Elect"
4. Soprano Solo, "Shadow Dance" from "Dinorah" Meyerbeer
5. Miss Marjorie Moody
6. Largo, "The New World" Dvorak
7. Village Scene, "Sunday Evening in Alsace" Massenet
8. (a) Saxophone Octette, "On the Mississippi" Klein
- (b) March, "The National Game" (new) Sousa
9. Xylophone Duet "March Wind" Carey
10. Messrs Carey and Goulden
11. "Pomp and Circumstance" Elgar

Evening Program

1. Gaelic Fantasy, "Amrain Na N-Gardaí" (new) O'Donnell
2. Cornet Solo, "The Carnival" Arban
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
5. Marjorie Moody
6. (a) Love Scene from "Feuers-nacht" Strauss
- (b) March, "The Liberty Bell" Sousa
7. "Jazz America" (new) Sousa
8. (a) Saxophone Octette, "I Want to Be Happy" from "No, No, Nanette" Youmans
- (b) March, "The Black Horse Troop" (new) Sousa
9. Xylophone Solo, "Morning, Noon and Night" Suppe
10. Old Fiddler's Tune, "Sheep and Goats Walking" on

teenths season.

AUDITORIUM, at 3:30 and 8:30—John Philip Sousa and his band, in annual concert, including in the programs a new suite, "Cuba Under Three Flags"; a study in syncopation, "Jazz America"; two new marches, "The Black Horse Troop" and "The National Game"; a new waltz, "The Co-Eds of Michigan," and a new Humoresque, built on the

SOUSA HERE IN DECEMBER.

In the first place, John Philip Sousa has not forgotten Kansas City this year. He simply has followed his usual system of waiting until after the first of the season to announce his 1925 concert,

which is to be December 13 in Convention hall. December 13 is a Sunday.

For thirty-three years Sousa has been carrying music to the country, and for a good many years Louis W. Shouse has been attending to the Kansas City end of the business. He will again this season.

Sousa's New York concert this season must have given him a very great thrill. It was the occasion of the formal opening of Mecca auditorium, the recently completed large concert hall in the newer uptown district. Former stars in the Sousa operettas were there, Gene Buck of the Composers League of America presented the conductor a watch, R. H. Burnside, representing the Lambs Club, made a speech, and the affair generally was something to write home about.

"The Black Horse Troop," the latest Sousa march; a new suite called "Cuba Under Three Flags," and "Jazz America" all were given first hearings. The concert was last Sunday, and since then the Sousa tour has been remarkably successful, Mr. Shouse avers.

Sousa's Band Has Two Concerts On Tuesday

With the addition of 30 minutes of jazz to his program, the slogan for the annual tour of Lieut. Com. John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his thirty-third, by the way—or for any other is "Sousa, himself, in person."

There is only one Sousa, and Sousa conducts every concert, and every number of every concert in which his organization appears.

There is no post of assistant conductor with Sousa's band.

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

A Sousa concert lasts about two hours and thirty minutes, but into that space of time he puts considerably more than three hours of music.

He will conduct two programs in Akron Tuesday at his annual appearance here. The afternoon session will start at 2 o'clock and the evening concert at 8. Earle Poling is bringing the band to Akron.

SOUSA AND HIS BAND

LIEUT. COM. JOHN PHILIP SOUSA who is coming to the Park on Wednesday with his famous band, has written a total of one hundred and four marches. In point of sales of the sheet music and the talking machine records the five most popular have been, Stars and Stripes Forever, Semper Fidelis, The Washington Post, The Liberty Bell and United States Field Artillery, probably in that order. Stars and Stripes Forever was written at sea in 1898 while Sousa was returning from a long journey abroad; Semper Fidelis was written while Sousa was director of the United States Marine Band,

for a ceremonial march, and since it became the official march of the Marine Corps; The Washington Post was written for the exercises held by the Washington (D. C.) newspaper of that name when the prizes were distributed in an essay contest for children; Liberty Bell was written on July 4, 1892, in Philadelphia, shortly after Sousa had paid a visit to the famous relic, while United States Field Artillery was written in 1917 for the 309th Field Artillery and was first played when that organization marched down Fifth ave in a Red Cross parade.

OCT 2 1 1925

SOUSA'S BAND AT THE COURT

Lieut. Com. John Philip Sousa, who is making his third-of-a-century tour at the head of his famous band, recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigarette smoking and tea drinking. Sousa as a youth in his teens was graduated from corn silk cigars to clear Havanas, and he does not recall that he ever smoked a cigarette. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic Club. One year in two he goes on a long hunting trip in South Carolina. Sousa will be here Thursday, matinee and Evening.

OCT 1 8 1925

SOUSA RECIPIENT OF FURTHER HONORS.

Zanette W. Potter has received telegraphic advice from Lieut. Commander John Philip Sousa's manager, Mary Askin, attesting to the demonstration given at the dedication of the new Mecca Temple in New York, the program for which was rendered by Sousa and his band. Askin says that a capacity audience of five thousand was present and that Sousa was presented with a diamond watch by Gene Buck in behalf of the Composers' League of America, in recognition of his career for a third of a century as the head of his own organization, and by a superb testimonial by R. H. Burnside in behalf of the Lambs' Club of New York.

The bandmaster rendered for the first time in New York his new marches, "The Black Horse Troop" and "The National Game," his new suite, "Cuba Under Three Flags," and a new fantasy called "Jazz America," and that he revived his famous "Liberty Bell" march, which was featured on his first American tour in 1892.

Sousa and his band will visit Oakland during the coming season, appearing at the Oakland Auditorium Arena under the management of Miss Potter, on Thursday, matinee and evening, January 4.

OCT 2 1 1925

SOUSA MATINEE AT 3 P. M.

To accommodate the hundreds of school children who will want to hear Sousa and his famous band at the Court theater tomorrow, the management of the Court theater has arranged to start the matinee at 3 o'clock, so that all children who wish to hear him can come without interfering with their studies. Sousa is now making his thirty-third annual tour, with a larger organization than he has ever had before, and it can be said without fear of contradiction that Sousa has the largest musical aggregation in the United States. There is not one person in a million that is not familiar with the famous Sousa marches, for Sousa is a composer as well as a conductor. Thousands of records on phonographs have made Sousa a well known member of every family.

The matinee will be at 3 and the evening concert at 8:15.

OCT 2 2 1925

Lieut. Com. John Phillip Sousa, who appeared in band concert Tuesday evening at the Armory, was honor guest at the dinner given preceding the concert by Mr. and Mrs. Earle Poling, Grand av. at Akron City Club. Covers were placed for 38 guests and Halloween appointments were carried out. Each of the women guests received, autographed photographs of Lieut. Sousa. The new phonographic victrola demonstration was also a feature of the affair.

OCT 1 9 1925

DETROIT GREET SOUSA WARMILY

Orchestra Hall Thronged For Concert; Band Gives Program Typical of Fa- mous Leader.

BY CHARLOTTE M. TARSNEY.

Lieut. Com. John Philip Sousa, his music and his band, make a typical American institution. The compositions of this noted leader are more than a popular vogue. They have taken hold of the root and fibre of the people's musical taste, so that whether he plays a number written when he was but growing into the popularity and fame he now enjoys, or one just from the press, with a more modern tang and flavor injected into it, his audiences find in each that glowing musicianship and melodious appeal that have made the Sousa reputation national and international. The Sousa band has always been maintained on such a high plane that it is the model for other organizations and the third of a century tour being made this season continues a record of which any leader might well be proud.

All this as preamble to the fact that Sousa and his band played two programs in Orchestra Hall Sunday, bringing out great audiences of his devoted adherents. He gave them numbers as up to date as his recently written "Jazz America," "The Black Horse Troop," "Cuba Under Three Flags" and "The National Game," each with the characteristic Sousa love of rhythm and peculiar twist to the musical idiom, and numbers which date back through the years, his "El Capitan" suite, "The Liberty Bell," "Canadian Patrol," a medley which had "Follow the Swallow" for its leading theme and "Home Sweet Home" and such old favorites reworked in ingenious fashion. There were classical numbers like the overture to Wagner's "Tannhauser" and the Dvorak largo, "The New World," performed with fine regard for dynamics and nuances, his wood winds securing a marvelous similarity to the tone of an orchestra's strings. But it was in his own popular marches, with their rhythmic beat, great crescendos and delicate shadings that his hearers found greatest enjoyment, though his new Gaelic Fantasy and the Love scene from the evening program, scored roundly.

There were many humorous touches furnished by the Saxophone Octet, which presented a funny version of "On the Mississippi" and "I Want to Be Happy." Xylophone solos offered by Messrs. Carey and Golden and cornet solos provided by William Tong, gave excellent variety to both programs. Miss Marjorie Moody, who has been soloist with the Sousa band for several seasons, was again greeted most cordially. Her voice is a soprano which can creditably handle both coloratura and lyric numbers, and her interpretations of the "Shadow Dance" from Meyerbeer's "Dinorah" and "I Am Titania" from Thomas' "Mignon," brought demands for several encores.

SOUSA IS FAVORITE MUSICIAN OF STUDENTS

Lieutenant-Commander John Philip Sousa, who this season is making his third-of-a-century tour at the head of his famous band, appearing at the South Side high school Friday, October 30, for two concerts, evidently is the favorite musician of the schools and colleges of America. No less than eighteen colleges and universities and eight high schools are on the calling list of the famous bandmaster and most of these concerts are given under school auspices.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country—Harvard, at Cambridge, Mass., and Yale, at New Haven, Conn. Also on the college and university list are Cornell, at Ithaca, N. Y.; the University of Virginia, at Charlottesville; the University of Indiana, at Bloomington; Purdue University, at Lafayette, Ind.; the University of Illinois, at Champaign; Northern Normal, at Aberdeen, S. D.; Huron College, at Huron, S. D.; the University of Kansas, at Lawrence, and the Kansas State Teachers' Colleges at Pittsburg and Hayes.

Other colleges and universities which Sousa will visit are: Washington State College, at Pullman; the University of Colorado, at Boulder; Tuskegee Institute, at Tuskegee, Ala.; University of Florida, at Gainesville, Fla.; Winthrop College for Women at Rock Hill, S. C., and Idaho Normal School, at Lewiston, Idaho.

Sousa will play under the auspices of high schools at Alliance, O.; Fort Wayne, Joliet, Ill.; Tucson, Ariz.; Spokane, Wash.; Boise, Idaho, and Gastonia, N. C.

Two of the most famous of the Sousa marches have been dedicated to the students of America. "High School Cadets," written early in his career, started him along the road to fame, while "On the Campus," written only a few years ago, has been one of his most popular compositions.

OCT 1 8 1925

Sousa Enlists His Bandsmen From Schools

TWO-THIRDS of the men who patronize band concerts have at some time had an ambition to play in a brass band, according to Lieut. Com. John Philip Sousa, who comes to the Auditorium Nov. 8.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary club or the Country club," said the march king recently.

"In the smaller American towns a man belonged to the brass band for recreation and for business reasons. He advertised in the papers for plumbers, carpenters or blacksmiths on condition that they were good trombonists, clarinetists and bass drummers, and he let these workmen off for brass band duty because the town band was the great means of advertising a city.

"After each of my concerts several business men confide to me that they were once bandsmen, and not a few also admit that they have preserved their band uniforms.

"Until a few years ago the majority of my men came from small town brass bands. Nowadays the greater number come from colleges and universities, where the student bands occupy much the same position of esteem held by the town bands a quarter century ago."

Sousa's Band in Triumph Here

March King Thrills Toledo Au- dience With Martial and Other Numbers.

Sousa's public is unfailing in its loyalty. It would go on forever turning out en masse to hear him, play any one of his marches. And it is precisely when Sousa and his band are playing his own marching songs that they justify most fully the loyalty of their public.

His program at the Collegium last evening was plentifully sprinkled with marches of his own composition—"El Capitan," "Semper Paratus," "Liberty Bell" and the inevitable "Stars and Stripes Forever"—all stirring martial airs that make it difficult for the audience to sit calmly still. It would be an excellent idea, we think, if the custom of marching up and down the aisles during these numbers were established. They demand action.

A new suite, the "Cuba Under Three Flags" was an especially colorful affair, written in three parts, "Under the Spanish," "Under the American" and "Under the Cuban." Each is highly characteristic, a good descriptive composition. The "United States Artillery" followed this suite as an encore, with a battery of trombones and a peppering of pistol shots.

The "Jazz America" brought a new note into the program, a note which was sustained thru a sort of vaudeville interlude presented by eight very ingenious young men with assorted sizes of saxophones.

Miss Marjorie Moody, soprano, sang "I Am Titania," from "Mignon," and met the enthusiastic applause which followed her efforts with "Danny Boy." Xylophone playing of the best kind was presented by Mr. George Carey, who played Suppe's "Morning, Noon and Night." William Tong, the third soloist, played several cornet solos.

A Richard Strauss composition from "Feuersnott" lent further variety to the program and was, intrinsically, a very interesting number. It would have been better suited to orchestra scoring.

The "Stars and Stripes Forever" cannot go by without a word. It is one of the most thrilling of marching pieces. In it there is some of the spirit of the "Marseillaise." Age and a great deal of very poor playing of it by amateur bands has not dulled its edge. As long as there are Sousa and his band to play it, there will be crowds to listen and applaud.—J. R. G.

OCT 2 1 1925

SOUSA'S BAND WINS PRAISE OF CRITICS

Detroit papers are very enthusiastic over the program John Philip Sousa is giving this season in his third of a century tour around the country. Sousa is making many concessions to the popular taste and his bill is made up of everything bound to please the layman. There will be many of the old marches, several of the new ones, and the overtures liked so well by father and mother.

For the younger listeners Sousa has arranged several dance tunes, all of them beautifully rendered by the band. There also will figure a very attractive number, giving more than the average attention to jazz.

Clarence Russell, librarian of the band, will describe the uses of the particular instruments and this will be a pleasing feature for the youngsters, as well as their elders.

There are many talented soloists with the band this season, among them being Miss Moody, soprano, Miss Bambrick, harp, and John Dolan, cornetist. The concert at the Fuller will be for matinee, only, Wednesday, Oct. 28.

OCT 2 7 1925

Sousa's Third of Century in Music

Silver-Mounted Baton and Gold Watch Among Tokens Re- ceived by Veteran Band- master

New York, Oct. 12.—Lt. Commander John Philip Sousa celebrated his third of a century in music last night when he gave a concert at Mecca Temple and was presented with several tokens of esteem as well as many floral offerings and laudatory speeches.

C. D. Schrader, representing the Musicians' Club, acted as master of ceremonies and introduced Vincent Lopez, who presented the veteran composer and bandmaster with a silver-mounted baton in behalf of the band and orchestra men of the city.

E. C. Mills, for the American Society of Composers, Authors and Publishers, of which Sousa is vice-president, gave him a gold watch and also contributed to the kind words spoken by others.

R. H. Burnside represented the Lambs' Club. The program was a typical Sousa concert, including vocal and instrumental soloists.

OCT 1 8 1925

Gifted Soprano Vocal Soloist With Sousa in Concerts at Park



Miss Margaret Moody

Lt. Commander John Philip Sousa and his famous band of 160 pieces will give two concerts at the Park Theater next Wednesday. There will be a special program in the afternoon. This concert will begin at three o'clock in order that school children, who are such lovers of high class band music, may attend and Sousa has inserted several numbers in the program that will be a special interest to the young folks. The program will prove a treat for all music lovers, young and old, however. The evening program will be varied and

if not almost impossible to get

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OCT 1 8 1925



MARJORIE MOODY
Soprano

With Sousa Band this afternoon
and evening, Orchestra Hall.

OCT 1 9 1925

JOHN PHILIP SOUSA HERE ON OCTOBER 28

John Philip Sousa and his splendid band will play a matinee concert only, Wednesday, Oct. 28, in the Fuller theatre, and there will be no evening program. The eminent veteran band master is now offering one of the most diverse and pleasing bills ever given on tour and there will be a little bit of everything enjoyable in the program presented.

Sousa will have many of his stirring marches, as of yore, but there will also be given what Sousa styles "Showing Off Before Company," and this is an opportunity for Clarence Russell, librarian of the band, to minutely describe the uses of the various instruments of the ensemble. There will be talented soloists, including a pleasing prima donna, and humor in the air as well as tunes.

Matinee only, Wednesday, Oct. 28.

OCT 19 1925

2 Sousa Programmes Afford Musical Bargain

Lieut.-Com. John Philip Sousa brought his justly famous band to Detroit Sunday and offered in Orchestra hall two of the sort of programmes which have helped endear him not only to American audiences, but to audiences in every land.

A typical Sousa programme has distinct characteristics of its own. It is run off with a machine-line routine that leaves no uninteresting gaps. It is performed with the highest possible musical clanship. It is composed of music to suit the widest possible variety of tastes. All of these were present Sunday.



John Philip Sousa

The serious musician finds ample to delight his ear; the man who sniffs at what he chooses to term "highbrow music" and declares boldly "Give me a good brass band" is in a transport when Sousa sets about one of his famous marches; the common, ordinary American who doesn't want too much of a good thing, partakes of a variety of fare not possible with any other musical organization. And as for all of us who like a bit of comedy every so often—well, Sousa just sits down and turns over to his eight saxophones the job of making us laugh.

The concerts Sunday were really an amazing revelation of the versatility of the veteran bandmaster—and Sousa is perfectly willing to be called a bandmaster. In the afternoon, for example, he opened with an arrangement of the "Tannhauser" overture which was a strikingly successful counterfeit of the orchestral original, thanks to a clarinet section of unsurpassed smoothness. And in the evening he offered, at the other extreme, "Jazz America," equally successful in its field.

The famous Largo of Dvorak's "New World" symphony also had a place on the afternoon list, beautifully played, while the evening programme was enriched by a Gaelic Fantasy by O'Donnell, a new suite by Sousa himself, descriptive of "Cuba Under Three Flags," and even included an excerpt from Richard Strauss' opera "Feuersnath."

His two new marches were heard, too, "The National Game," which he wrote for American baseball, and "The Blackhorse Troop," dedicated to a Cleveland National Guard unit.

Miss Marjorie Moody, embroidered both sessions with her charming coloratura voice, using arias from "Dinorah" and "Mignon," plus several encores, while William Tong did things with the cornet—alton that pleased the audiences immensely, and Messrs. George Carey and Howard Goulden played duets on the xylophone.

Besides which the piccolos, the trumpets and the trombones marched, as ever, to the front of the stage and emphasized again that "The Stars and Stripes Forever" is just about the most inspiring march ever written, especially to an American.

Sousa is 71 years old, but there was no "if" in his voice when he promised Mayor Smith, at the intermission of the evening concert, that he would try to write a march dedicated to the city of Detroit which we could hear when he brings his band back to Detroit in 1926.—R. H.

SOUSA HAS WRITTEN ONE HUNDRED AND FOUR MARCHES

That Lieut. Com. John Philip Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from

his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates there is good reason why he should be called "The March King." During his career he has written no less than one hundred and four march compositions. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns and sixteen suites and enough miscellaneous compositions to bring the total to two hundred and seventy-two.

Sousa never has kept a record of his arrangements and transcriptions but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

Sousa and his band will be heard at the Court on Thursday, matinee and evening. Matinee at 3 and evenings at 8:15.

OCT 20 1925

John Philip Sousa, who comes with his band to the Palais Royale for one evening concert, next Tuesday, rarely plays a program unless his famous march, "Stars and Stripes Forever," is included. Many men, women and children, who cannot repeat the words of the first verse of "The Star Spangled Banner," can hum, or whistle the tune of "Stars and Stripes Forever," which has been acclaimed the national march. In spite of the fact that more than 2,000,000 copies of the sheet music and 5,000,000 copies of the record have been sold in America alone, few people know that words were ever written for the famous selection.

Lieut. Com. John Philip Sousa wrote "The Stars and Stripes Forever" when he was at sea, returning to America from a long visit abroad. As a matter of fact the greater part of the original theme came to Sousa on a sleety, foggy night in December when the liner upon which he was returning lay fogbound in the lower bay of New York harbor waiting for the clearing weather to permit it to sail up the bay to its dock. What everyone does not know is that Sousa at the same time wrote a single verse for his famous march. These words were published in an arrangement for mixed voices and for male voices. Perhaps one of the widest uses made of the words was by the Slayton Jubilee Singers, an organization of colored singers.

SOUSA PROUD OF HIS MANY DECORATIONS

During Recent Tour of Europe Was Decorated by Four Foreign Governments

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster who is coming to Wheeling, Thursday of this week for a matinee and evening performance at the Court on his 33rd annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal, and the Spanish War Medal of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries.

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

The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which are invaluable, are kept in a vault.

Date Draws Near for Sousa Concert

With the visit of his advance representative to this city, arrangements were completed for the appearance at the Murat Sunday, Nov. 1, of Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour with his famous organization. In spite of his 70 years, the "March King" is as spry as ever, as is witnessed by his present trip which lasts thirty-five weeks and takes him into 202 cities in forty-three states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 100 bandmen, as well as soloists.

The Sousa programs this season are more Sousaesque than ever. Since he began his independent career at Plainfield, N. J., on Sept. 26, 1892, Sousa has made it a custom to write at least one new march each year. This season there are two, "The National Game," destined to be the nation's baseball march, and written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and "The Black Horse Troop," dedicated to the famous Cleveland military organization. He is also reviving "The Liberty Bell," which was featured the season of 1892-1893, and which, having been composed on Independence day, 1892, is older even than Sousa's band itself.

OCT 20 1925

SOUSA'S BAND HERE WEDNESDAY, OCT. 23

John Philip Sousa and his splendid band will appear at a matinee concert Wednesday, Oct. 23. There will be no evening concert.

Sousa, who is now well on to the time when musicians generally give up their touring engagement, is still active, vital and seemingly ageless. Critics have proclaimed that his stirring marches are as good as ever, and that his ability to make up a diverse program even exceeds his former efforts.

Sousa will bring talented soloists and an organization of 100 men, and this will spell enjoyment for his large clientele. There will be all the old favorites, some splendid overtures, and many innovations, even a bit of vaudeville, for the veteran director is ahead of the times and will do something for the younger generation in the matter of a pleasing bill. "Jazz America" is a fantasy upon the syncopated tunes of the hour.

Matinee, only, Wednesday, Oct. 23.

SOUSA GREETED BY CITY, ARMY OFFICIALS HERE

Great Bandmaster to Dedicate "Black Horse" March.

John Philip Sousa arrived in Cleveland Saturday and was received by a delegation of city officials and army officers led by Mayor Marshall.

The reception committee, preceded by a mounted detail of troopers on black horses, paraded down Euclid ave. from E. 105th st. to the Hotel Statler.

Sousa was to appear at an afternoon concert at the public hall and following the regular program of his own famous band he was to direct a band composed of 350 high school students. At the evening program in the public hall Sousa's famous march "The Black Horse Troop" will be dedicated. The march was written to commemorate the glories of Troop A of the First Cleveland cavalry, at whose head Sousa's band marched when it entered for service in the Spanish-American war.

OCT 21 1925

SOUSA MATINEE THIS AFTERNOON

To accommodate the hundreds of school children who will want to hear Sousa and his famous Band at the Court Theater tomorrow, the management of the Court Theater has arranged to start the matinee at 3 o'clock so that all children who wished to hear him can come without interfering with their studies. Sousa is now making his thirty third annual tour, with a larger organization than he has ever had before, and it can be said without fear of contradiction, that Sousa has the largest musical aggregation in the United States. There is not one person in a million that is not familiar with the famous Sousa marches, for Sousa is a composer as well as a conductor. Thousands of records on phonographs have made Sousa a well known member of every family. The matinee will be at three and

OCT 18 1925

Sousa Promises Two Lively Programmes in Orchestra Hall Today

Everything from jazz to grand opera awaits the patron of the concerts which Lieut. Com. John Philip Sousa will give with his famous band in Orchestra Hall this afternoon at 3 o'clock and this evening at 8:30.

In the midst of his 33rd annual tour with his band, and at the age of 71, this renowned composer-conductor is at the pinnacle of his popularity. The receipts of his concerts this season have been greater than ever, with weekly totals exceeding those of the best theatrical attractions.

He is carrying an organization of 100, many of whom are relied upon for solo performances in every programme, and in addition Miss Marjorie Moody continues with him as soprano soloist, though she leaves at the end of the present season to join the Chicago Civic Opera Company. Miss Moody, an American born singer, will appear at each of the concerts today.

Among the many novelties which will make up the two programmes will be the March King's two latest marches—"The National Game," dedicated to Judge Landis on behalf of American baseball, and "The Blackhorse Troop," written for Cleveland's crack National Guard organization. Sousa also wrote a waltz for the girls at Ann Arbor last summer, and that will be heard here, too. It is entitled "Co-eds of Michigan."

Back in 1892, when Sousa undertook his first tour with his newly organized band he wrote a march entitled "The Liberty Bell" and used it with great success for several years. This season he has revived it, and to give it the maximum effect he purchased a specially set of chimes in England last summer at a cost, it is said, of \$10,000.

Sousa has always kept abreast of the popular taste in music, and has never disdained anything merely because the mass of people liked it. Therefore it is natural that he should find a place for jazz on his programme, and today patrons will find several novelties of that nature.

The complete programmes for

both of the Detroit concerts will be as follows:

- AFTERNOON**
- 1—Overture, "Tannhauser".....Wagner
 - 2—Cornet solo, "Centennial".....Bellstedt
 - 3—Suite, "El Capitan and His Friends".....Sousa
 - (a) "El Capitan".....Sousa
 - (b) "The Charleston".....Sousa
 - (c) "The Bride-Elect".....Sousa
 - 4—Soprano solo, "Shadow Dance" from "Dinorah".....Meyerbeer
 - (Soloist: Miss Marjorie Moody)
 - 5—Largo, "The New World".....Dvorak
 - INTERVAL**
 - 6—Village scene, "Sunday Evening in Alsace".....Massenet
 - 7—(a) Saxophone octet, "On the Mississippi".....Klein
 - Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
 - (b) March, "The National Game".....Sousa
 - 8—Xylophone duet, "March Wind".....Carey
 - Messrs. Carey and Goulden
 - 9—"Pomp and Circumstance".....Elgar
 - EVENING**
 - 1—Gaelic fantasy, "Amhran Na S-Gaoidhe" (new).....O'Donnell
 - (Mr. O'Donnell has written into a fantasy a series of famous Gaelic melodies and has treated them in the harmonic idiom of the modernists; he has succeeded admirably both in his harmonic investiture and the rich coloring of his instrumentation.)
 - 2—Cornet solo, "The Carnival".....Arban
 - 3—Suite, "Cuba Under Three Flags" (new).....Sousa
 - (a) Under the Spanish.....Sousa
 - (b) Under the American.....Sousa
 - (c) Under the Cuban.....Sousa
 - 4—Soprano solo, "I Am Titania" from "Mignon".....Thomas
 - (Soloist: Miss Marjorie Moody)
 - 5—(a) Love scene from "Feuersnath".....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 octet, "I Want to Be Happy" from "No, No, Nanette".....Youmans
 - Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
 - (b) March, "The Black Horse Troop" (new).....Sousa
 - 8—Xylophone solo, "Morning, Noon and Night".....Suppa
 - (Soloist: Mr. George Carey)
 - 9—Old fiddler's tune, "Sheep and Goats Walking to Pasture".....Gulon

OCT 18 1925

Sousa Discusses "Jazz"



JOHN PHILIP SOUSA

That music was the primary cause of the present short skirt epidemic is the opinion of Lieutenant Commander John Philip Sousa, who brings his 100-piece band to Music Hall for two concerts Saturday, October 31, in celebration of his third-of-a-century tour. Music, and particularly jazz and its forerunners, set the American girls to dancing. The dancing developed their leg muscles,

and once pipestem legs had become the exception rather than the rule fashion decreed the short skirt.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the fox-trot and the maxixe, the predecessors of present-day jazz. As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music."

In keeping with the times, Sousa has arranged a program of "fast and snappy" numbers for this tour. The march king claims that the public wants their music in the same tempo as the present day living conditions—that is, everything in a rush.

Ten soloists will be heard in Cincinnati with Sousa and his band. They are: Marjorie Moody, soprano; Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; John C. Carr, clarinet; Joseph Deluca, euphonium; H. B. Stevens, saxophone; Clifford Runkle, bassoon; R. E. Williams, flute, and J. F. Schuler, trombone. Sousa will also introduce his new saxophone octet, a piccolo sextet and a 100-piece jazz band which he calls "Sousa's Syncopators."

At the matinee program a special feature called "Showing Off Before Company" will be added, wherein all of the instruments of the band are explained to the audience and their tones demonstrated by the players of each instrument in a humorous manner. A special matinee price is being made to students so that this educational feature may be heard by all music students.

"Jazz America" and Sousa's latest marches and arrangements will feature the evening program.

Sousa to Dedicate Mecca Temple

On Sunday, October 11, Lieut. Commander John Philip Sousa and his band will give their only concert of the season in Greater New York. It will signalize the dedication of the beautiful new Mecca Temple, which, by the way, has been pronounced excellent as to acoustics and perfectly adapted for concerts. It will also mark the third of a century anniversary of Sousa leadership and sole control of the most famous band in the world.

JAZZ HELPS OUR LEGS, SAYS SOUSA

Bandmaster Says Music Must Thrill Spine of Listener.

"Jazz! What is Jazz?" asked John Philip Sousa, laughing heartily.

He had just arrived yesterday morning for the dedication of his "Black Horse Troop" march to Troop A of Cleveland at his band concert last night in Public hall.

"Whatever it is—it has improved American legs all right and resulted in the abbreviated skirt," he said. "The average woman has danced until she has the sort of underpinning that goes with a short skirt. The innocent bystander sees much less that is distressing to gaze upon than in the petticoat days of the '90s."

The veteran bandmaster and composer of marches does not believe that music is national in character.

"Europeans call my music American," he said. "There is no such thing as a national music."

"If Beethoven had been an American his music would have been called typical of America. Lesser composers imitate the great men of their country."

"Modern composers are materialists. The creation of a materialist can never live. They are jugglers of notes."

Sousa's favorite sports are horse-back riding and trap shooting but he has had to give both up because of a fall from his horse about four years ago.

However, he says that swinging a baton four hours a day for three hundred days a year keeps you fit.

"Music must thrill down the length of the spinal column. If I get that thrill I know what I'm listening to is allright."

Sousa was met at the E. 55th street and Euclid avenue Pennsylvania station by the Black Horse Troop A and escorted to the Mid Day Club for luncheon.

Mayor John D. Marshall and Capt. Walker H. Nye rode in his special car.

Yesterday afternoon there was a reception for Sousa at the Troop A headquarters, Kempton road S. E. and E. 132d street.

OCT 1 9 1925

"STARS AND STRIPES"

NOT SUCCESS AT FIRST

Strange as it may now seem, "Stars and Stripes Forever," the most famous of the marches of Lieut. Com. John Philip Sousa, was not an instantaneous success, upon no less authority than the royalty statements preserved by Sousa himself, who will be heard at the Court on Thursday matinee and evening.

"Stars and Stripes Forever" was written by Sousa in 1898.

"Stars and Stripes Forever" was published in an arrangement for band, orchestra and pianoforte, but much to Sousa's amazement, the composition did not sell. In an effort to solve the puzzle, since the march had created a profound impression wherever played by his own band, Sousa went to the publishers. On the margin of a set of the band arrangement returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country bandmaster and were, "Too many notes."

In the cornet and trombone parts "Stars and Stripes Forever" is particularly difficult for amateur performers, and since there was a great revenue in those days from the sale of music to the thousands of town bands, Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

Matinee will commence at 3 and the evening at 8:15.

SOUSA TO FEATURE HIS LIBERTY BELL

Famous Chimes to Be Heard on Coliseum Concert Program.

Toledo music lovers will again have opportunity tomorrow night in the Coliseum to hear what is termed America's most successful musical organization—John Philip Sousa and his band of 85 pieces.

The recent announcement that the Chicago Opera Company lost \$400,000 on its last season, and had been forced to call upon its guarantors has brought to mind the fact that Sousa has never had a failure.

The Sousa band has never been subsidized. The sole source of revenue has been the sale of tickets. Yet Sousa has been able to find a public so great in numbers that at a maximum price of \$2 he has been able to meet operating expenses approaching \$1,000,000 a season, approximately those of the average opera company.

For tomorrow night's concert the maximum price is \$1.50 with tickets as low as 75 cents. Sousa has made these concessions because of the fact that he is celebrating on this tour a third of a century at the head of his own musical organization. Tickets are on sale at Miss Grace Denton's office in the lobby of the Nicholas building.

It developed Saturday that "The Liberty Bell" featured in the programs of Sousa during his first tour at the head of his own organization in 1892 will be heard again tomorrow night.

"The Liberty Bell" was inspired by the national prominence given to the pilgrimage of the famous Liberty Bell from Philadelphia to the World's Fair in Chicago. The Liberty Bell was one of the first records made for the talking machine.

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, for several years xylophonist with the Sousa organization and may be compared to the set of chimes first used by Sousa which cost \$500.

OCT 17 1925

Sousa's Harpist



WINFRED BAMBRICK.

Miss Winifred Bambrick is the harp soloist with Sousa's Band, which comes to the Brown Theater for matinee and night concerts Monday, November 2.

A striking fact about Sousa's Band is that its personnel of 100 persons this year includes forty college and university graduates, students and former students. Courses in band music have been added to the curricula of many schools from which many students come to Sousa to begin life careers. Others earn with trombone or clarinet money to return to the university for courses in law or medicine.

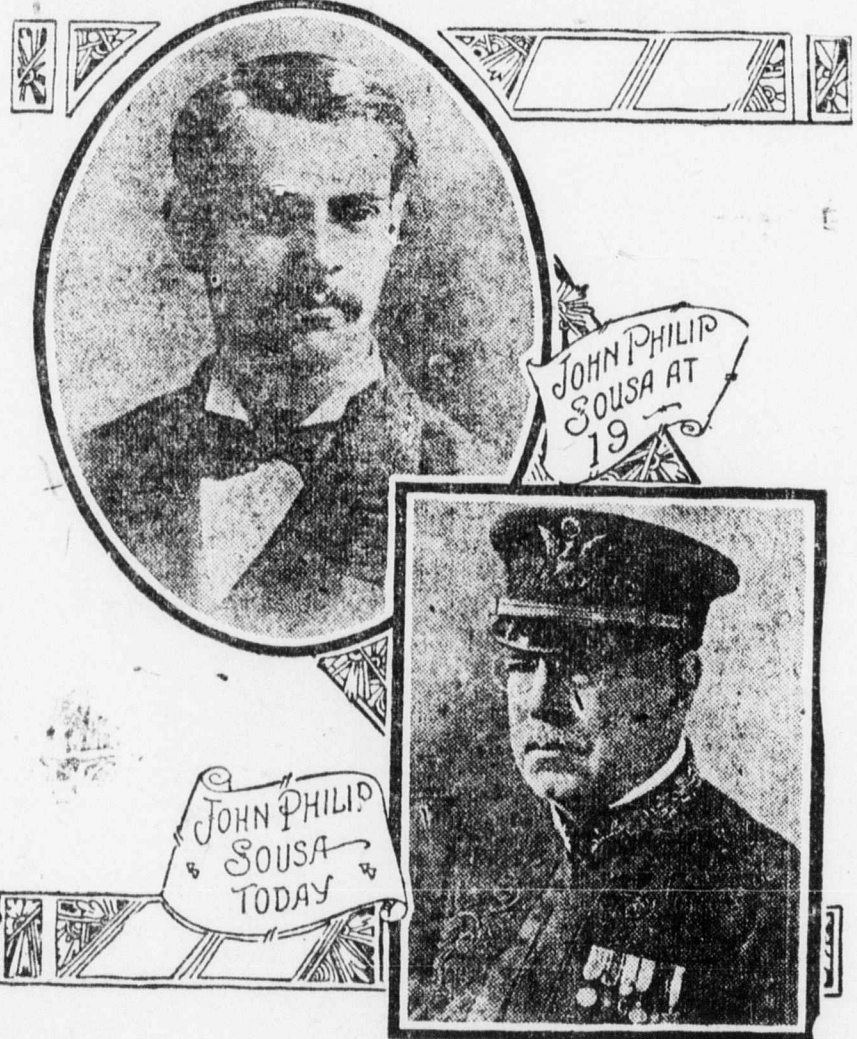
WILL BE HEARD WITH SOUSA'S BAND



Marjorie Moody

OCT 2 3 1925

Public Demands Novelty Says Sousa



Novelty—and more novelty—is the demand of the American music public, says Lieutenant-Commander John Philip Sousa, who this season will make his third-if-a-century tour at the head of his famous band, appearing at the South Side school auditorium Friday, October 30.

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

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

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

OCT 16 1925

SOUSA'S BAND TO PLAY IN CANTON ON OCTOBER 24

John Philip Sousa and his world famous band of 100 pieces and 10 soloists will make their last appearance in this vicinity when they appear in the Canton Auditorium, Saturday, October 24, matinee and night. This season marks Sousa's third-of-a-century tour at the head of his own organization and a special program of novelties and features has been prepared. This is the largest band that Sousa has ever taken on tour.

Sousa has written several new marches; a new suite; a new Jazz arrangement wherein the entire band of 100 takes up the instruments of the "jazz artists" and becomes the world's largest jazz band; a new humoresque for which Sousa is so famous; a new waltz; and a revival of the "Liberty Bell March" which was played on Sousa's first tour thirty-three years ago. For the proper presentation of "The Liberty Bell" Sousa will use a special set of chimes valued at \$10,000. The program offered this season is said to be the fastest and best that the great bandmaster has ever arranged. The noted march-king will appear in person, conducting both concerts.

Several novelties will be introduced including Sousa's Saxophone Octette, Sousa's Piccolo Sextette, Sousa's Syncopators, and Sousa's Xylophonists. Ten soloists will appear during the course of each program. They are Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; R. E. Williams, flutist; John Carr, clarinet; Joseph Deluca, euphonium; George Carey, xylophone; H. E. Stevens, saxophone; Clifford Runkle, bassoon; and J. F. Scheuler, trombone.

For the convenience of New Philadelphia patrons desiring to attend the Sousa concert a supply of select seats will be on sale at The Gintz Furniture Co., next Tuesday, October 20th, from 9:00 a. m. to 5:00 p. m.

OCT 2 2 1925

JOHN SOUSA AT KIWANIS CLUB

COMMANDER OF FAMOUS MILITARY BAND GIVES HUMOROUS TALK AT KIWANIS CLUB

SEVERAL IMPORTANT REPORTS MADE BY CIVIC COMMITTEES IN OPEN FORUM

Lt. Commander John Philip Sousa, leader of the famous military band, was the honored guest at the Kiwanis club luncheon today. In response to Chairman O. W. Burdett's requests to say a few words to the Kiwanians, Commander Sousa told several humorous happenings that have occurred at various points in the world while he was on one of his world tours.

Dr. John McClure, president of the Rotary club, who has attained local fame as a cornet player, prevailed upon to recite, "Fat and His Band." The command enjoyed the reading quite as much as the Kiwanians. Miss Carr rendered two piano solos in a pleasing manner.

Progress was reported on the Franke civic improvement project that have been in the hands of civic committees for some time. Kiwanian McLain stated that the tenth street between Market and Chapline would likely be approved for paving within the next weeks.

Kiwanian Jones at the request of County Agent Mason asked the Kiwanis club to send a delegate to price conference between theducers, distributors and consumers of milk at the Market Auditorium in the Chamber of Commerce room at one o'clock, Tuesday, October 27. Dr. Keesor will represent the Kiwanis club.

The following guests were present: M. R. Gainer of Parkersburg; Dr. R. M. Anderson of Mannington; N. C. McKee, Pittsburgh, Pa.; John McClure, Joe Safety, Marys; C. L. Koert, C. W. and W. B. Kain.

OCT 2 1925

AT THEATRES

AMERICANS CRAVE ACTION IN THEIR MUSIC, DECLARES SOUSA

Great Band Director Will Give It to Them in His Visit Here Thursday

Americans crave action, even in

OCT 2 1925

SOUSA AND HIS BAND DELIGHT AT THE COURT

Melody, such as only an organization directed by John Philip Sousa can make, delighted a capacity house at Court theater last night, and the enthusiasm evidenced indicated that Sousa is still supreme. The program was a varied one, featuring the new humorous "Follow the Swallow" and such of the stirring old favorites as "Stars and Stripes Forever," "Liberty Bell March" and "Semper Fidelis." The saxophone octette was one of the hits of the evening in delightful syncopation. Miss Marjorie Woods, the soprano soloist, has a voice characterized by clarity and warmth, and pleased especially in "Jenny's Titania" from Mignon. Her encores likewise pleased.

Throughout the program there was an excellent and artistic touch, that made the concert a delight and aroused an enthusiasm for band music that in Wheeling has long been dormant.

OCT 2 1925

Sousa Coming Nov. 6.

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

"A director who sought to present such a program today would find himself playing to empty benches for the entire program were it known in advance, and certainly to

their music according to Lieut. Com. John Philip Sousa, who this season will make his thirty-third annual tour of America. Perhaps the real reason for the success of the march king is that he has given the American people action, both in his programs and in his own musical compositions. Wheeling people will be given real action in the matinee and evening performances at Court theatre Thursday of this week. "The average American is so filled with nervous energy that it is almost impossible for him to listen for any time to a musical program which does not bristle with action," says Sousa. "The American is the only individual in the world who cannot rest merely by relaxing. He rests by playing, either actively at golf, hunting or fishing, or vicariously by watching a baseball game or going to a movie. If he reads as a means of relaxation, he has to have action, and even such a thoroughly erudite man as the late President Wilson rested by reading detective stories—most of them thrillers.

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

OCT 2 1925

Sousa Seeking Silent Shoes in Concert Program

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

Audiences have been experiencing difficulty in making their feet behave at the Sousa concerts ever since Sousa first organized his band. This season, it will be increasingly difficult for Sousa audiences to make their feet behave, because to his programs Sousa has added "Co-Eds of Michigan," a waltz of his own composition, and the Sousa fantasy of syncopation, entitled "Jazz America!" in which he will give a Sousa interpretation of modern dance music which will be as Sousaesque in its arrangement as the Sousa marches, the Sousa humoresques, and the Sousa suites. Sousa comes to Peoria, November 6, for two concerts at the Shrine temple.

OCT 2 1925

SOUSA'S BAND TO PLAY MATINEE CONCERT HERE

John Philip Sousa, in his third-of-a-century tour, is covering some remarkable territory and playing his way from the faraway Northwest to the Eastern musical centers. Sousa was never in better form and is offering two concerts every day of the long trip. The eminent leader will play Kalamazoo Wednesday, Oct. 28, for matinee concert only, and the program will hold many things of a diverse musical character to please an audience. There will be many of the older Sousa marches, some new ones, familiar overtures and lots of jazz, played as only John Philip can render it.

Clarence Russell, librarian of the band, will describe the uses of the different instruments of the band and this will prove educative as well as keenly interesting to the layman. There are talented soloists, including Miss Marjorie Moody, soprano, Miss Bambrick, harpist, and John Dolan, cornetist.

There will be only one Kalamazoo concert, Wednesday matinee, Oct. 28.

Sousa at Auditorium.

John Philip Sousa and his celebrated band will appear at the Auditorium tomorrow afternoon and evening. Following his precedent of 1923 and 1924, the Lieutenant-Commander will use the same program at both concerts. It includes a suite of his own composition, "Cuba Under Three Flags"; a study in syncopation, "Jazz America"; two new marches, "The Black Horse Troop" and "The National Game"; a new waltz, "The Co-Eds of Michigan"; and a new humoresque built on "Follow the Swallow."

Other numbers include a new fantasia of Gaelic air, performance of Guion's arrangement of the old fiddler's tune, "Sheep and Goats Walking to Pasture," and an arrangement of the song-hit, "I Want to Be Happy"—the latter for an octet of saxophones.

The soloists of the concerts will be Marjorie Moody, coloratura soprano, George Carey, xylophonist, and William



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Com. Philip Sousa, by veterans of foreign wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the late war.

the success of the motion picture in America is that it is all action.

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

OCT 2 1925

Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his famous band, and will give an evening concert in the Palais Royale, Tuesday evidently is the favorite musician of the schools and colleges of America. No less than 18 colleges and universities and eight high schools are on the calling list of the famous bandmaster and most of these concerts are given under school auspices.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country—Harvard, Cambridge, Mass., and Yale, New Haven, Conn. Also on the college and university list are Cornell, Ithaca, N. Y., the University of Virginia, at Charlottesville; the University of Indiana, at Bloomington; Purdue university, at Lafayette, Ind.; the University of Illinois, at Champaign; Northern Normal, at Aberdeen, S. D.; Huron college, at Huron, S. D.; the University of Kansas, at Lawrence; and the Kansas State Teachers' colleges at Pittsburg and Hayes.

Sousa will play under the auspices of high schools at Alliance, O.; Fort Wayne, Ind.; Joliet, Ill.; Tucson, Ariz.; Spokane, Wash.; Boise, Ia.; and Gastonia, N. C.

Two of the most famous of the Sousa marches have been dedicated to the students of America. "High School Cadets," written early in his career, started him along the road to fame, while "On the Campus," written only a few years ago, has been one of his most popular compositions.

OCT 2 1925

SOUSA'S BAND SEES FILM

Strand Theater Puts on Special Show For Group

John Phillip Sousa and his band were guests of the Strand Theater Tuesday night at a special midnight showing of Charles Chaplin in "The Gold Rush."

Late Tuesday Sousa asked the Strand management if it would be possible for the band to see "The Gold Rush."

He said, "I have heard much about the picture, but this is the first time we have been in a town where the picture was showing."

Art Dunlevy of the Strand Theater told the commander to bring his men and be the theater's guests.

OCT 2 1925

City Thrills to Sousa As It Did Many Years Ago

Bandmaster Pays His Annual Visit Here—Soloists Are Pleasing—Thirteen Encores Last Night

By L. R. Boals

Yesterday was Youngstown's annual Sousa Day, the famous bandmaster holding forth at the Park theater both afternoon and evening. The matinee audience was not a large one, but it was typically enthusiastic and Mr. Sousa responded with encores as readily as is his wont. The evening audience filled the theater and applauded sufficiently to receive thirteen encores.

The matinee program began with the overture to Wagner's "Tannhauser." It was a stirring performance, even though the strings were not there to give more contrast and color. Some beautiful effects cannot be brought out with all wind instruments.

The second number, always a cornet solo in a Sousa program, introduced a new soloist, William Tong. Mr. Tong is what we would call a find. His playing in the afternoon was exceedingly brilliant and his tone a beautiful one. He played Bellstedt's "Centennial" and "Killarney," for an encore. In the evening he played Arban's "The Carnival" and his technical facility was almost dazzling. The cornetist who sits beside Mr. Tong at the first stand deserves mention for the brilliance of his tone and his crisp, incisive articulation which is noticeable even in the ensemble. Mr. Sousa has a great pair of cornetists in these two.

Miss Moody

Another newcomer among the soloists is Miss Marjorie Moody, a coloratura soprano of excellent qualities. She has the wide range necessary for this style, and fine command of all the vocal pyrotechnics. At the matinee she sang the "Shadow Dance" from Meyerbeer's opera "Dinorah," and in the evening, "Je suis Titania," from Ambrose Thomas's "Mignon."

Miss Moody is a decided acquisition for Mr. Sousa's forces. Her enunciation and pronunciation are excellent, her intonation good and her voice of sufficient power and of beautiful quality. She was encored at both performances.

The first part of the matinee program ended with the Largo from Dvorak's "New World" Symphony.

"Showing Off"

The last half was changed; in its place being played Sousa's "Showing Off Before Company." This is much on the order of orchestra performances for children, where each instrument is demonstrated; only, in this case, the whole is connected. An announcer briefly told of the qualities of the instruments as the various groups entered and played characteristic airs. At the end all the musicians were in their seats. Mr. Sousa on the stand, and the best known of the Sousa marches, "The Stars and Stripes Forever," was played.

Richard Strauss look unusual on a

band program. Johann Strauss would be more to be expected. However, the Love Scene from Richard's "Fenestruccio," played in the evening, disclosed harmonies that were rich and bits of melody that could be enjoyed at first hearing.

Sousa's new "Jazz America" was a sort of chain of dance tunes cleverly worked together. The saxophone octette, with the usual saxophone comedy, played and played, encore after encore, until Mr. Sousa took the stage for the next number. George Carey, a familiar figure in Sousa concerts, evoked much enthusiastic applause by his brilliant playing of the xylophone. Guion's old fiddler's tune, "Sheep and Goats Walking to Pasture," closed the program.

No matter how well Sousa played other numbers, his own compositions received greatest applause. His Light Artillery March, with its firing of revolvers, brought down the house, and others were given a reception that showed they are as popular as they were 25 years ago. Indeed, the music he wrote during the war with Spain has something to say that keeps it fresh and ageless.

OCT 2 1925

SOUSA'S BAND COMING HERE FOR ONE CONCERT

Sousa's coming to the Fuller for a matinee concert, Wednesday, Oct. 28, is attracting much interest among music lovers, and the fact that the younger element will not be overlooked means much. Sousa is offering a program this season made up of such diverse material that no one will leave the theatre with a feeling that they have not enjoyed the program. It is the third-of-a-century tour and the eminent veteran band master has crossed the continent with an organization of 100 persons.

The bill will contain many of the older marches, some new ones, standard overtures, and a bit of jazz and humor to round out a popular schedule.

Clarence Russell, the librarian of the band, will describe the different instruments and speak of their uses in the ensemble.

Marjorie Moody, soprano, Winifred Bambrick, harpist, and John Dolan, cornetist, lead the soloists this season. Matinee, only, Wednesday, Oct. 28.

OCT 20 1925



SOUSA'S LATEST PORTRAIT

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

OCT 22 1925

JOHN PHILIP SOUSA AND HIS FAMOUS BAND AT COURT TODAY

Matinee And Evening Performances Will Be Given—One Hundred And Three In Organization

Today is Sousa Day in Wheeling, as Lieut. Commander John Philip Sousa will be seen and heard at the Court Theater this afternoon and evening with his aggregation of one hundred and three. Today marks the supreme musical event of the season, and to accommodate the hundreds of school children who want to hear America's premier bandmaster, the afternoon concert will commence at 3:00. This affords the school children the opportunity of hearing him without interfering with their studies.

This is Sousa's thirty-third annual tour, and with a great many radical changes in his repertoire, new novelties, etc., a treat quite out-of-the-ordinary is assured.

The evening concert will commence at 8:15.



Sousa Brings His Famous Band; Many Other Musicians Coming



JOHN PHILIP SOUSA will bring his famous band to the Auditorium on Sunday to give concerts both afternoon and evening.

Sunday musical events will include the concert to be given by John Philip Sousa, and his band afternoon and evening at the Auditorium. The soloists will be Marjorie Moody, coloratura; George Carey, xylophonist, and William Tong, cornetist. Several new compositions are the pro-

MILWAUKEE, WIS.
SENTINEL

OCT 25 1925

PUBLIC libraries, including the congressional library in Washington, eventually will receive the entire musical collection of Lieut. Com. John Philip Sousa, who brings his world famous band to the Auditorium Nov. 8.

WORLD-HERALD
OMAHA, NEB.

OCT 25 1925

Sousa's Band Coming.

On Monday, November 23, John Philip Sousa's band of 100 players will be at the Omaha auditorium, giving matinee and evening programs.

OCT 25 1925

CAN'T HELP LEADING; RECORD OF PAST PROVES THAT, HE SAYS

IN INTERVIEW CLAIMS REAL MUSICIANS SCARCE—SOME MUSICIANS HATE MUSIC

TALENTS, TECHNIC, SINCERITY REQUIREMENTS FOR SUCCESSFUL CAREER, HE SAYS

ONLY ONE-QUARTER OF ONE PERCENT HAVE GENIUS—WOMEN FIND SELVES IN MUSIC NOW

"In twenty years—even less than that, America will lead the world in music," thus in a few words, John Philip Sousa, the distinguished veteran composer and bandmaster voice-

ed his great faith in the musicians of our country.

The statement was made to a News reporter who interviewed him during his visit to Wheeling this week on his much heralded third-of-a-century tour.

"You ask why I have this faith?" he said, in answer to the query as to the basis for his assertion. "Simply this—in the past five hundred years there has been twenty great inventions given the world. America has lived only 150 years of that five hundred and yet thirteen of the twenty inventions of those five centuries were the creation of Ameri-

can minds. Who can beat people like that?

"In the past decade we have made remarkable strides in music—it is awe inspiring. America has more latent musical talent than any other country in the world, it is impossible to visualize the greatness of her future but she will lead in music just as she has done in other things."

Showing that music in America is being played more by Americans, he cited the case of his own band. When he started on his career, there were only two Americans, the rest were foreigners. Today in an organization of one hundred players, he has only two foreigners, the rest being "dyed in the wool" United States citizens.

Gives Success Rules

Declaring that anybody can be a musician, but that musicians are

very scarce, Sousa said the only ones who could win real success in music were those who possess talent, technic and sincerity. Any two of these qualities are not enough.

"Strange as it may seem there are many in the profession who hate music," he said, "and while there is no doubt that music is a business-like profession, it is also true that no musician can do worthy work unless he loves music."

He declared that seventy-five percent of the musicians today are purely mechanical, twenty-one percent haven't the adaptability and fail in applying themselves, two and a half percent have talent and only one-quarter of one percent possess genius. Like in everything else there is plenty of room at the top.

Women's Big Chance

The field of opportunity along musical lines is just as great for

women as it is in any other business or profession, stated Sousa.

He feels, however, that her special powers lie with coaxing harmony from the piano or violin. "Women are too dainty to handle the base fiddle or drum. It spoils her charm to see her blowing wind instruments—somehow it is not in keeping with woman's being."

Are More Honorable

In his long career, Sousa has had many women in his organization and states that they have a higher sense of honor than men.

"Under the greatest hardships, they do not complain," he said. "They think of work first—hardships afterwards, while the men think first of the hardships, work being their second thought."

Still Composing

Although the distinguished musician is three score and ten, he is still not only engaged in leading the huge band but is composing.

Two new numbers are now being listed among the Sousa publications. The first of these will be the first Sousa foxtrot, "Peaches and Cream," which is now being published and "The Last Crusade," perhaps his most pretentious work for orchestra, organ and choir, recently performed for the first time in Philadelphia at the Philadelphia Music Week exposition by the Wanamaker Orchestra and a choir of two hundred voices.

OCT 26 1925

SEATS IN DEMAND FOR SOUSA AND HIS BAND

Seats are selling at the Fuller box-office for the Sousa matinee band concert, Wednesday, Oct. 28. There will be no evening program.

The eminent veteran musician is carrying a strong organization of 100 people in this, his third-of-a-century tour, and there have been notable ovations all along the route from Calgary to Detroit. Sousa is up to the minute and a little beyond in the selecting of his programs. The young people must be catered on, and catered to, Sousa will play many of his famous old marches, some of his

new ones, fine overtures hits of his former operatic successes and some comedy along with the jazz.

Clarence Russell the librarian of the band, is describing to listeners the values and uses of the various instruments of the organization and this is, in a sense, educational in the extreme.

Among the talented soloists are Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, and John Dolan, cornetist. These are but three of a numerous list of stellar lights and there will be many doubles, and rare ensembles. Now in his 71st year, conducts with his always present white kid gloves and never misses a performance.

Matinee, only, Wednesday, Oct. 28 and seats selling.

Amateur Musical Club Members' Recital Changed

The Amateur Musical club again announces the change of date of its first members' recital. Out of courtesy to Mr. Sousa and to avoid conflict with the children's matinee concert which the Sousa's band will give on Friday, the amateur program will take place at 2:30 o'clock Thursday afternoon, November 5, instead of November 6 as stated in the year book. It will be given in the Central Christian church and is the first of the season under the new president, Mrs. Hundley E. Baker. As will be seen on reading the program, the recital promises to be exceptionally interesting. The three soloists, Mrs. Jeanette Powers Block, Mrs. Lois Baptiste Harsch and Kenneth Marvin Stead, are well known artists of this city and everyone looks forward to hearing them.

Suite for violin and piano, Op. 44.....

(a) Allegro-risolute.....Eduard Schmitt

(b) Scherzo-vivace.....

(c) Canzonetta con Variazioni.....

(d) Rondo a la russe.....

Mrs. Block and Mrs. Harsch

II.

(a) Oh Sleep, Why Dost Thou Leave Me?.....Handel

(b) Melodie (in French).....Debussy

(c) Rosalinda (in Spanish).....

(d) Dai Campi (Aria from Opera Me-fistofele).....Boito

Mr. Stead

(a) Aria de Lensky (from Eugene Onegin).....Tchaikowsky

(b) Chanson Arabe.....Rimsky-Karskoff

(c) Snake Dance.....Burlleigh

Mrs. Block

IV.

(a) To the Children.....Bachmanoff

(b) Your Eyes.....Schneider

(c) The Fairy Story by the Fire.....Merikants

(d) The Bitterness of Love.....Duna

(e) Moon-Marketing.....Weaver

Mr. Stead

V.

(a) Adagio.....

(b) Moto Perpetuum.....

Mrs. Block

Attention is called to the fact that mail orders for reservations for the Carl Flesch concert November 19, will be accepted at the Adam's Music house beginning November 5.

29

LOUISVILLE
KY.
POST

OCT 28 1925

Sousa's Collection.

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

Sousa comes to the Brown Theater for two concerts Monday.

LOUISVILLE, KY.
HERALD

OCT 29 1925

SOUSA AT THE BROWN.

At the matinee performance at the Brown Theater next Monday, Lieut. Com. John Philip Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant. The first section that appears are the clarinets, playing the ballet music, "Sylvia." This is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. Seats are now selling.

OCT 26 1925

Kalamazoo

John Philip Sousa and His Band To Be Here Next Friday



John Philip Sousa.

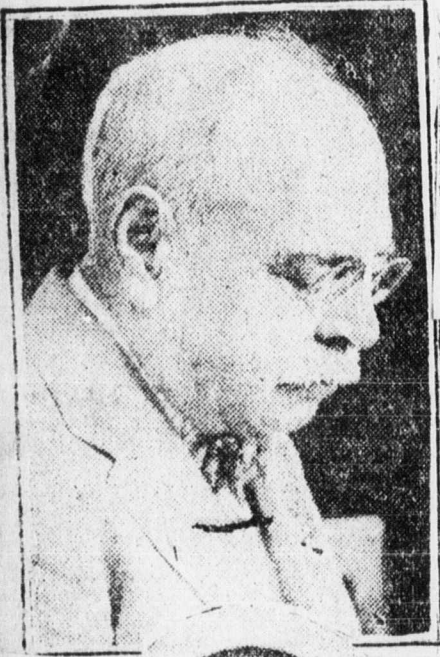
That Lieutenant Commander John Philip Sousa and his famous band, which this season makes its third-of-a-century tour, is America's favorite musical organization has been demonstrated in a most emphatic way. The recent announcement that the Chicago Opera company had lost \$400,000 on its last season,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

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

Sousa has appealed to the American public so strongly that his coming is an event. It is not uncommon for his appearance in a city, even as large as San Francisco, to be declared a holiday, and throughout the country it is the custom to display flags from public buildings, homes, and places of business during his visit. He believes his success has been due entirely to a policy of giving programs which always contained the elements of novelty and variety, and by novelty and variety he did not mean solely popular music of the day.

For instance, he found an appreciative public for excerpts from "Parsifal" throughout America before that work was performed at the Metropolitan Opera, in New York, and two years ago, American audiences throughout America, heard Schelling's much discussed "Victory Ball," which at that time had been performed by but two orchestras. Sousa comes to the South Side high school auditorium next Friday. Downtown ticket office opens Monday at the Packard music house.

Stars Coming to Brown



John Philip Sousa, the march king, who is to give a concert at the Brown Monday, November 2, is the last of a trio who have given to America its own school of light opera. In 1884, Sousa produced his operetta, "Desire," Reginald De Koven, who died in 1919, came next in 1887 with "The Beggar," and Victor Herbert, who died recently, in 1894 wrote "Prince Ananias." Not one of the three was a success, but all three composers later made resounding successes with "El Capitan," "Robin Hood," and "The Serenade," respectively.

Music News Notes

John Philip Sousa and his band will appear to-morrow at the Auditorium theater for an afternoon concert, at which several new compositions of the lieutenant commander will be performed, including an octet for saxophones. There will also be Marjorie Moody, soprano; George Carey, xylophonist, and William Tong, cornetist, as soloists. Both programs will be identical in this Chicago stop of the third-of-a-century tour of this organization throughout the United States and Canada.

SOUSA'S BAND BRINGS WOMAN HARPIST TO BROWN.

Miss Winifred Bambrick, who is the harp soloist for Lieut. Commander John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name, is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with an orchestra, is but one of the many novelties which Sousa has welded into his programme. 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. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the programme, and during the band numbers she performs an important service which Sousa describes as maintaining the liaison between the reed sections and the brass.

Miss Bambrick was born in Canada and, like all of the Sousa soloists, received her training entirely in America.

Her present engagement may be a farewell one, as she has entered into a contract with Lionel Powell, the London concert manager, for an engagement abroad.

Sousa and his band come to the Brown for two concerts on Monday of next week.

AKRON AGAIN BOWS TO SOUSA, THE MASTER

Noted Band Dares Wrath of 'Pan' and Modern Jazz Joins Ranks of Eternal Classics

By VAN R. WIGGINS

Always there will be musicians, there always have been, but there never will be another Sousa.

Tuesday night the great master of American music held representative Akron enthralled with his marvelous interpretations of the older masters and his inimitable translation of American jazz.

Sousa is getting old. There is just the slightest droop to those broad, impressive shoulders on which the thousands have looked with awe and admiration for years, but he still is the master, seemingly growing better with age, for in his carriage there is a grace and ease that is more powerful than on previous tours and his newer offerings of medley and march numbers have a rarer throb.

The response to the opening number, which—yes, we must admit it—came before many of the audience reached the Armory, did not come up to the usual Sousa response. Eager listeners were disturbed by late comers and the glory of the music had not yet dispelled the awe of the throng.

But with a cornet solo, "The Carnival," by William Tong, the ice was broken, for this young artist, with his perfect tones, broad range and smooth triple-tonguing, carried his hearers out of a great auditorium and bore them into the realm of the real art. His encore, "Kiss Me Again," brought thunderous applause and he would have been held indefinitely had not the master ordered the program on.

SOUSA SCORES ANOTHER CLASSIC

The third number, and perhaps one of the greatest compositions of Sousa, was "Cuba Under Three Flags." First came the romance and vivacity of Old Spain, throbbing, pulsing under the spell of castanet and tambourine. One felt the tropic heat of sunny climes, the scene of rich, rare flowers and visioned the fascination, dark-eyed señoritas in their flaming skirts and mantillas, dancing, flashing their bewitching eyes with each "click" of castanet.

But then the change. Cuba comes under the American flag. There is the medley of all the old army tunes that have torn their way into the ranks of the classics under the din of battle. Here Sousa has scored a feat that few will match.

The old, plebian "Old Gray Mare" becomes a masterpiece, blended as it is with other of the tunes that have upheld the spirits of American soldiers in times of stress and won their place in the hearts of the nation.

The advent of Cuban independence brings a return of the castanet and cymbal, but the climax has been past. The last score of this creating is a soothing bit of tropic melody which seemed to calm the patriotic tempest that has gone before. The sensuous, throbbing notes occasionally are broken with the sprightly quirks peculiar to the Gulf Islands, and the finale breaks with almost a savage touch.

TALENTED SOPRANO WINS RECOGNITION

Miss Marjorie Moody, soprano, sang "I Am Titania" from "Mignon." It was beautifully handled despite the difficulty a soloist meets in a building such as the Armory, and while Akron responded very well, it was not the applause Miss Moody deserved. However, in her encore,

"Danny Boy," the artist touched a deeper spot in the hearts of a warm American audience, and Akron made up its deficit.

The love scene from "Feuersoth" by Strauss and one of the greatest offerings of that master, was excellent, but like Miss Moody's initial solo, it failed to bring the fullest response. "The Liberty Bell" (march) by Sousa, however, completed this number, and won its deserved appreciation.

After intermission the veteran musical master played his trump. "Jazz America"—a delectable array of the more recent concoctions of tin pan alley, mingled artfully with the older melodies of the south. Here, modern jazz reclaimed its birthright. Under the guiding hand of an artist, the "tin" became silver, the crash and clash, the weird, distressing moans and the tangled, broken meter were blended into heart-gripping strains—purely American—distinctive—appealing—enduring.

DARING ENSEMBLE IS SUCCESS

As Akron listened there came a tense hush. How dared a man of Sousa's standing risk his crown on such a treacherous theme? They listened, seemingly afraid for their idol of the baton. And then, as the full light of his accomplishment dawned upon them, they broke into a demonstration that probably never before has been equalled in the Armory. A man had dared the gods, and the man, a master, had won. And jazz joined the classics.

A saxophone octet, with several popular melodies, and a sense of humor, won the record for encores. Linked with this number was "The Black Horse Troop" (Sousa) and on the encore "The Stars and Stripes Forever."

And this, Sousa's greatest march, and perhaps the greatest ever written, brought forth applause that plainly showed the audience had been waiting for it alone.

A xylophone solo by George Carey, which included a piece of his own composition, and an unusual fantasy, "Sheep and Goats Walking to Pasture," ended the program.

Members of The Times-Press Newsboys Band met Sousa at the station and escorted him to Akron City Club. They were his guests at the concert Tuesday night.

Sousa's Band to Play One Concert Here Wednesday

FAMOUS BANDMASTERS TO VISIT FULLER ON THIRD-OF-A-CENTURY TOUR.

Lieut. Commander John Philip Sousa is on the way to the Fuller for matinee only, Wednesday, Oct. 28.

The eminent band master is making what is termed his "third-of-a-century" tour and it has taken him across the continent and toward the Eastern musical centers in its itinerary. The concert to be given in Kalamazoo will be marked by the introduction of many innovations. The program will contain many of the older popular marches, some new ones, standard overtures, selections from the former Sousa operas, and a bit of the syncopated measure so dear to the hearts of the young, and Sousa has not forgotten the youth of the country in his program building. The present day dance craze has yielded a crop of pleasing ditties and steps and these Sousa will incorporate in his bill. It will be diverse and pleasing to a marked degree.

Clarence Russell, the librarian of the band will give a description of the various instruments, "together with their uses in a musical sense and this will be instructive.

There is a humorous, based upon the popular "Follow the Swallow," and there is the teasing "Jazz America," a fantasy built upon current syncopated tunes. The bill will be found to contain a bit of everything enjoyable and some of the classics will not be forgotten. Among the soloists are Marjorie Moody, soprano, Winifred Bambrick, harpist, and John Nolan, cornetist. Wednesday matinee only, Oct. 28.

John Philip Sousa and his famous band will be heard in one evening concert at the Palais Royale to-morrow evening. He is completing his third-of-a-century tour and is proud of the fact that his organization has been before the American public for 33 years as a purely commercial proposition. He has always found enough people willing to buy tickets to his concerts to enable him to continue his work.

Perhaps it is this journeying about to a great number of communities which is the real secret of Sousa's success. Many great musicians confine themselves to the cities or if they venture outside a few of the larger communities, it is with an air of condescension. Sousa gives the same programs in the smaller cities as during his annual appearances in New York, Chicago, Boston, and Cleveland where he only appears in one or two concerts. And he is amply repaid, for in the small communities, the visit of Sousa's Band is in every measure a holiday, with addresses of welcome, and even suspended business.

Sousa Has Varied Programs for Us

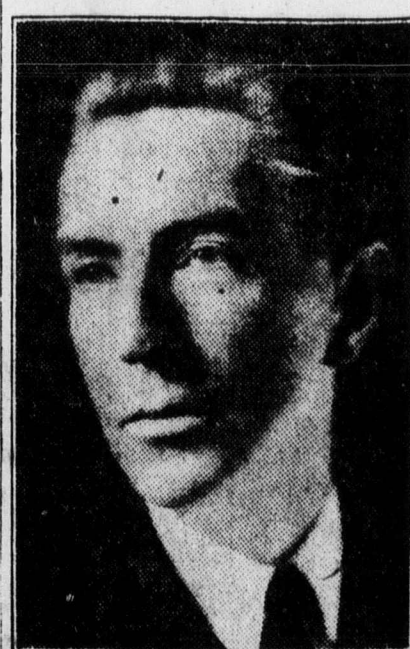
John Philip Sousa and his celebrated band, now on their third-of-a-century tour of the United States and Canada, come today to the Auditorium with a varied program for their annual afternoon and evening concerts.



MISS MARJORIE MOODY.



MISS ROSALIE CLAIRE.



WILLIAM HODGE.

Upper Row: Almond eyed and fleet of foot, Marion Saki has long been a Chicago favorite—she comes to the Olympic Tuesday evening in "Some Day." Miss Roys is a singing comedienne due at the Palace tomorrow and Miss Eaton remains chief attraction of "Kid Boots," at the Woods.

Lower Row: Miss Moody will sing with Sousa's Band at the Auditorium tomorrow afternoon and evening. Miss Claire is a comedienne of the "Greenwich Village Follies," which comes to the Apollo November 1. Mr. Hodge, having finished with "For All of Us," appears at the Adelphi tomorrow evening in his new comedy "The Judge's Husband."

SOUSA HAS A SCOUTING SYSTEM



WINIFRED BAMBRICK, HARPIST.

That a system of scouting, similar to that used in professional baseball, has been relied on for several years to provide the new blood for Sousa's Band is not generally known, though John Philip Sousa, who this season is making his thirty-third annual tour and will be heard at the Murat, Sunday afternoon and evening, November 1, has made no particular secret of the arrangement.

The efficacy of the plan is demonstrated by the presence in the band, this season, of no fewer than thirty-eight men who came to it solely through the enterprise of Jay G. Sims, for a decade a trombonist with the organization, and Sousa's chief scout.

Secret of Success.

The secret of his success is a long and varied musical career and an acquaintanceship with musicians in all parts of America. To Sims, each year, come several hundred letters, all "tips" from persons he knows concerning certain young men, according to the writers, of the Sousa caliber. A young man may be playing a clarinet with a circus. He may be the trumpet player in a remote motion picture house, or he may be the first trombone in the local band in Athens, Ga. Or more than likely, he is the bass drummer with the brass band of the University of Illinois.

The "tips" are carefully sorted. The Sousa organization changes slightly. The majority of its men remain season after season, but even with an organization held in-

tact from one year to another, Sousa must always know where to look in an emergency for capable men.

Looked Up by Sims.

So Sims, as he tours with the band, looks up the various men referred to him. Sometimes the prospect knows he is being watched. Generally he does not. Sims first satisfies himself as to the musical qualifications of the prospect, but that is only one of the qualifications of a Sousa bandsman. Will he make a good "trouper?" In other words will he be an easy traveler? Does he get along with other people with whom he is thrown in close contact? By temperament, will he be congenial to other bandsmen? Does he have a pleasing personality from the standpoint of the audience?

These are some of the tests. If the candidate passes them, he is put on the waiting list. Some day he may hold down a "first chair" in one of the most famous bands in the world.

Winifred Bambrick, harpist, will be one of the soloists at the local performances.

A Third of a Century

The coming of John Philip Sousa and his great military band to this city for two concerts at the South Side high school auditorium, next Friday, will by itself be no novelty to music lovers of this city. Many times Director Sousa has been a visitor to Fort Wayne at the head of his band.

This forthcoming visit of Sousa and his band has a special significance, however, in the fact that it will mark an anniversary. It is just a third of a century since John Philip Sousa first came to Fort Wayne at the head of his own band. Many doubtless will remember that event and recall it with a most agreeable interest. The Sousa organization then was new and he was touring the country with it for the first time. Mr. Sousa had been for a number of years director of the famous Marine band at Washington, now the oldest and in many respects the most historic military band in America. It will take the older ones to remember Gilmore's band. For years that famous organization, under the directorship of Patrick Sarsfield Gilmore had been the premier military band in the country and had played in every part of the United States.

Sousa resigned the directorship of the Marine band in August, 1892, and began the organization of his own band. A few weeks later the great Irish director who had made the Twenty-second Regiment band

OCT 25 1925

country over, died. Sousa enlisted much of the Gilmore organization and shortly thereafter made his first appearance, presenting his musicians to a Fort Wayne audience in the old Temple theater under the auspices of Frank E. Stouder, manager of that famous playhouse, who is spared now to assist in the presentation of the Sousa band for its third-of-a-century anniversary appearance in Fort Wayne.

The Sousa organization is much larger than it was when it first came here. It has become one of the country's institutions with a reputation that is world-wide and traditions wholly its own. Directed by Sousa will be warmly welcomed up his anniversary visit to Fort Wayne. The Sousa fame has grown since first visit here. As the "March King" he is known in all lands and as writer of the scores of several popular lieder operas his standing and reputation as a composer have been greatly broadened. But it is as the writer of our greatest march music and the creator and director of our greatest military band that Sousa is known and loved.

Noted Woman Harpist With Sousa's Band In Peoria Nov. 6

It is doubtful if more than a few hundred people ever heard the famed harp "that once through Tara's halls," but upwards of two millions of Americans each season for the past several years have heard its twentieth century equivalent, played by Miss Winifred Bambrick, who is the harp soloist for Lieut. Com. John Philip Sousa, who is now on his thirty-second annual tour at the head of the great band which bears his name. Because of her small size and the great size of the instrument which she plays, the pres-

ence of Miss Bambrick with the Sousa organization is interesting, and she is a figure of unusual interest when she appears in a bright frock against the background of the one hundred sombre-clad musicians who make up the Sousa ensemble.

Miss Bambrick is probably the only woman who has been a harp soloist with a band, and her instrument, usually seen only in connection with the orchestra, is but one of the many novelties which Sousa has welded into his programs. Her appearance with the Sousa organization, of course, is due to the fact that she is one of the best harpists in America of either sex, and Miss Bambrick's solos are one of the features of the Sousa program which are certain to be widely acclaimed. But she is more than a mere soloist. Miss Bambrick is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program, and during the band numbers she performs an important service which Sousa describes as maintaining liaison between the reed sections and the brass. For some reason, not understood either by Sousa or sound experts, who are no musicians, the presence of the harp makes a difference in the "finished product" of the Sousa presentation which is readily noticeable if Miss Bambrick finds it necessary to cease playing for a few bars to tighten a string upon her instrument, and of all instruments, the harp, with its susceptibility to weather and atmospheric conditions is most difficult to keep in exact pitch.

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

OMAHA, NEB.

NEWS

OCT 25 1925

SOUSA COMING

110-Piece Band Will Play at Auditorium on November 23.

John Philip Sousa and his band of 100 musicians will be heard at the Omaha auditorium Monday, November 23.

Lieutenant-Commander Sousa and his organization have toured the country for over a third of a century and have a unique position with music lovers of the country. Thirteen principals with the Sousa organization appear on the program.

Sousa and his band will give two performances while in Omaha, matinee and evening.

MILWAUKEE, WIS.

JOURNAL

OCT 25 1925



Lieut. Com. John Philip Sousa and his daughter, Priscilla, at their estate on Long Island.

Shrine Temple

Coming—Friday, November 6. Lieut. Commander John Philip Sousa who will bring his band of over 100 pieces and celebrate his 71st birthday in Peoria. Various social features are being arranged for him and Mayor Mueller has proclaimed it "Sousa Day". Two concerts will be played. One at 4 in the afternoon, for children and adults, and one at 8:15 in the evening.

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

Sousa, among all composers of the present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a humoresque

calls for a theme-song. It must be a popular, well-known song, at

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

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

Bands

THE coming of Sousa's Band always has been an event of unusual interest because the public is always sure of an excellent musical entertainment. Not that the public expects anything startling or unusual, but it knows that Sousa's band concerts are always of the highest standard, and altho Sousa has been directing his band for one-third of a century the crowds will still flock to hear his concerts.

Sousa is fortunate in being able to enlist the services of the country's finest musicians. He is always on the lookout for musical talent. He is always ready to encourage interest in band music.

It would not be in the least surprising if some years hence we should hear from some of the youthful musicians of The Akron Times-Press Boys Band who were guests of the great "March King" when he appeared here recently. There is a fascination about band music that has carried a strong appeal to American boys for generations.

REGISTER

OCT 28 1925

HONORING SOUSA.

Lieutenant Commander John Philip Sousa will celebrate his birthday on the day he gives his concert in this city, November 7.

The famous bandmaster has been coming to Rockford at intervals for twenty-five years or more. His marches have lifted two generations of our people into an extra joyous mood, set their feet to tapping, their spirits to soaring. As one critic puts it, when we hear a Sousa march "we can almost see ourselves charging up the hill." And the public, it is told, was never more enthusiastic over the march king and his band than it is this season.

The fact that Lieutenant Commander Sousa arrives at his birthday anniversary while in this city is not overlooked by the Rockford Chamber of Commerce. The Chamber, always prompt in civic enterprise, announces it will observe the birthday and give a dinner in honor of the great leader. This will strike Rockford's residents as a graceful thing to do. It will let the bandmaster know this city's esteem for him and the interest that it has taken in his splendid career.

What birthday? They say Mr. Sousa was born in 1854.

Sousa's Band at Fuller Theatre For Matinee Only

ED BANDMASTER HERE TODAY IN THIRD-OF-A-CENTURY TOUR.

Lieut. Com. John Philip Sousa and his splendid organization will hold the Fuller stage for a matinee concert, Wednesday, Oct. 28. There will be an evening program.

Sousa is making his third-of-a-century tour and comes direct from his triumphs in the Northwest, as well as phenomenal hits in both Detroit and Chicago, where multitudes filled the largest auditoriums. Sousa was never better form and is offering a bill better than the complete musical gamut. Any of the old familiar marches will be given again, and there will be some new ones, "Jazz America," will bring out the modern spirit and there is a delightful number in "Follow the Swallow" done in true Sousa man-

ome excerpts from the lovely opera-ettas may be expected and

rogram will have even a bit of with all the rest. Clarence Russell, librarian of the band, will give expert explanation of the various instruments of the organization and there will be pleasing soloists programmed. Marjorie Moody is the soprano soloist, Miss Winifred Bambrick is the harpist, John Dolan is the soloist, and H. B. Stevens is saxophone artist. There are saxes, doubles, and many delightful combinations bound to please and make the program diverse in char-

matinee only, with Mr. Sousa at the Tuesday night the Fuller stage is given over to the regular curraudeville and picture bill in performances, as usual. Higgle Girls due Thursday.

SEATS SELLING FOR SOUSA'S BAND CONCERT

Seats are selling at the Fuller box-office for the single concert to be given by John Philip Sousa and his splendid touring organization, Wednesday matinee, Oct. 28. No night program.

Sousa is making his third-of-a-century tour and has covered country in the far Northwest and is headed for the big Eastern musical centers. The programs offered this season are made up for the layman, as well as the professional music lover. There will be repetitions of the old favorite marches, some splendid new ones, standard overtures, operatic excerpts and a bit of jazz as only Sousa can play it. The veteran leader has contributed "Jazz America" for the younger element and there is built up a most appealing paraphrase on "Follow the Swallow," with its teasing and luring tunes.

Clarence Russell, librarian, will explain the various uses of the instruments of the band, and there will be a most interesting array of popular soloists, including Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, and John Dolan, cornetist. There will be saxo quartets, and many musical novelties of a high order.

Matinee, only, Wednesday, Oct. 28. Seats selling.

SOPRANO WITH SOUSA'S BAND.



Miss Marjorie Moody, who will appear with Sousa's band in Peoria, Nov. 6, at the Shrine Temple.

Sousa Had to Grow a Beard to Look Like a Foreigner 50 Years Ago

With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieut. Com. John Philip Sousa 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 antecedents of musicians

POST
CINCINNATI, O.

OCT 28 1925

SOUSA HERE SATURDAY

Famous Band to Play at Music Hall; Probably Last Appearance

John Philip Sousa and his 100-piece band will appear in two concerts at Music Hall Saturday, probably his last public appearance here. Sousa, who will be 71 Saturday, will leave here on a four-year trip around the world.

OCT 18 1925

Sousa Discusses "Jazz"



JOHN
PHILIP SOUSA

That music was the primary cause of the present short skirt epidemic is the opinion of Lieutenant Commander John Philip Sousa, who brings his 100-piece band to Music Hall for two concerts Saturday, October 31, in celebration of his third-of-a-century tour. Music, and particularly jazz and its forerunners, set the American girls to dancing. The

and once pipstern legs had become the exception rather than the rule fashion decreed the short skirt.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the fox-trot and the maxixe, the predecessors of present-day jazz. As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music."

In keeping with the times, Sousa has arranged a program of "fast and snappy" numbers for this tour. The march king claims that the public wants their music in the same tempo as the present day living conditions—that is, everything in a rush.

Ten soloists will be heard in Cincinnati with Sousa and his band. They are: Marjorie Moody, soprano; Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; John C. Carr, clarinet; Joseph DeLuca, euphonium; H. B. Stevens, saxophone; Clifford Runkle, bassoon; R. E. Williams, flute, and J. F. Schueler, trombone. Sousa will also introduce his new saxophone octet, a piccolo sextet and a 100-piece jazz band which he calls "Sousa's Syncopators."

At the matinee program a special feature called "Showing Off Before Company" will be added, wherein all of the instruments of the band are explained to the audience and their tones demonstrated by the players of each instrument in a humorous manner. A special matinee price is being made to students so that this educational feature may be heard by all music students.

"Jazz America" and Sousa's latest marches and arrangements will feature the evening program.

learned his music in the "silver cornet" organizations. Of late years, I have been getting the finest new blood from the universities and colleges. This season I will have about 40 college and university graduates, students and former students in my band.

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

Programs of Yesterday and Today Reveal Sousa's Progressiveness

Advance reports from cities in which Sousa and his band have appeared so far this season on their third-of-a-century tour state that Sousa's new compositions and arrangements have even more "pep" than his earlier ones, which were always considered the last word in speed.

Sousa, who brings his one-hundred-piece band to Music Hall Saturday, October 31, matinee and night, is noted for his ability to select those compositions that the public wants to hear. Like George M. Cohan in the theatrical world, Sousa seems to have mastered a knowledge of the taste of his musical public. His program this season is designed to please every sort of musical taste, for it is composed of snappy marches, overtures, suites, humoresques or satires on present popular tunes, soprano solos, harp solos, cornet solos, saxophone octette arrangements, xylophone duets, piccolo sextet arrangements, a bass solo and the latest modern "jazz" played by Sousa's Syncopators.

Recently, in going through his files, Sousa came across the program for his first appearance in Chicago in 1891. The programmed numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers," by Bizet; the "William Tell" overture, Gounod's "Funeral March of a Marionette," a humoresque; "The Contest," the ancestor of "Follow the Swallow," used this season; a symphonic poem, "Ben Hur's Chariot Race," also his own composition, and "Staccato Polka," by Mulder, and an aria for soprano, "The Pearl of Brazil," by David.

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

A prominent soloist with the Sousa Band this year is Marjorie Moody, whose soprano voice has attracted high critical praise on the present farewell tour of the veteran leader and his band.

The program to be given by Sousa

TWO SOUSA CONCERTS.

March King's Band Will Play Afternoon and Evening.

Two Sousa band concerts, one for the afternoon and the other for the evening of Monday, November 16, are announced by Harry Askin, director of the Sousa business organization, and Edmund A. Stein, local concert manager for John Philip Sousa.

The coming Sousa concerts will constitute the fifteenth series held in St. Paul under management of Mr. Stein. The present year is Sousa's thirty-third year in concert, and the organization he is to bring includes 101 bandmen and soloists, the largest group ever assembled by the March King. The programs for the afternoon and evening concerts at the Auditorium on Monday, November 16, will avoid repetition and will include two of the new Sousa compositions.

INTELLIGENCER

OCT 22 1925

AT THEATRES

SOUSA AND HIS BAND COME TODAY FOR TWO PERFORMANCES

MATINEE STARTS AT THREE O'CLOCK FOR BENEFIT OF SCHOOL CHILDREN

Jazz, Marches New And Old, And All Sorts Of Novelties Included In Program

Lieut. Commander John Philip Sousa and his world famous band arrives in Wheeling this morning

for an afternoon and evening performance at the Court theatre and it is going to be the big musical classic of the year for Wheeling people. Coming with the great director will be more than 100 musicians, including a dozen or more headliners, people who individually would be capable of putting on a program for a full evening of entertainment.

The matinee will start at three o'clock, the late hour being specially for the benefit of hundreds of musically inclined school children who would not be able to get away from their studies for an evening performance. The night performance starts at the usual hour, 8:15.

Among the special musical novelties announced for the two performances will be the Sousa Syncopators in which nearly 100 pieces will be played, the Sousa Saxophone octette, the Piccolo sextette and the soloists of whom there is a variety.

All of the new Sousa marches will be included in the programs. In these will be "The National Game," "The Black Horse," revival of "Liberty Bell March," "Jazz America," "Co-eds of Michigan," and the new Humoresque "Follow The Swallow."

The soloists of the band will be Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; R. E. Williams, flute, Joseph Duca, Euphonium; John E. Carr, clarinet; J. P. Schueler, trombone; Clifford Runkle, bassoon; John Dolan, cor-

net; George J. Carey, xylophone; H. B. Stephens, saxophone.

GREATEST STAR
I RETURNS TO WHEELING



MARJORIE MOODY

at his two concerts in Music Hall are termed by him as being strictly modern.

MATINEE PROGRAM.

- Overture, "Tannhauser".....Wagner
- Cornet Solo, "Centennial".....Bellstedt
- Suite, "El Capitan and His Friends".....Sousa

- a. "El Capitan."
- b. "The Charlatan."
- c. "The Bride-Elbow."
- Soprano Solo, "Shadow Dance," from "Dinorah".....Meyerbeer
- Largo, "The New World".....Dvorak
- Village Scene, "Sunday Evening in Alsace".....Massenet
- a. Saxophone Octette, "On the Mississippi".....Klein
- b. March, "The National Game".....Sousa
- Xylophone Duet, "March Wind".....Carey
- George Carey and Goulden
- "Showing Off Before Company".....Sousa
- (During this number a special lecturer will explain every instrument of the band to the audience—and as explained each group of players of each particular instrument will demonstrate its tones in a humorous manner.)

EVENING PROGRAM.

- Gaelic Fantasy, "Anrain Na N-Gar-deal" (new).....O'Donnell
- Cornet Solo, "The Carnival".....Arban
- Suite, "Cuba Under Three Flags".....Sousa
- a. Under the Spanish.
- b. Under the American.
- c. Under the Cuban.
- Soprano Solo, "I Am Titania" from "Mignon".....Thomas
- a. Love scene from "Feuersoth".....R. Strauss
- b. March, "The Liberty Bell".....Sousa
- "Jazz America"—New.....Sousa
- a. Saxophone Octette, "I Want To Be Happy".....Youmans
- b. March, "The Black Horse Troop".....Sousa
- Xylophone Solo, "Morning, Noon and Night".....Suppe
- George Carey
- Old Fiddler's Tune, "Sheep and Goats Walking To Pasture".....Gulon

M. U. Makes Another Sacrifice to Popular Dance Cadences.

Coeds of Marquette university have forsaken jazz music.

Instead of the wailing, shivering strains, they are doing their newest Charleston steps to Sousa's stirring marches of wartime days.

At the Marquette Glee club's dance Friday night the orchestra presented a version of "The Marquette March," dedicated to the school last year by Sousa, who was awarded an honorary degree by the university.

The experiment was so successful that the musical minds of the school are trying it on Sousa's other marches. At the opening of the variety dance season in November, an entertainment featuring the Charleston a la Sousa will be staged, the coeds appearing in costumes to represent a number of famous Sousa marches. Rehearsals were started last week in the gymnasium of the Marquette union, 131 Thirteenth street.

The fad started in Paris, where gay crowds are stepping a revived one-step to the martial strains of "The Stars and Stripes Forever," "The Liberty Bell," and "Cuba Under Three Flags," the last a hit of Spanish-American war days.

The revival has proven—at least to dancing Paris—that the old works of the famous bandmaster are just as good for the modern one-step as for the two-step of the McKinley and Roosevelt period.

Interviewed in Chicago on Saturday, the march king, who will bring his band to Milwaukee again this week from today, appeared to accept these liberties taken with his compositions philosophically.

"Modern young people must know, always have novelty," he said, "and if these march numbers winning the favor of the collegians is all right with me."

"Dancing, especially the one is more or less akin to marching; they want to use my marches as a dance to, I'll say, 'On with the dance.'"

The coeds taking part in the numbers for the variety dance Ethel Davidson, who will represent "The National Game," a band march; Alice Hurd, depicting "The Liberty Bell"; Manette Henson as "Jazz America"; Mary Key as a soldier of "The Black Horse Troop"; Gretchen Kolnik as Marquette March; and Dorothy Fry as "The Stars and Stripes forever."

Sousa and his band will appear at the Milwaukee Auditorium Nov.

Providence Applauds Sousa Concert

PROVIDENCE, R. I., Oct. 10.—The concert season opened auspiciously with a concert by Sousa's Band in the E. F. Albee Theater on the first Sunday in October. A capacity audience greeted the conductor and his players, and enthusiasm ran high. The program included the Suite, "Cuba Under Three Flags" which presents characteristic melodies from Spanish, American and Cuban sources. "Jazz America," and the "National Game" were other features. Soloists were Marjorie Moody, soprano; John Dolan, cornetist, and George Carey, xylophonist.

N. BISSELL PETTIS.

SOUSA'S THIRD - OF - A - CENTURY

March King Gives Public Lively Music Because It Wants It—"Jazz America" in This Year's Repertoire — Marjorie Moody One of the Soloists.

"WE ARE giving the public just exactly the kind of music they want to hear this season," says John Philip Sousa, who brings his famous 100-piece band to Music Hall for two concerts Saturday, October 31. Sousa claims that he arranges his programs according to living conditions and that this season all numbers must be unusually "snappy." Sousa has added his version, "Jazz America," to this year's programs because he believes the public wants to hear modern jazz played by his 100-piece band.

Sousa has always been known for his ability to judge the tastes of his audiences and has always catered to their liking and has never attempted to force heavy compositions in his programs when his public wants lively marches, humorous popular numbers and tuneful melodies.

For his third-of-a-century tour this season Sousa has composed two new marches, a new suite, a new waltz, a new jazz arrangement, a new humoresque and has arranged several compositions to suit his own organization. It is not generally known that Sousa has written in addition to his marches about twenty dance tunes which in their time were as widely known as "Oh, How I Miss You Tonight," "My Best Girl," "Titina" and "A-ha." They were tucked away in the scores of his various operas, such as "El Capitán," "The Bride-Elect," "Desiree" and "The Queen of Hearts."

Lieutenant Commander John Philip Sousa's friends have claimed for him that he is the composer of the first all-American opera. That opera was "Desiree," which was produced in 1884 in Philadelphia by John A. McCaul. Aside from its own success "Desiree" is remembered because it marked the stage debut of De Wolf Hopper, who was engaged, strangely enough, because of his pleasing voice rather than because of his comic ability. Sousa



MARJORIE MOODY.

himself does not claim to have written the first American opera. This is Sousa's sixtieth year as a musician. Sousa began his musical career at the age of 11 as a cymbal player in the United States Marine Band at Washington. In 1880, at the age of 26, he

became its director with the rank of Lieutenant, resigning in 1892 to form his own organization.

Ten soloists will appear with the Sousa Band in Music Hall Saturday. Several combinations such as a saxophone octette, a piccolo sextette and a xylophone duet will be featured among the encores which will be selected from Sousa's most popular compositions and arrangements.

CHICAGO, ILL.

NEWS

OCT 26 1925

SOUSA DRAWS TWO CAPACITY AUDIENCES

March King and Band Give Many Extra Numbers at Sunday Programs.

BY MAURICE ROSENFELD.

Lieutenant-Commander John Philip Sousa and his famous band are always most welcome visitors to Chicago. They come here only once a season and their concerts are reckoned among the musical events of the year.

The march king and his band gave two concerts yesterday afternoon and evening at the Auditorium theater, and twice did the big hall hold capacity audiences that demonstrated positive evidence of their appreciation by compelling the great band-master and his men to add four and five extra numbers to each of those printed in the program.

There were as usual some new pieces in the list. Among them were several by Sousa and two by Sowerby. It was, though, the inspiration, the unique originality, the sturdy pace and the haunting melodic themes of Sousa's original

REGISTER

OCT 26 1925

Many College Men Play in Sousa's Band

That the "silver cornet" band of the small town gradually is yielding to the college and university as the recruiting ground for brass band musicians is the statement of Lieut. Com. John Philip Sousa, who this season will make his Third of a Century Tour at the head of his famous organization. This year the Sousa personnel of more than 100 men will include about 40 college and university graduates, students and former students. Sousa and his band will appear in Rockford in Shrine temple November 7.

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

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

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

Frederick F. Fursman, now head of the Chappell Art school of Denver, is having an exhibition of his work in the Denver Art museum.

SEAT SALE OPENS FOR SOUSA'S BAND



GEO. CAREY
THE WORLD'S GREATEST
XYLOPHONE PLAYER
WITH SOUSA'S BAND

The first and latest of the Sousa marches are pictorially presented in a painting by Paul Stahr, the young American artist, which commemorates the third of a century tour of Lieutenant-Commander John Philip Sousa and his band which comes to the South Side high school next Friday matinee and night. When Sousa, who had founded his fame as "The March King" during his leadership of the United States Marine band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterward and the latest Sousa march are presented together by Mr. Stahr.

MECCA TEMPLE HAS MUSICAL DEDICATION

A NEW Manhattan concert hall opened its doors Sunday evening, having its musical dedication at the hands of John Philip Sousa, septuagenarian band-master.

The Mecca Temple, as its name implies, is Shriner property, built for their use. But incidentally it is to fill the need of a generous-proportioned concert hall. It is the second debt a music-loving city owes to the fraternal brotherhoods. The Manhattan Opera House belongs to the Scottish Rite.

The new temple, on Fifty-fifth Street between Sixth and Seventh avenues, rivals the Metropolitan in capacity, seats 4000. But the design is as different as is physically possible. The balcony comes well out over the wide, shallow orchestra, serves to attract all attention to the stage. The acoustics good. A 100-piece brass band, to

be sure, should penetrate to the rear of the poorest appointed hall. But there were solos—notably "I am Titania" from "Mignon" by Marjorie Wood, coloratura soprano—whose every clear tone went surely and direct to the remotest spaces. Walter Damrosch beamed his pleasure, anticipating the night in the near future when his orchestra will be heard there at phenomenally low prices. The chairs are comfortable with a goodly space for knees and a fitting rack for tired feet. The decorators, lavish with scarlet, blue and gold paint, spared themselves no expense, and achieved an impressive effect.

John Philip Sousa, venerable Shriner, dedicated the auditorium with a fanfare of trumpets, was himself honored on the third-of-a-century anniversary of his

band. All the old favorites found their way on to the program and were generously encored. There were saxophone novelties and xylophone solos, there were fantasies and medleys and the Love Scene from Richard Strauss' "Feuersnöth." And there were marches, loud and thrilling with memories.

J. Fletcher Shera, president of the Musicians' Club, introduced the speakers. Vincent Lopez, in behalf of the Modern Musicians and Composers, presented a baton to Mr. Sousa. R. H. Burnside, representing the Lambs' Club, gave him a tall silver vase "which can never last as long as the Lambs' affection." E. C. Mills, in behalf of the American Society of Authors, Composers and Publishers, presented a watch.

E. A.

Sousa and His Band Better than Ever in Annual Concert

BY EDWARD MOORE.

"You have done more than any of us because you have carried music to more persons and developed its love among more persons than any one else in the world," telegraphed Frederick A. Stock to Lieut. Com. John Philip Sousa yesterday. Or words to that general effect; the telegram is not available just now.

At any rate, it was not only a fitting tribute but an accurate summary of what the great band leader was able to look back upon when he played his third of a century tour concerts at the Auditorium. His band was in the best form that it has ever been in all his many visits here; he had music new and old, but always alert, bright, and entertaining; soloists, rank and file, and director were at high pitch.

For a time it seemed a bit doubtful whether Mr. Sousa or our distinguished fellow townsman, Leo Sowerby, was to be the chief party in interest, for Mr. Sousa introduced his own arrangement of the Sowerby overture, "Comes Autumn Time," and also "The Irish Washerwoman," and both were good pieces for this organization. But there were also some new marches, entirely fit to enter the exalted company of the old, a Humoresque on "Follow the Swallow" that was really and genuinely humorous, and another Sousa suite, "Cuba Under Three Flags," that got into young toes as well as old. Of the soloists, there is a new cornetist, William Tong, much worth your attention, the soprano, Marjorie Moody, who has an unusually beautiful voice, and a saxophone octet that nearly broke up the show.

The only trouble with Sousa and his band is that he comes only once a year.

The soloists of the afternoon were

Sousa, Musician, Will Autograph Records Nov. 6

News that Lieut. Com. John Philip Sousa, the great bandmaster will autograph phonograph records at the Block & Kuhl victrola department at noon, November 6, the day he plays in Peoria, will cause many music lovers and admirers of Sousa to put the date down on their calendars and resolve to be there early.

At this time, Mr. Sousa will cut his giant birthday cake, the gift of Carl Block, whose wife, Jeanette Powers Block, was violinist with Sousa's band for several years. Mr. Sousa will celebrate his 71st birthday in Peoria this year. Last year Mr. and Mrs. Block went to Chicago to be guests at a birthday party given in honor of Sousa's 70th birthday. This year they will be host and hostess for the noted musician.

Mail orders are now being taken at Block & Kuhl's music department.

Enter Sousa and His Great Band

By Edward Moore.

MR. SOUSA and his band are listed among the welcome visitors of today, being billed for a concert this afternoon and another tonight, both at the Auditorium.

This is his third of a century tour, his first appearance at that hall having been thirty-three years ago. At that time he conducted the "Rienzi" overture, by Wagner; Weber's "Invitation to the Waltz"; "The Pearl Fishers," by Bizet; the "William Tell" overture; Gounod's "Funeral March of a Marionette," a humoresque; "The Contest," the ancestor of the "Follow the Swallow" humoresque of thirty-five years later; a symphonic poem, "Ben Hur's Chariot Race," also his own composition; "Staccato Polka," by Mulder; and an aria for soprano, "The Pearl of Brazil," by David, sung by Marie Decca.

Times have changed since then. Mr. Sousa uses different music now. A director who sought to present a program today would find himself playing to empty benches the entire program, were it who, with his band, will give two concerts at the Auditorium today. [Tribune Photo.]



JOHN PHILIP SOUSA.
Two concerts at the Auditorium today.
[Tribune Photo.]

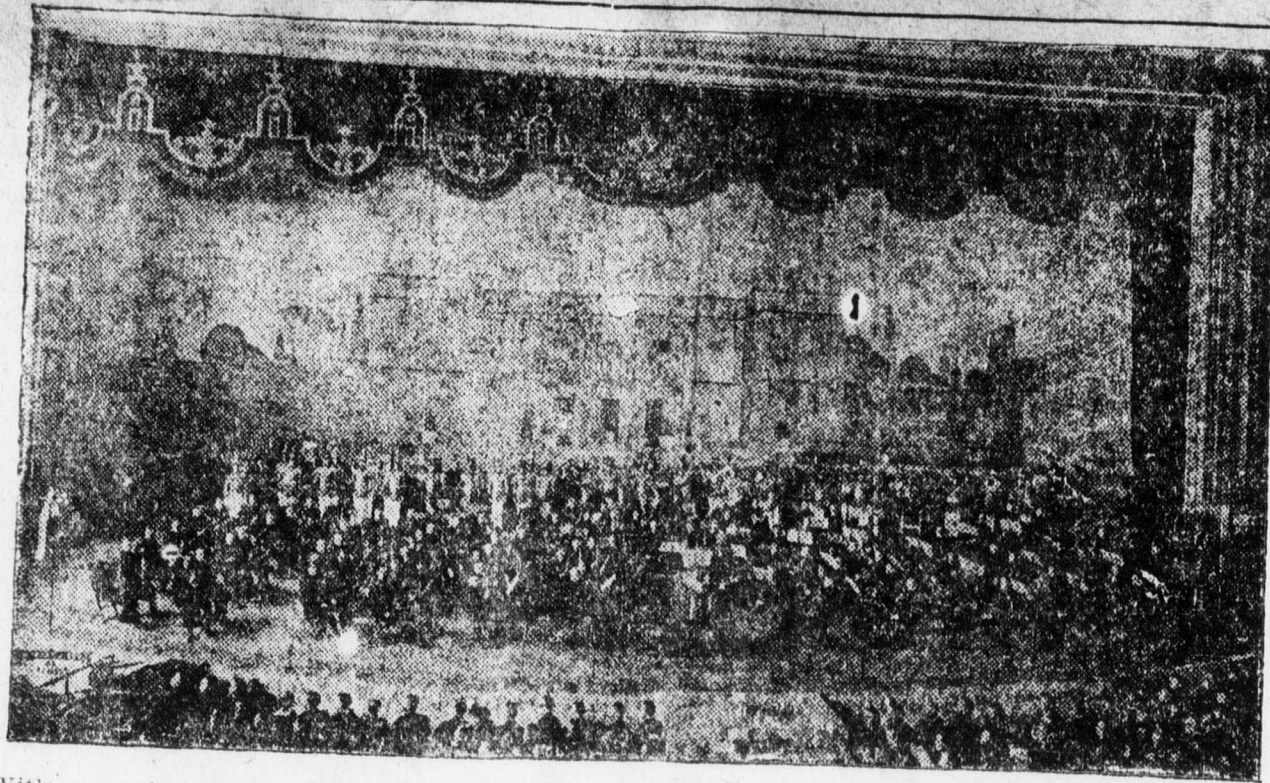
"Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz, and the talking machine have come since that program was played." So a good deal of Mr. Sousa's spare time in one season is employed in planning and preparing a program for the next. He holds out a promise that today there will be a suite from a pen called "Cuba Under Three Flags," the "Follow the Swallow" piece mentioned above, at least two new marches, and the customary run of marches of former years and established favorites. He has soloists of the band and out of it, he has a program for the few and the many—performers, not soloists, who always classify as the many—and he presides over the only concert band that has maintained a continuous existence over a third of a century.

CHICAGO, ILLS. MUSICAL LEADER

A new music studio was opened in Hollywood last night by that very clever violinist, S. J. Cohen, invited a large number of friends to hear a program miscellaneous but delightful character. Mr. Cohen has had a large class for he has made a definite place for himself in Hollywood.

The artist course offered by the Hollywood High school this season will consist of four concerts. Elisabeth Rethberg will open the series Oct. 22, John Philip Sousa and his famous band of 88 men and a number of soloists including Marjorie Moody, soprano, and Wini Bambrick, harpist, will be heard Jan. 6. The Decca singers or Richard Crooks, American tenor, will be heard Jan. 18, and the Barrey Orchestra April 16.

Sousa Discusses Bandmen



With a musical career now extending over half a century and with a record of a third of a century at the head of his own band, Lieutenant Commander John Philip Sousa 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 antecedents of musicians and particularly of bandmen," says Sousa. "When I was a youth, it was seldom that an American was found in any of the large bands or orchestras. Indeed, I found it expedient to grow a beard so that I would not look too American, when I was a candidate for the directorship of the United States Marine Band in 1880. As I was but 26

years old at the time, the ferocity of the initial Sousa beard may well be imagined.

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

"For a long time the best native musicians came from the small town brass bands, and for that matter I still find an occasional recruit who learned his music in the 'silver cornet' organizations. Of late years, I have been getting the finest new

blood from the universities and colleges. This season I will have about 40 college and university graduates, students and former students in my band.

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

Sousa comes to the south side high school next Friday.

SENTINEL

OCT 25 1925

Miller autkce

Jazz Goddess Is Served Sousa Marches on Altar

The football girl at the right is Miss Gretchen Kolnik, representing Sousa's "Marquette March." Miss Ethel Davidson, below, is clad to represent Sousa's new march, "The National Game."



REGISTER

REGISTER

OCT 29 1925

OCT 27 1925

SOUSA WILL BE SOUSA POPULAR QUEST OF HONORAS UNIVERSITY T DINNER HERE ENTERTAINER

Plan Observation of Schools and Colleges
His Birthday All Want Him

Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the bandmaster, Saturday, November 7, head of his famous band, evident when music and civic organization is the favorite musician of the on leaders will give a banquet in the Crystal room of the Nelson hotel in honor of the birthday anniversary of the internationally known musician.

Lieutenant Commander Sousa and his band will give a concert in Shrine Temple November 7, which also marks the birthday anniversary of the world famous leader.

A. V. Essington, president of Rockford Chamber of Commerce today invited the heads of every musical club and civic organization in the city to meet at the chamber of commerce headquarters at 4 o'clock Thursday afternoon to arrange plans for the big banquet.

Tentative Program. Tentative arrangements include a musical program during and after the banquet with brief addresses by local prominent men and leaders in musical circles.

At the meeting tomorrow President Essington will ask the representatives of local organizations to appoint a chairman and committee to take charge of the program.

Among the organizations invited to attend the meeting Thursday afternoon are the Rotary club, Kiwanis club, Lions club, American Legion, Tebala Temple, A. A. O. N. M. S., Elks club, Mendelssohn club, Rockford's Woman's club, Business and Professional Women's club, American Business club, Musicians' union Syva Soner society, Knights of Columbus, Rockford Ministerial association, Seventh Street Business and Professional Men's association, Fourteenth Avenue Business Men's association, Nevius Post No. 1 Grand Army of the Republic, Veterans of Foreign Wars, Young Business Men's association, Rockford Chapter of the Reserve Officers association and Catholic Women's League.

All Rockford Dinner. "We intend to make the dinner an all-Rockford affair so that every one may participate in paying homage to the famous bandmaster on his birthday anniversary," said President Essington today. "The Nelson hotel dining room will seat 150 people and we hope to have a large delegation of students from both Rockford College and Rockford

SOUSA COMING IN NOVEMBER

Master Band Leader and Peerless Organization Again To Be Heard Here

MAY ARRANGE CONTEST OF HIGH SCHOOL BANDS OF DISTRICT

Arrangements Are Now Under Way Looking Toward Big Event November 25

Plans are now being perfected to make November 25, the day before Thanksgiving, one that will long be remembered by the people of Southwest Nebraska. On this day the Holdrege Commercial Club will again present John Philip Sousa and his peerless band. There is not a single thing that The Progress can say that would add to the glory and prestige of this famous band leader and his organization of musicians. The people of Southwest Nebraska have heard them on several occasions and the plaudits of the great throng of a couple of years ago is still ringing in our ears.

Only a week ago Mr. Sousa and the band opened the new Mecca Temple in New York City to the largest indoors audience that has ever been seated in the metropolis of America. It was a gala event and accounts of the opening by the greatest newspaper writers of New York City paying glowing tribute to the March King and his splendid band.

CHICAGO ILL.

HERALD-EXAMINE

OCT 27 1925

SOUSA STILL RANKS FIRST

(Reprinted from late editions of yesterday's Herald and Examiner.)

BY GLENN DILLARD GUNN.

JOHN PHILIP SOUSA, the grand old man of American music who has a public in every city and town of the country that in numbers rivals the circulation of a metropolitan daily, gave two concerts in the Auditorium yesterday, one not sufficing for the multitude of his admirers.

The program was the same for either event. That it featured American music was natural, for Sousa, as the march king, was the first American to win international recognition. Though the waltz king of Vienna had the advantage of the better part of a century in point of time, I do not believe that he is better known today.

Sousa has always been consistently patriotic in his music making. He was, perhaps, the first to exploit his own popularity in the interest of the native composer. He is still doing just that. Thus, he took pains to arrange Sowerby's charming overture "Comes Autumn Time" for military band and to make a place for it on all of his programs for this his "third-of-a-century tour" of America.

It was a beautiful piece when we first heard it in Mr. Stock's repertoire. It is still beautiful when translated into the idiom of Sousa's band. The qualification is necessary,

GAZETTE

SOME SLICK COMMENT

JOHN PHILIP SOUSA, greatest of directors and his silver cornet band comes to the Full

Wednesday for an afternoon concert only. This marks the thirty-second year John Philip has toured the country with his high-class musical organization. The coming of Mr. Sousa is an event worth looking forward to. In these days of whining clarinets, sturring sllp-horns and moaning saxophones, it will seem good to hear honest music once again. Mr. Sousa does not endeavor to see how many eardrums he can dangle at his belt in support of his musical claims. John Philip might do well to borrow from a slogan used in pre-prohibition days and advertise "Music Without a Headache." It will be well to return to the time when music was music and not a continuous series of rampan blats and blares. Jazz is okay in spots but one can get over it. It is not permitted an occasional change of fare.



PENNE E. WISE.



MARJORIE MOODY WITH SOUSA & HIS BAND NOV. 13

for there is has been. It numbers at least a hundred players led by thirty-two clarinets so efficient, so flexible, so supponious that they quite converted me to an admiration of the instrument.

CHICAGO, ILL. JOURNAL

Band, Piano and Voice

Those in search of music yesterday were offered their choice among John Philip Sousa, who led his band at the Auditorium both afternoon and evening, a young pianist, Ignace Hilsberg, who made his local debut at The Playhouse, and two singers, Marguerite D'Alvarez, heard at the Blackstone, and Isabel Richardson Molter, soprano, at the Princess.

For Sousa's matinee there were present even the highbrows, who fear Paul Whiteman. Present also were those who take Whiteman's word as the ultimate. There was something Whitemanesque in Sousa's performance, which suggested the keen-minded Paul has crept within the great bandmaster's horizon, if only as a cloud no bigger than a man's hand. However, Sousa's stage has always been good music's playground. Whatever extra comic and jazzy devices may have enlivened yesterday's programs, they were admissible on the score that the most famous Lieutenant Commander of them all has throughout his bright career been 100 per cent American, and even more alert than Yankee.

Up and down the theater, which was crowded even to the boxes, there was the sound of feet which, however they tried to behave, had now and then to tap in time to the music. It was a glorious afternoon. The tunes did not need the conductor's gloved hand to mold them to the people's taste. Because Sousa had written or arranged the larger part of his list, the music was ready to its audience. It needed no spokesman. It is the sort every boy would run a mile to hear (this is not an advertisement for a cigarette) and to which he would listen while his heart hung in his mouth as large as the silver mouth of one of the glorious bass tubas which now and then changed its martial pomp for a little innocent fun. When all is said and done, band music is in a class by itself, and of all bands, there is not another one like Sousa's.

NEWS ST. PAUL, MINN.

OCT 25 1925

Sousa and Band in 15th Annual Visit to St. Paul Nov. 16

St. Paul's 15th annual engagement by Sousa and his band will take place on the afternoon and evening of Monday, Nov. 16.

Negotiations for the concerts were completed last week by Edmund A. Stein, local manager for the John Philip Sousa organization, and Harry Askin, business director for Mr. Sousa.

The band organization this year includes 101 regular members and soloists and is the largest ever assembled under Sousa's direction.

This year Sousa's band is making a third-of-a-century tour and will visit 202 cities in 43 states.

The matinee concert on Monday, Nov. 16, is intended primarily for the school children of the city, and the program will include all of the more popular Sousa compositions. The evening program will include a revival of Sousa's oldest composition, "The Liberty Bell," played for the first time by Sousa's band on its first concert in September, 1892.

The seat sale for the Sousa concert opens at the Dyer office at 9 a. m., Monday, Nov. 9. Advance mail orders are being now received by Mr. Stein.

PRESS

OCT 24 1925

John Philip Sousa celebrated his third-of-a-century as a bandmaster month. One of his famous marches "The Thunderer" is under rehearsal for the Sunnywoods Orchestra concert on December 11th.

They say that imitation is the sincerest form of flattery, and we remember a band in our boyhood days that was given a name as imitative as possible, at least to the ear. It seemed at all calithumpian processions—does your memory go back that far?—representing a hardware merchant, and the instruments were pans, kettles, and the like. The tin tub was inscribed "Adam's Tin Band," but after one or two appearances the name "Susie's Band" was unanimously bestowed on it.

FORT WAYNE, IND.

OCT 28 1925

City to Help Sousa Celebrate His 71st Birthday on Nov. 6

Mayor Mueller has issued a proclamation, naming November 6 Sousa day in Peoria. On this day the famous Sousa band will play two concerts in Peoria. To add to the interest of the day, Lt. Com. John Phillips Sousa will celebrate his 71st birthday in Peoria on that date.

The Association of Commerce has endorsed the mayor's proclamation and declared itself anxious to see that every honor is accorded this famous bandmaster on his birthday.

In his honor a huge birthday cake, the gift of Carl Block, will be cut at noon, November 6, in the Block & Kuhl music department, where Sousa has promised to autograph victrola records for all who wish at that time.

Mail orders are already being taken at the Block & Kuhl music department for the evening concert at the Shrine temple November 6. There will be a matinee for school children at 4 o'clock with special prices for children under 12 years.

SOUSA COMING HERE WITH "BAND SCOUT"

John Philip Sousa, famous band director and composer who comes to Des Moines for a concert Nov. 13 will be accompanied by his "band scout," whose duty it is to check up on promising bandmen with the idea that they may some day become members of the Sousa organization.

Although it is not generally known, Sousa has employed Jay G. Sims, for ten years a trombonist in the band, to observe men and boys whose names have been received from all sections of the country and to determine whether or not they are the type most suited for the Sousa organization.

The scouting system, similar to that used in organized baseball, has been in use for several years and has been successful for thirty-eight members of this year's band joined as a result of recommendations made by Sims.

DES MOINES, IA. CAPITAL

OCT 25 1925

SOUSA'S BAND FRIDAY, NOV. 13

LIEUT. COMMANDER JOHN PHILIP SOUSA, the most famous band leader in the world, is making his third-of-a-century tour through this country and Canada. Des Moines is to hear the noted director, now in his seventy-first year, as he leads his 100 musicians through the mazes of both his own popular marches and music from other composers of band music.

The concert will take place in the Coliseum on Friday evening, Nov. 13. Lt. Com. Commander John Philip Sousa's band 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 bandmen and soloists.

"When I first began my travels, the United States was divided into two sections—the one in which it was safe to play 'Marching Through Georgia,' and the one in which it wasn't," says Sousa. "A program in those days was fairly certain to please both in Portland, Maine and Portland, Oregon. Now it is possible to perceive a difference in the musical preferences of St. Paul and Minneapolis.

LOUISVILLE KY.

POST

OCT 29 1925

Sousa "Too Young" to Play Golf.

LIEUT. COM. JOHN PHILIP SOUSA, who is now making his third-of-a-century tour at the head of his famous band, recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigarette smoking and tea drinking. Sousa, as a youth in his teens, was graduated from corn silk cigars to clear Havana, and he does not recall that he ever smoked a cigarette. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic Club. One year in two he goes on a long hunting trip in South Carolina. Sousa comes to the Brown Theater next Monday for two concerts. Seats are now selling.

FORT WAYNE, IND.

OCT 28 1925

COMMITTEE TO MEET SOUSA

South Side High Band to Greet Famous Bandsman.

A reception committee headed by the South Side High School band will meet John Philip Sousa and the 100 members of his band when they arrive in Fort Wayne Friday noon over the New York Central lines from Lansing, Mich., and have been brought here under the auspices of the school band and they have been given the honor of meeting the famous bandsman and his organization upon their arrival.

The advance sale of tickets at Packard Music House is progressing rapidly as many are taking advantage of the chance to escape the crowds at the performances. Sousa and his band will appear in two concerts, one a matinee at 3:15 o'clock and one at 8:15 o'clock. Both will be given at the South Side high school auditorium. A novelty number "Showing Off Before Company" will be introduced by Sousa at the concerts. "This stunt a most reaches a musical vaudeville; each group of instruments does some different trick, some of them being very funny and new to audiences. Clarence Russell, librarian of the band, will at the same time introduce the players of the instruments and explain their part in the organization.

OMAHA, NEB.

NEWS

OCT 27 1925

SOUSA AGENT ARRANGES FOR OMAHA CONCERTS

Harry Askin, business manager for the famous musical organization of John Philip Sousa, world's greatest band leader, spent Monday in Omaha completing arrangements for two concerts to be given by the Sousa band at the auditorium November 23, matinee and evening.

SOUTH BEND, IND. TRIBUNE

OCT 27 1925

SOUSA HERE TO-NIGHT.

Lieut. Commander John Phillip Sousa and his band are the welcome visitors billed for a concert this evening in the Palais Royale. This is his third of a century tour, his first appearance having been 33 years ago. At that time he conducted the "Rienzi" overture, by Wagner; Weber's "Invitation to the Waltz;" "The Pearl Fishers," by Bizet; the "William Tell" overture; Gounod's "Funeral-March of a Marionette," a humoresque; "The Contest," the ancestor of the "Follow the Swallow" humoresque of 35 years later; a symphonic poem, "Ben Hur's Chariot Race," also his own composition; "Staccato Polka," by Mulder; and an aria for soprano, "The Pearl of Brazil," by David, sung by Marie Decca. Times have changed since then. Mr.



SOUSA.

Sousa uses different music now. "A director who sought to present such a program to-day would find himself playing to empty benches for the entire program, were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert," says he. "Audiences are different because they live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz, and the talking machine have come since that program was played."

So a good deal of Mr. Sousa's spare time in one season is employed in planning and preparing a program for the next. He holds out a promise that this evening there will be a suite from his pen called "Cuba Under Three Flags," the "Follow the Swallow" piece mentioned above, at least two new marches, and the customary run of marches of former years and established favorites. He has soloists of the band and out of it, he has a program for the few and the many—performers, not auditors, who always classify as the many—and he presides over the only continuous existence over a third of a century.

ENQUIRER CINCINNATI, O.

OCT 28 1925

BIRTHDAY

Will Be Celebrated in Cincinnati Saturday By John Philip Sousa, Veteran Bandmaster.

John Philip Sousa and his one-hundred-piece band will be in Cincinnati Saturday for two concerts in Music Hall. In all probability it will be Sousa's last appearance in this city for immediately after this tour the band will leave for a four-year world tour. Sousa this season is celebrating his third-of-a-century tour. He has been at the head of his own organization for 33 years and has played Cincinnati 27 times, Saturday being his twenty-eighth time here.

Incidentally Saturday happens to be Mr. Sousa's seventy-first birthday. He will eat his birthday dinner Saturday noon at the Hotel Sinton as a guest of the Cincinnati Chamber of Commerce. Invitations have been extended to many of Sousa's friends living in this vicinity. Mr. Sousa will be the principal speaker at the dinner Saturday.

The Sinton chefs are baking Sousa's birthday cake, which will be one of the largest birthday cakes ever prepared for any occasion. It will be on display at the hotel.

In order to arrive in Cincinnati in time for his birthday dinner Saturday noon the Sousa organization has chartered a special train from Ft. Wayne, where they play Friday. It is said that Sousa's special will make one of the fastest runs ever made by any concert or theatrical train, arriving in Cincinnati at 11:30 Saturday morning. Sousa's birthday last year was celebrated in Cleveland.

REGISTER

OCT 28 1925

"SOUSA STILL 1ST MUSICIAN" SAYS CRITIC

Mail Order Sale Is Reserved Now

When an experienced and authoritative critic as Glenn Dillard Gunn, writes that "Sousa is still our first musician," it is to be well considered. Sousa and his band, whose concert in Rockford at Shrine temple, Saturday, November 7 is one of the important events of the music season, played two concerts Sunday in the Auditorium, Chicago. Gunn writes:

"Sousa has always been consistently patriotic in his music making. He was, perhaps, the first to exploit his own popularity in the interest of the native composer. He is still doing just that. Thus, he took pains to arrange Sowerby's charming overture, 'Comes Autumn Time,' for military band and to make a place for it on all his programs for this his 'third-of-a-century tour' of America.

"It was a beautiful piece when we first heard it in Mr. Stock's repertoire. It is still beautiful when translated into the idiom of Sousa's band. The qualification is necessary, for there is no band like it, nor ever has been. In roundness, mellowness and variety its tone is incomparable. It numbers at least a hundred players led by thirty-two clarinets so efficient, so flexible, so euphonious that they quite converted me to an admiration of the instrument.

"Twenty-five years ago when I returned to my native land from a lengthy sojourn in Europe, the first American musician that I heard widely discussed by the lay public was Sousa. Yesterday's concert proved that he is still the most popular musician in America and here's hoping that he may celebrate his half century jubilee, for he is a great and wholesome influence in our musical life."

A delegation of members of the Cable Cornet band of Mt. Morris has made reservations for the

concert here and many others from surrounding towns are writing for seats. The mail orders are being received at Shrine Temple, North Main street.

CINCINNATI, OHIO

Commercial - Tribune

OCT 28 1925

SOUSA'S CONCERT HERE MAY BE HIS LAST IN CITY

John Philip Sousa and his one-hundred-piece band will arrive in Cincinnati Saturday for two concerts, afternoon and evening, in Music Hall. In all probability it will be Sousa's last appearance in this city, for immediately after this tour the band leaves for a four-year tour of the world.

Sousa this season is celebrating his third-of-a-century tour. This is his thirty-third year at the head of his own organization. He has played in Cincinnati twenty-seven times and the appearance on Saturday will be his twenty-eighth. Saturday will be Mr. Sousa's seventy-first birthday anniversary. He will eat his birthday dinner at the Sinton as a guest of the Cincinnati Chamber of Commerce.

Invitations have been extended to many of Sousa's friends and admirers in this vicinity. He will speak at the dinner.

SIOUX FALLS, MINN. LEADER

OCT 27 1925

John Phillip Sousa, the "march king" whose band is to be heard in Sioux Falls next month, proves that you can put real "pop" as the youngsters call it, into real music. His compositions and the other music his band presents are full of snap and fire and do not descend to the disharmonies of jazz—which is itself only the modern interpretation of the savage incantations of the African jungle.

NOV

busa Revives 'Liberty Bell' March for Tour

The "Liberty Bell" featured in his program by Lieut. Com. John Phillip Sousa during the first tour at the head of his own organization, the season of 1892 and 1893, will be revived by the famous bandmaster for his third of a century tour, and will be given in Peoria November 6, when he gives two concerts. Sousa began his career as a band director in 1880 when he assumed command of the United States Marine band in Washington. While he was director of the Marine band he laid the foundation of his fame as the March King with such compositions as "High School Cadets," "Semper Fidelis" and others. In 1892 he resigned his commission to head his own organization.

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

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization, and may be compared to a set of chimes which cost about \$500 when "The Liberty Bell" was the latest Sousa march.

Sousa's band will give two concerts at the Shrine temple, November 6, including a special matinee for children. Tickets may be reserved by mail order at Block & Kuhl's music department.

CINCINNATI, OHIO
Commercial - Tribune

NOV 1 1925

SOUSA'S 75TH BIRTHDAY CELEBRATED BY CONCERTS

Lieutenant-Commander John Phillip Sousa came to town yesterday with his band for two concerts at Music Hall. It chanced to be the conductor's birthday, his seventy-fifth. All the shooting on that score was indulged in away from Music Hall. So far as the concerts themselves were concerned they were just what any Sousa concert is—the best performance of band music one is likely to hear anywhere. No one has superseded Sousa in this field, and from his birthday concerts it doesn't seem that any one will for a long time to come.

There were marches, old and new, encores galore, with solo numbers and novelties in profusion on each program which each audience received enthusiastically. They then demanded more. Encores were listed on page seven of the program. Apparently people wanted to hear the full list. The soloist list this season included Marjorie Moody, soprano; William Tong, cornet, and George Carey and Howard Goulden, whose office it is to tickle the ears with xylophone music.

At the matinee concert Mr. Sousa changed the program so that it included his novelty "Showing Off Before Company." This brought before the audience in sole capacity each instrument in the band, playing various music, while the nature of the instruments were explained to the audience. It met with heartiest approval, but the sensation of the number was the jazz unity.

New selections on the evening program included O'Donnell's "Gaelic Fantasy," Sousa's suite "Cuba Under Three Flags," "Jazz America" and the march "The Black Horse Troop." Several scheduled numbers for the second part of the afternoon program were not played because of the time taken up by the "Showing Off" number.

The soloists were all well received. Miss Moody was heard in two coloratura numbers, the "Shadow Song" from "Dinorah" and "I Am Titania" from "Mignon." Her voice is a true coloratura of pleasing quality. Mr. Tong played Bellstedt's "Centennial" and Arban's "The Carnival." At the afternoon concert the xylophone duo were counted out, but Mr. Carey was billed for a solo, "Morning, Noon and Night," on the evening program. A Saxophone Octette was heard with great effect on both programs. S. T. W.

LT. COM. JOHN PHILLIP SOUSA HERE



Lieut. Com. John Phillip Sousa will bring his famous band to Peoria, Nov. 6, for two concerts, children's matinee and evening, at the Shrine temple.

FORT WAYNE, IND.

NOV 1 1925

MERITED PRAISE GIVEN SOUSA AND BAND HERE

John Phillip Sousa, the one man who has reached the stage of perfection in band direction and the creation of band compositions, visited Fort Wayne with his 100-piece concert organization Friday, presenting two programs in the South Side high school which gained even more admiration for the famous paster than he already had in the hearts of the music lovers of the city—rather, of the community, for men and women came in large numbers from the surrounding towns and cities to enjoy the concerts.

An audience of about 1,500 persons listened to the marches, operatic numbers, novelty selections and the work of the solo artists Friday evening, loudly acclaiming the artists and their master at the end of each rendition.

Opening the program an ensemble overture, a Gaelic fantasy "Amrain Na Gardail" by O'Donnell, was played, standing out as a distinct example of the delicate phrasing that only Sousa can produce. To the one uninitiated in enjoying Sousa concerts an amazing feature in this and in all the numbers following was the evident ease of the great master in conducting his musicians. The band and solo artists graciously responded with encores after every selection during the evening.

William Tong, cornet soloist, rendered in a pleasing manner "The Carnival," by Arban, followed by "Kiss Me Again" (Victor Herbert) as encore. The first of Sousa's own compositions to be played was a suite entitled "Cuba Under Three Flags," a recent work of the man recognized as America's foremost writer of band music.

The most enthusiastically received selections during the course of the evening were the Sousa marches. The climax of the program was attained when, with the cornet, flute and trombone players standing immaculately erect at the front of the platform, "Stars and Stripes Forever" was rendered with almost a war-time spirit.

Marjorie Moody, soprano soloist, sang "I Am Titania," from "Mignon," interpreting this selection in a manner only possible with such a voice of the range and mellowness as she possesses. As encores she gave somewhat lighter numbers, "Danny Boy" and "Dodo."

The love scene from "Feuersoth," by R. Strauss, was the heaviest and most difficult number of the program. Difficult? Yes, for many, but for Sousa and the group of musicians with which he has surrounded himself it was only necessary for the master to assume an attitude of seriousness. Not the least bit of effort was evident.

The encore, "Chinese Wedding March," was unquestionably the most realistic tone picture offered. The clamour of the cymbal and vocal mutterings of the members of the band

SOUSA TO JUDGE SCHOOL BANDS

Holdrege, Neb., Nov. 1.—John Phillip Sousa, when asked if he with two hands would act as judges of a high school band contest sent word through his manager, "Sousa will do anything—he is greatly interested in school bands, and if you wish, he will gladly conduct the winning band in several selections." Sousa and his picked hundred-piece band will play

contributed to the startling picture-ness of the selection. More purely entertainment features were "I Want to Be Happy," from the musical comedy success, "No, No, Nannette," and several other popular song and dance numbers played by the saxophone octet.

"To a Wild Rose," favorite composition by McDowell, was beautifully rendered as a xylophone solo. Concluding the concert, the xylophone, accompanied by the entire ensemble, played a spirited number, "Old Fiddler's Tune."

DES MOINES,
IOWA
TRIBUNE

OCT 29 1925

SOUSA WRITES LIFE STORY FOR MAGAZINE

"Keeping Time," an autobiography by John Phillip Sousa, is the leading article in this week's Saturday Evening Post, issued today.

The "March King," who brings his band to the Coliseum Friday night, Nov. 13, has written a series of articles on his life and experiences for the Post, of which this is the first.

This is not the composer's first venture in literature. He is the author of a number of novels, which were popular twenty-five years ago.

LOUISVILLE, KY.
TIMES

NOV 2 1925

SOUSA'S BAND AT BROWN FOR TWO PERFORMANCES.

Sousa and his organization were scheduled to appear at the Brown Theater for an afternoon and night concert today, the afternoon at 3 o'clock and the night at 8:30 o'clock.

More than thirty years ago, Lieutenant Commander John Phillip Sousa, who this season makes his third-of-a-

century tour with his famous band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public a time or two and then put it away because it "shocked" the two-steppers and the waiters of the day. Recently he came across the manuscript and Sousa audiences are assured that "The Gliding Girl," played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was the father of jazz.

SOUSA AND HIS BAND WILL GIVE TWO CONCERTS SUNDAY

John Phillip Sousa and his band, now making a "third of a century" tour, will be heard in concert in Indianapolis at the Murat theater, Sunday afternoon and evening, when the following programs will be heard:

Matinee Program.
Overture—"Tannhauser".....Wagner
Cornet Solo—"Centennial".....Bellstedt
William Tong
Suite—"El Capitan and His Friends".....Sousa
"El Capitan," "The Charlatan," "The Bride Elect."
Soprano Solo—"Shadow Dance" from "Dinorah".....Meyerbeer
Miss Marjorie Moody
(Flute obligato by R. E. Williams.)
"The New World".....Dvorak
Village Scene—"Sunday Evening in Alsace".....Massenet
Saxophone Octette—"On the Mississippi".....Klein
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
March—"The National Game" (new).....Sousa
Xylophone Duo—"March Wind".....Carey
Messrs. Carey and Goulden.
"Pomp and Circumstances".....Elgar
Miss Marjorie Moody soprano; William Tong, cornet; George Carey, xylophone; Howard Goulden, xylophone.

Evening Program.
Gaelic Fantasy—"Amrain Na N-Gardail" (new).....O'Donnell
Cornet Solo—"The Carnival".....Arban
William Tong
Suite—"Cuba Under Three Flags" (new).....Sousa
"Under the Spanish," "Under the American," "Under the Cuban,"
Soprano Solo—"I Am Titania" from "Mignon".....Thomas
Miss Marjorie Moody.
"Love Scene" from "Feuersoth".....R. Strauss
March—"The Liberty Bell".....Sousa

INTERVAL.
"Jazz America" (new).....Sousa
Saxophone Octette—"I Want to Be Happy" from "No, No, Nannette".....Yumans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.

March—"The Black Horse Troop" (new).....Sousa
Xylophone Solo—"Morning, Noon and Night".....George Carey
Suppe
Old Fiddler's Tune—"Sheep and Goats Walking to Pasture".....Gulfton
Miss Marjorie V
Tong, cornet; Geo

GAZETTE



JOHN PHILLIP SOUSA.

NOV 1 1925

At the Stage Door with Glenn Aumond

Lieutenant Commander John Phillip Sousa was enjoying a brief siesta during the intermission on the Fuller stage Wednesday afternoon. There was nothing of fatigue to be discovered in the attitude of the veteran bandmaster, and he was talking blithely with one of the ladies of his company.

Sousa, who claims distinct Portuguese ancestry, seems endowed with Ponce De Leon's wine of youth. There is an eternal elasticity about the man. Long tours, constant writing for many years, and all the attendant worry of operatic "first nights" in the past have not taken away that splendid poise and its effect upon the interviewer.

Back to the distant days of the buccaneer does the Sousa family date, and there were rovers of the Spanish main among the list. Sousa has some of this tendency in his splendid marches, with their pulsating rhythms and their innate fineness, making them as totally different from the casual march tune as the diamond from its imitation.

How good it seemed to hear again "Liberty Bell," "El Capitan," and all the rest. Feet went tapping and pulses quickened as listeners looked at each other and betrayed their emotional response to the best things ever offered in the name of good popular music.

Sousa spoke with interest of the scoring, by the composer himself, of the splendid band arrangement of

the Richard Strauss "Feurnoth" love scene.

There was a merry twinkle in the musician's eye as he responded to the matter of De Wolf Hopper's latest acquisition in the person of a wife. "Is it the sixth?" asked John Phillip. According to the newspapers, and the lady's own statement, it is, was the answer.

Sousa then retold the story of "El Capitan" and the great hit of the elongated comedian and the marriage with Miss Nella Bergen, who was the lovely prima donna of the piece. Miss Bergen and Hopper were happily married for a term of 14 years, when death severed the marital bond.

Nella Bergen was the fourth Mrs. Hopper and followed Edna Wallace, who still reigns as a stage queen, at the age of 62.

They did a Sousa opera, "The Bride Elect," immediately after "El Capitan," and it went to London. Miss Bergen scored a hit abroad.

Sousa has had many imitators on the variety stage and he smiles broadly as he recalls their antics. Some were pitifully off the mark, insofar as imitation was concerned, but one, or two, managed to catch the Sousa swing and the deft movements of the baton.

One "alleged" comedian used to refer to the leader as "John Phillip Souze" and then proceed to do hand springs all over the stage and finally wind up in the orchestra pit. This was more sad than funny.

However, Sousa was gently tolerant.

CHICAGO, ILLS.
MUSICAL LEADER

OCT 29 1925

SOUSA OPENS CAPITAL SEASON

John Phillip Sousa and his wonderful band opened the concert season in his home town, the national capital, and were given a rousing reception. Washington was especially interested in Sousa's new compositions, "National Game March," "Cuba Under Three Flags," "Jazz America" and the "Black Horse Troop March"; but the old favorites did not lack applause. The soloists at the two performances were Marjorie Moody, soprano; Winifred Bambrick, harpist; 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.

Under the auspices of the public schools of the District of Columbia, the pupils of the graded schools are offered class instrumental music instruction at a very nominal price; under the direction of Laura F. Ward, orchestral director, and Edith B. Athey, head of piano instruction and specialist in music appreciation. Classes will meet immediately after the close of school at convenient centers. The chief aim of this activity is to give the school pupil a more thorough knowledge and appreciation of music and thereby co-operate with the private teacher.

OCT 28 1925

12 Prizes Offered by The Daily News for Best Essays School Children Write on Liberty Bell

Contest Opens Today and Will Close Saturday, Nov. 7.

Hey, Skinnay, didja ever hear of the Liberty bell?

Of course you have, and even if you have not, it will pay every St. Paul "Skinnay" and his sister to learn something about the historic old bell.

Because The Daily News, co-operating with John Philip Sousa, the greatest of the living band directors, is offering valuable prizes for St. Paul school children of the sixth, seventh and eighth grades for the best set of answers to 20 questions about the Liberty bell. This contest is open now, and below will be found the 20 simple questions.

The answers to these questions can be found in almost any United States history, in the encyclopedias and some of them can even be found in the big dictionaries.

In addition to the set of answers, each contestant is required to submit an essay of not exceeding 100 words on the "Liberty Bell."

The "Liberty Bell" is the big feature of the two Sousa band concerts at the Auditorium on Monday afternoon and evening, Nov. 16. Now there is a particular reason why Sousa is featuring this band piece this year. Among other reasons, Sousa has remembered that the "Liberty Bell" was one of his earliest compositions. In fact, this happens to be Sousa's 33d concert tour with his own band, and the "Liberty Bell" was one of the favorite compositions of his first concert, back in 1892.

12 PRIZES OFFERED.

But there is an important history event that will be celebrated this year and part of next year at Philadelphia, the home of the Liberty bell, and that is the principal reason why Sousa is featuring this particular number.

Twelve prizes will be awarded to

the 12 winners of the contest. The first prize is \$10.00, the second prize \$5.00 and the third prize \$2.50, with nine prizes consisting of two admission tickets to the Sousa matinee concert for children on Monday, Nov. 16.

The contest, which opens today, will close Nov. 7, and the winners announced Nov. 11, Armistice day.

Children of Ramsey county who are in the sixth, seventh and eighth grades in the public or parochial schools are eligible to the contest. Special attention will be given by the judges to the neatness of the answers submitted.

THE QUESTIONS.

Here are the 20 questions. Now every boy and girl who is eligible is invited to get busy. Send your answers to the "Sousa Contest Editor," care of The Daily News.

1. Where was the Liberty bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.

Pupils in Sixth, Seventh and Eighth Grades Are Eligible.

5. When was this inscription placed on the bell?
6. Give its Biblical reference.
7. How was the bell preserved from capture by the British during the revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of pedestal was it mounted?
14. When was the Liberty bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieutenant Commander John Philip Sousa write the "Liberty Bell" march?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

CINCINNATI, OHIO

TIMES

OCT 30 1925

Concert Number to Demonstrate All Instruments

Sousa Will Present Unique Matinee Programme Feature.

"Showing Off Before Company" will be an added feature to the programme to be given by John Philip Sousa and his band in Music Hall Saturday afternoon at 2:30. In this number every instrument of the band is explained to the audience by a special lecturer, and, as they are explained, the players of each instrument will demonstrate the tones to the audience. The arrangement resembles a musical vaudeville and is added as an educational feature for students. A special price has been made to students attending the matinee Saturday.

"Centennial," a cornet solo by Herman Bellstedt of the College of Music, also will be on the matinee programme, and will be played by Sousa's new cornetist, William Long. Bellstedt was with the Sousa organization as assistant conductor several years ago.

The Sousa organization will arrive in Cincinnati Saturday noon on a special train from Ft. Wayne, and will be met by an escort from the Chamber of Commerce. Mr. Sousa will speak at the birthday dinner to be given in his honor Saturday noon at the Hotel Sinton.

OCT 30 1925

NEWS NEWSBOYS BAND TO HEAR SOUSA NOV. 1

Murat, Sousa Organizations Extend Courtesy to Fifty.

CONCERT IN AFTERNOON

Fifty seats for the afternoon program of the concert in which John Philip Sousa and his band will be heard at the Murat theater Sunday, November 1, are to be placed at the disposal of The Indianapolis News Newsboys' Band by the courtesy of the management of the theater and the band.

Mr. Sousa, whose two Sunday programs here are a part of his thirty-third annual concert tour, has always been greatly interested in boys with musical ability. His thirty-three years as a bandmaster, have naturally quickened his interest in organizations that are working along lines similar to his own, especially when such organizations are composed of young men.

Consequently the management determined that on Mr. Sousa's concert in Indianapolis this year, a representative number of young musicians who make up the personnel of the Newsboys' Band, should have the opportunity of hearing the playing of so highly-trained an aggregation of musicians.

Mr. Sousa's system of scouting to find new musicians to fill out the ranks of his band, has often found young men of the Sousa caliber in organizations similar to the Newsboys' Band. Jay G. Sims, for a decade the trombonist with the Sousa organization and Sousa's chief scout in the selection of new material, will be with the band.

The newsboys' organization, under the direction of J. B. Vanderwerker, has long been recognized as an exceptionally adequate aggregation of boy musicians. It is hoped by the management that the boys will derive pleasure and benefit from listening to the work of the mature organization.

Sousa to Give His Music Collection to Library



JOHN PHILIP SOUSA.

Public libraries, including the Congressional Library in Washington, will receive the entire musical collection of Lieutenant-Commander John Philip Sousa, whose band will be heard in concert at the Murat the afternoon and evening of Sunday, November 1.

The bandmaster's scores, valued at upward of \$500,000 and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the public, according to Sousa's announcement recently.

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

"Americans, avid collectors of first editions and manuscripts of books, for some reason have not become collectors of music," Sousa said recently. "My attention was called to the small collectors' value of a great deal of music recently when the music of Victor Herbert was dispersed at a sale. I then determined that I would hold intact or at any rate dispose of all the music which I have collected in such manner that it could be preserved. Because of my twelve years with the United States Marine Band, I first considered leaving it to that organization. Then I decided to give it a wider use by depositing it with the Congressional Library."

A recent catalogue of the Sousa collection revealed that it contained the works of about 1,100 composers. The library now contains about 3,800 manuscript or autographed scores, other than the works of Sousa himself. The Sousa manuscript collection contains about 100 items, including operas, suites and arrangements.

SEAT SALE FOR SOUSA'S BAND OPENS TUESDAY

Regular box office seat sale for the concert of Sousa and his band at Shrine temple, Saturday night, November 7, will open at 9 o'clock Tuesday morning at the Talking Machine Shop, 114 West State street, but choice seats may now be secured through mail orders sent to Shrine temple, it was announced today.

Throughout the world, Lieut. Com. John Philip Sousa is known as "the march king." He has written more than 160 marches, one of which, "Stars and Stripes Forever," has achieved the status of a national march. In every country in the world, soldiers and sailors have marched to the Sousa measure, and one of his marches "Semper Paratus" is the official march of the United States Marine Corps. But in the 33 years at the head of his own organization Sousa but four times has marched with his band.

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

Welcomed Manila Hero.

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

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

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

Sousa has marched at the head of a band many times, of course. As director of the United States Marine band, before the formation of his own organization, Sousa marched at the inaugurations of at least three Presidents, as well as taking part in countless ceremonies in Washington.

Marched With Jackies.

During the World war, he marched with his great organization of blue jackets from the Great Lakes Naval Training school. On one of these marches down Fifth Avenue, New York, with an organization of 1,800 men, probably was the greatest military display ever seen in America, and this band probably was the largest marching band ever assembled, although Sousa since has directed massed bands of as many as 6,000 musicians.

Big Birthday Cake For "March King"



JOHN PHILIP SOUSA.

Lieutenant Commander John Philip Sousa, who will give two concerts at Music Hall on Saturday, will also celebrate his seventy-first birthday anniversary while in this city on that date. As a tribute to America's "March King," the Cincinnati Chamber of Commerce will give a dinner in his honor Saturday noon at the Hotel Sinton, and one of the largest birthday cakes ever baked for such an occasion will be prepared by the Sinton chef. The famous bandmaster and composer will respond by telling some of his experiences as a leader of his own organization for 33 years.

The Saturday's engagement will mark Sousa's twenty-eighth visit to this city with his band. According to his managers, it will in all probability be his last tour. The programmes to be played at Music Hall Saturday afternoon and evening will contain not only all the old favorites but many of Sousa's newest compositions. He will also introduce a novelty in the form of a jazz travesty, temporarily transforming his 100 instrumentalists into the largest jazz band in the world.

OCT 31 1925



OUT FOR CUP. Katherine and Vida Varela, grandnieces of John Philip Sousa, are entered in the competition for the cup to be awarded the girl selling the greatest number of Stone Mountain memorial coins.

OCT 31 1925

Loyalty.

A famous musician was present at an amateur recital. The completion of the first number was greeted by a burst of applause and the local friend of the great artist saw a mist of tears in his eyes.

"You are touched by the beauty of the number?" questioned the friend.

"No," was the answer. "I was thinking of what I give to have such friends."

Philip Sousa.

Sousa to Be Heard Concert at Brown.

LEUT. C. M. JOHN PHILIP SOUSA, who this season is making his third-of-a-century tour at head of his famous band, evidently is the favorite musician of the colleges and colleges of America. No more than eighteen colleges and universities and eight high schools are on the calling list of the famous bandmaster, and most of these concerts are in under school auspices.

Sousa's university engagements in the past have been before the students of some of the most famous schools in the country—Harvard, at Cambridge, Mass., and Yale, at New Haven, Conn., on the college and university list Cornell, at Ithaca, N. Y.; the University of Virginia, at Charlottesville; University of Indiana, at Bloomington; Purdue University, at Lafayette, Ind.; the University of Illinois, at Champaign; Northern Normal, at Green Bay, Wis.; Huron College, at Sarnia, Ont.; the University of Kansas, at Lawrence, and the Kansas Teachers' Colleges at Pittsburg and Hays.

Two of the most famous of the marches have been dedicated to students of America. "Fifth Cadets," written early in his career, started him along the road to fame. "On the Campus," written five years ago, has been one of his most popular compositions.

He comes to the Brown Theater on Monday.

OCT 28 1925

NOV 1 1925

OCT 28 1925

OCT 30 1925

Sousa the "March King," Here Soon, Spry As Ever, Though 70 Years Old



John Philip Sousa

With the visit of his advance representative to this city Saturday, arrangements were completed for the appearance here of John Philip Sousa, on Saturday, November 21, under the auspices of El Riad temple. In spite of his 70 years, the "march king" is as spry as ever, as is witnessed by his present trip which lasts 35 weeks, and takes him into 202 cities in 43 states and four Canadian provinces, where he conducts no less than 432 performances. He is accompanied this year by an organization of more than 80 bandmen, as well as soloists.

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

der Three Flags," in which the island's musical transition from Spanish music to ragtime to jazz is traced.

The Sousa business organization estimates that this season's appearances will be attended by no less than 1,000,000 persons, and Sousa has been touring so long that it is possible to base these estimates upon past records of several engagements in almost every city he visits.

MUSICAL PROGRAMS PAST AND PRESENT ARE CONTRASTED

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

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

Sousa and his great band come to Oshkosh on Saturday, Nov. 21, and will be here until Sunday.

TO HEAR SOUSA'S BAND

Holdrege Also to Have Playing Contest on Sunday.

Special Dispatch to The World-Herald. Holdrege, Neb., Oct. 27.—Plans are being made here to make November 25, the day before Thanksgiving, an eventful day in southwest Nebraska. The Commercial club has obtained John Philip Sousa and his band for a concert on that day.

In connection the Commercial club will conduct a school band contest for bands in the schools of southwest Nebraska. The contest will be held in the high school here, and Sousa will be asked to judge the bands. Prizes will be awarded

Shrine Temple

Next Friday, November 6, Lieut. Commander John Philip Sousa the world-famed March King will celebrate the 71st anniversary of his birth in Peoria, the personal guest of Mrs. Carl C. Block who was a violin soloist for several years with his band. With his organization of over a hundred musicians he will give two concerts, at 4 and at 8:15. Mayor Mueller has proclaimed Nov. 6 as "Sousa Day" an action which the directors of the Association of Commerce has unanimously endorsed.

THE Saturday Evening Post last week contained a reminiscent story by Lieut. Commander John Philip Sousa. It tells of his boyhood-days and takes on especial significance at this time as next Friday November 6, the great composer and band leader will celebrate his 71st birthday anniversary in Peoria.



Lt. Com. John Philip Sousa.

With his band of over a hundred pieces he will play two concerts at the Mohammed Shrine Temple, at 4 and at 8:15 p. m.

These concerts are somewhat incidental. He will be the personal guest of Mrs. Carl C. Block, who, as Jeannette Powers of Decatur, previous to her marriage, was violin soloist with the band for several years. An affectionate friendship resulted and is cherished in Peoria.



Mrs. Carl Block.

ished both by the veteran March King and his protegee.

Mayor Louis Mueller has proclaimed next Friday "Sousa Day"

and Peoria will do honor to the man whose splendid, virile music has rolled the world along, a challenge and an inspiration.

At the matinee performance, Lieut. Commander Sousa will introduce a musical novelty, the title of which is "SHOWING OFF BEFORE COMPANY"—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of SYLVIA—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's Band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's Band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature, and also a source of amusement for the children and grown-ups.

Mr. Sousa and Cohorts Please

Fine Rendition of Classics Mixed with Interpolation of Old Time American Numbers and Some Out and Out "Rag," Tastefully Handled.

Band concerts have been coming with tolerable frequency of late and it might almost seem that there might be too much of a good thing even with good brass bands. Yet an appreciative audience listened to an other band concert last evening at the Post theater and came away enthusiastic and wishing for more, despite the most generous and gracious offering of encores, and it is easy to understand after listening to an evening's program that there is, and can be, but one John Philip Sousa and "his band."

For more than a quarter century this veteran musician, composer and band leader has stood before the public a striking personality as a man and giving to the world a vast amount of music with a definite style and form, and he has builded up a musical organization as definite and united in its outpouring of concerted musical action and sound as on is likely ever to listen too.

Many of the compositions used upon last evening's program were Sousa's own, and the enthusiasm with which they were received by the audience was sufficient proof of their popularity. Many new compositions were featured, notably a Suite, "Cuba under Three Flags," the Spanish with the tinkle of the casanets, the popular airs of America and the sustained song of Cuba, yet nothing gave more real joy than the various Sousa marches which were played during the evening's program—most often as encores, and then Sousa generously permitted the audience to encore the encore and everyone was happy.

Various sections of the instruments were featured in a delightful manner, the trombones, the piccolos, cornets, and the flutes in a delightful Tchaikowsky number, while the family of saxophones, with a versatile artist who doubled in bass, vocally and saxophonically gave a series of clever numbers.

Three exceptionally good solo artists were featured upon the program, William Tong, cornetist, who played as a solo number Arban's "The Carnival" with a purity of tone and a showing of technical ability good to listen to and see, George Carey, xylophone artist whose number with the orchestra "Morning, Noon and Night" von Suppe, displayed remarkable dexterity and whose solo encore "To a Wild Rose," MacDowell, was particularly delightful.

Miss Marjorie Moody, soprano, has a voice of particular beauty in that it is true to key, has a good range and is handled with ease and understanding. "Io son Titania" from the opera "Mignon" was sung brilliantly and the lovely "Danny Boy," with charming tenderness.

Considering the program as a whole it is not difficult to see how Sousa maintains his popularity. The veteran bandmaster understands the American public, and in building his programs "give them what they want." There is variety in plenty, and no waits between numbers,—everything moving with military exactness and promptness. His men "know their stuff" and the effect is that of a harmonious whole. Long may Sousa live to show us real band music.—Mrs. Fred W. Gage.

John Philip Sousa, who with his famous band comes to the Murat Sunday, Nov. 1, says if the average person will stand erect with a lead pencil in his hand and raise and lower the right arm at the rate of seventy-two beats a minute for three minutes he will begin to have a feeling of weariness in that arm. If he will multiply the feeling of weariness by forty or fifty, he will have a faint idea of the amount of physical effort which is exerted by Lieutenant Commander John Philip Sousa, the famous bandmaster, in conducting but a single concert of the famous band which bears his name.

Sousa Leaves a Pleasant Memory for Music Lover

AUMOND CALLS MARCH KING "GRAND YOUNG MAN"; SOLOISTS PRAISED.

(BY GLENN AUMOND.)

There was elasticity in the step of Lieut. Commander John Philip Sousa as he came to the conductor's stand on the stage of the Fuller, Wednesday afternoon, and bowed his thanks for a liberal "reception."

No sign of the third-of-a-century tour as the "grand young man" lifted his baton with easy grace and let his arms fall into their accustomed relaxed swing while he beat the opening measures of one of his popular marches.

If anyone thought for a moment that Sousa had come down to the level of the vaudeville in his choice of numbers one look at the program would change their opinion. There was some weight in the first part, at least.

The band played through the intense musical emotionalism of Richard Strauss' fine Love Scene, from "Feuersoth," and it made one think of the old rendering of Wagner's "Tristan and Isolde." Splendid musicianship was manifest all the way and Sousa read volumes into the lovely score. It was genuine music, with towering climax, well sustained.

O'Donnell's interesting Gaelic fantasy, "Amhran-Na N-Gardeal," betrayed the modern tendency toward marked dissonance, and Sousa made it a popular number by giving it infinite variety of treatment.

The composer played his own suite, "Cuba Under Three Flags," and it went with the customary Sousa swing.

The latter portion of the matinee bill was given over to numbers of vastly lighter character, a veritable musical dessert.

Sousa contributed his own "Jazz America," and his latest march hit "The Black Horse Troop," and let it be said that the years have taken nothing from the pulsating rhythms of these pre-eminent works. Sousa's marches stand supreme and the late one is good.

There were three soloists featured at the matinee. Miss Marjorie Moody, prima donna soprano of the band, gave the popular and much admired aria, "I am Titania," from Ambrose Thomas' "Mignon." The singer possesses a voice of power and beauty. It is lyric in quality, but there is a tinge of the dramatic, and the lady seems at her best when doing the lovely florid passages with which this selection abounded. Miss Moody, perhaps the best of all the sopranos featured by Sousa from time to time gave "Comin' Through the Rye" for insistent encore.

William Tong, the solo cornetist, displayed warmth of tone and the utmost clarity of technique in his selection, "The Carnival," (Arban). Mr. Tong makes of the cornet the most musical of instruments, and his playing was distinguished by much finesse and style. He gave "Kiss Me Again" for recall and his phrasing of a popular piece brought distinction to the offering.

Mr. George Carey's xylophone number, "Morning, Noon and Night" (Suppe) again proclaimed success for this fine musician. His ways and means are quite as facile as the best of the interpreters of pianoforte and violin. There was much applause.

Messrs. Stephens, Henry, Goodrich, Johnson, Wier, Madden, Conklin and Monroe gave as saxophone octet the number, "I Want to be Happy," from "No, No, Nanette," and it was a riot.

Miss Bambrick came out in several instances with lovely harp arabesques and the entire program was rendered in the best Sousa manner.

The audience gave every sign of approval and the concert was another pleasant memory for music lovers.

Sousa Saturday

What probably will be the appearance of John Philip Sousa.



SOUSA

His band in Cincinnati, staged at Hall S when the King," gives certs at 2 p. m. It Sousa's 28th to Cincinnati, evidently So observe his birthday sary while Fo bo cer's S Sousa's w many o ites in a program



NOV 1 1925

Week's Attractions

Some Splendid Offerings In the Theaters From American Comedy to Burlesque.

Sousa At Brown Monday.

THAT Lieut. Commander John Philip Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates there is good reason why

he should be called "The March King." During his career he has written no less than 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. As a matter of fact, Sousa has arranged many times the number of his original works. These figures give the Sousa record to the beginning of

(Continued from first page.)

the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game," the new suite, "Cuba Under Three Flags," his new foxtrot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan." Sousa never has kept record of his arrange-

ments and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes. Sousa comes to the Brown Monday for two nights, afternoon and evening.

LOUISVILLE, KY.

Journal - Courier

NOV 1 1925



JOHN PHILIP SOUSA
BROWN THEATRE
MONDAY AFTERNOON
AND EVENING

OCT 31 1925

Sousa, March King, Plays at Brown Monday On Third-of-a-Century Tour

Lieut. Com. John Philip Sousa, who this season makes his Third-of-a-Century Tour with his famous band, has written a total of 104 marches. A point of sales of the sheet music and the talking machine records of five most popular have been "Stars and Stripes Forever," "Semper Paratus," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order.

"Stars and Stripes Forever" was written at sea in 1898 while Sousa was returning from a long journey abroad. "Semper Paratus" was written while Sousa was director of the United States Marine Band, for a ceremonial march, and since has become the official march of the Marine Corps. "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that time when the prizes were distributed in an essay contest for children. "The Liberty Bell" was written on July 4, 1922, in Philadelphia shortly after Sousa had paid a visit to the famous site, while "United States Field Artillery" was written in 1917 for the 9th Field Artillery, and was first played when that organization marched down Fifth Avenue in a Red Cross parade.

Sousa this year is making his third-of-a-Century Tour at the head of his own band, but this is his sixth year as a musician. He began his musical career at the age of 11 as a cymbal player in the United States Marine Band, at Washington. In 1880, at the age of 26, he became a director with the rank of lieutenant, resigning in 1892 to form his own organization.

Peoria Ills

NOV 2 1925

SHRINE TEMPLE

Sousa Day, Friday, Nov. 6.

Lieut. Commander John Philip Sousa will celebrate his 71st birthday in Peoria next Friday. His band of over 100 pieces will play two concerts at the Mohammed Shrine Temple, 4 p. m. and 8:15 p. m.

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 bandmen and soloists.

Chicago Gives Great Welcome to Great Band Master

Sunday Concerts Attended by Large Audiences; Sousa at Auditorium—Soprano, Contralto Pianist in Recitals

Nowhere, it is believed, can there be found such an amazing personality as that of John Philip Sousa who is declared by no less an authority than Frederick Stock to be the greatest music messenger in the world. This remarkable man came again to Chicago on Sunday and brought joy to thousands, for if there is an infectious rhythm, it is that of the March King whose music will live as long as people have red blood in their veins. It is not only rhythm but melody, entrancing pulsating melody that brings realization that music is a part of life. Patriotism and pride of achievement are shown in everything he has written. "America first, last and always." This is the Gospel he has preached throughout his half century (almost) of work, for he began to compose when a boy and he acknowledges that he has passed the sixty mark. This is his thirty-third tour and he is the best example of the survival of the fittest that can be recalled. Sousa is the harbinger of joy, and no one unless a dead soul, could find aught but pleasure in his programs. His band numbers one hundred men, and his repertoire runs the gamut of all musical idiom. He is up-to-date and introduces Sowerby's works and those of other modernists, but allied to Sousa's creative ideas they are well in place for an evening's entertainment. One forgets there is either age or worry when Sousa plays, hence he has fulfilled a mission. Assisting him are excellent artists both in his ensemble and as additional attractions.

NOV 1 1925

Pueblo Col



JOHN PHILLIP SOUSA ISN'T AN ACROBAT

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

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

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

Sousa's Band comes to Pueblo on the afternoon and evening of November 28.

NOV 4 - 1925

Dshkosh was

"FOLLOW THE SWALLOW" THEME OF NEW SOUSA HUMORESQUE—

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

Sousa, among all composers of the present day, has the ability to put humor into his music, and perhaps it is his gratification of the American love of laughter which brings a round million people to his entertainments each season. The Sousa recipe for a

humoresque calls for a theme-song. It must be a popular, well-known song, at once recognized by every member of the audience. Then with the aid of bassoons, clarinets, piccolos, flutes, trumpets and even the big sousaphones, Sousa embroiders the theme with strains from other tunes, old and new, until the result is a running fire of wit and witticism, gay, pert and saucy.

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

Sousa's greatest of bands will give a concert at the Saxe grand, Monday, Nov. 9, matinee and night.

Have You Tried Our Want Ads?

NOV 3 - 1925

TICKET SALE FOR SOUSA IS OPENED TODAY

Swarming into the Talking Machine Shop, 114 West State street music lovers this morning besieged ticket sellers for seats for the concert of Sousa and his band at the Shrine Temple Saturday night.

Indications point to a capacity house to greet the famous leader when he directs his talented organization here Saturday night.

An excursion into the realms of impressionistic music termed for the present Songs of the Cities, is being planned by Lieut. Com. John Philip Sousa, the great bandmaster who this season will make his thirty-third tour of America. Sousa's tour this season takes him into the principal cities of America and from the street noises and the industrial hums of New York, Chicago, Philadelphia, St. Louis, Detroit, Cleveland, Pittsburgh, San Francisco and Omaha will come, if all goes well, a tone poem, which for the first time, perhaps, is an experiment in giving musical value to the rhythms of American urban and industrial life.

Sousa, the musician, finds the noises of the various American cities their most pronounced characteristics. New York, he says, is distinguished by the subterranean boom of its subway trains the clatter of its elevated lines and clank of its surface cars. Chicago roars with might and main and to Sousa's ear there is more vocal quality in its street noises than in those of any other city. Detroit hums with the noises of industry, and even Philadelphia, where life is more serene than in any other large city in America, there is a distinctive range of street sounds.

Cincinnati
NOV 1 1925

Amusements

SOUSA BAND CONCERT.

John Philip Sousa, so distinguished as a composer and conductor that he is practically a national institution, led his famous band in two brilliant concerts at Music Hall yesterday afternoon and evening. It was the seventy-first birthday of the March King, and he celebrated the occasion by conducting two programs which delighted large audiences and he demonstrated that the Sousa spirit retains all its youthful elan and enthusiasm.

The veteran of the marches, whose many stirring compositions and whose unique ability as an organizer and leader have brought him world-wide fame, shows no sign of the advancing years. He retains his quiet, calm and forceful manner and produces his pleasing results with no unnecessary swaying or contortions. He is a conductor of the utmost dignity and reserve power. The training of his musicians has been so thoroughly and ably attended to that his programs move with machine-like precision, and yet the expert touch of the true artist is ever in evidence.

Sousa's Band is something more than a company of brass and woodwind performers. The old master has inspired his men with something of his own ambitious spirit in the rendering of their various parts. The players convince their hearers that they mean to deliver a message of tuneful melody, uplifting and forward-looking. It is a band of bands.

The Sousa programs cover a wide range of musical material. There are few band conductors who can efficiently vary their offerings from Wagner's Overture from "Tannhauser" and Dvorak's largo from "The World" to a cornet solo and xylophone duet. But he never over-reaches himself, and all of his numbers are suited to the limitations of his chosen medium of expression.

The band is a large one and the soloists are eminently capable. William Tong, a newcomer in the organization, arouses much enthusiasm with his cornet solos, playing Bellstedt's famous "Centennial" in the afternoon, and Arban's "The Carnival," in the evening. Messrs. Carey and Goulden pleased with the xylophone, and Miss Marjorie Moody, in perfect voice, furnished a brilliant soprano feature. Popular numbers were played by a well-trained saxophone octette.

The numerous encores were selected from Sousa's own compositions, and there was great applause for such perennial favorites as the "Stars and Stripes Forever," "Semper Paratus" and "High School Cadets." It is to be hoped that this grand old man, commander of the melodies of wood, wind and brass, may be spared many future visits to this city and appreciative com-

JACK RYDER.

St Paul News
in Philip Sousa Will Award
Prizes to Winners of Liberty
Bell Contest When in St. Paul

John Philip Sousa will personally award the prizes to winners of The Daily News-Sousa Liberty Bell contest.

This announcement is made by Edmund A. Stein, concert manager in St. Paul for the Sousa concerts which are to be held at the Auditorium in the afternoon and evening of Nov. 16. The prize answer and essay contest on the Liberty Bell was announced by The Daily News last Thursday. Twelve prizes will be awarded to the winners who must answer the 20 simple questions asked about the history of the famous Liberty Bell.

MARCH REVIVED.

This Sousa contest is being sponsored in view of John Philip Sousa's revival of the "Liberty Bell" march in his band concerts this year. Sousa wrote this march in the first year that he conducted his own band.

One of the questions asked reads: "What gave him (Sousa) the inspiration (to write the Liberty Bell march)? This question, incidentally answered in the Memoirs of Sousa which are now appearing serially in the Saturday Evening Post. The first of this series appeared during the past week.

School children in public and parochial schools, who are in the 6th, 7th or 8th grades, are eligible for entry into The Daily News-Sousa contest.

MUST WRITE ESSAYS.

All questions and answers must be accompanied by a 100-word essay on the subject.

contest editor not later than Nov. 7. The judges of the contest will announce the winner on Armistice day anniversary, Nov. 11.

Special attention will be paid by the judges of the contest to the neatness of the answers and the essays which are submitted. Wherever possible, school children should have their teacher sign the essay submitted.

\$10 FIRST PRIZE.

The first prize offered is \$10 in cash, the second prize \$5 in cash and the third prize \$2.50 in cash. The remaining eight prizes will consist of two seats each to the matinee concert of Sousa's band, Monday, Nov. 16.

Here are the questions:

1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it?
5. When was this inscription placed on the bell?
6. Give its Biblical reference?
7. How was the bell preserved from capture by the British during the revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieut. Com. John Philip Sousa write the Liberty Bell march?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion for its revival this year?

NOV 1 1925

JOHN PHILIP SOUSA goes stark mad if anybody plays one of his marches without the proper time. It



is told of him that one summer evening in New York a street organ was lazily grinding out his "Stars and Stripes Forever." He dashed to the street and screamed at the shiftless Italian grinder.

"Play that right," he yelled. "Here, give me that thing."

The awed street musician handed over the crank and away went John Philip grinding until he got the old martial snap.

"There," he said, "play it that way after this."

The next night the music master saw a mighty mob in front of his hotel and he heard the strains of his march being snapped out on the organ. Curious at the crowds he edged his way in, and then understood. The grinder had a sign painted on his organ:

JOSEPH PETRO
Pupil of John Philip Sousa

But what I started out to say was that our own great Ossip Gabrilowitsch dreads with a holy horror the sound of one of those street things. Richard Strauss flies into a



mighty rage at the sound of a mouth organ. You see we all have our little peculiarities. Shakespeare knew something about these strange aversions as indicated by Shylock's observation:

Some men there are love not a gaping pig: Some that are mad if they behold a cat. And there are others, he declares, who are annoyed "when the bagpipe sings i' the nose." Nor can the wily moneylender explain it, for he goes on:

There is no firm reason to be rendered Why he cannot abide a gaping pig; Why he cannot abide a peevish cat; Why he cannot abide a woolen pipe; Now, take Victor Kolar for example. He is buffalo. That's all, just buffalo. The bovine genus is persona non grata with the musical genius.

It all happened up on Carl E. Schmidt's farm near Oscoda. Peter shock, president of the United Angers of Detroit, was telling me about it and as Victor did not deny I took it for granted.

"Victor and I were up there," said Peter. "Mr. Schmidt raises wonderful cattle and he tries to raise wonderful buffalo. For what purpose I do not know, because every time Mama Buffalo presents Papa Buffalo with a fine baby boy, Papa just snorts and waits until the young son gets big enough to stand a good fight and then he tries to kill him. Mere jealousy, thinks Mr. Schmidt."

"Well, Victor and I were standing there against a fence of iron 15 feet high watching those animals. Mama Buffalo is quite a nice lady though somewhat of a coquette who likes to flirt even with strangers."

"Sensing this, Victor picked a nice flower from a nearby rose bush

SOUSA ALWAYS
STARTS ON TIME

Has Habit of Beginning Program at Hour Announced; at Brown Tonight.

At least one director begins his concerts at the announced hour. That one 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, and whose organization appears at the Brown tonight. 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."

NOV 4 1925

Sousa Band Organization Costs
Nearly Million Dollars a Season

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

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and with the soloists, the average wage for the 100 men is well over \$125 a week. That is \$12,500 a week in salaries and for the season of 35 weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps." Transfer men who haul the Sousa organization from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

Sousa and his band will be heard in Sioux Falls at the coliseum, afternoon and evening, Saturday, November 21. The El Riad shrine is presenting the famous organization.

swered. "He was asking something about a cow jumping over the moon, clearly indicating the subconscious was at work."

"But whoever heard of a buffalo jumping a 15-foot fence?" I demanded.

comb. It was Bert Leston Taylor, better known as B. L. T. to the readers of the Chicago Tribune, who pointed out the possibilities of this intersection. It was, he declared, too bad that Hair's restaurant was not at Macomb and Brush

When last we gathered in this place, your ancient chronicler recalled, among other hoary facts, that the late Dr. J. H. Carstens years ago maintained an office at the corner of Brush street and Ma-

was heard over on Lake Superior, rushed at Victor.

"When I found Victor he was in a sub-conscious state."

"You mean unconscious," I corrected.

"No, I mean subconscious," he answered.

swered. "He was asking something about a cow jumping over the moon, clearly indicating the subconscious was at work."

"But whoever heard of a buffalo jumping a 15-foot fence?" I demanded.

"Ask Mr. Kolar," said Peter, "I insist it's a Victor record."

Victor insists that Peter must have thrown Papa Buffalo back over the fence, arguing that it would not equal his record as a bull thrower at that.

comb. It was Bert Leston Taylor, better known as B. L. T. to the readers of the Chicago Tribune, who pointed out the possibilities of this intersection. It was, he declared, too bad that Hair's restaurant was not at Macomb and Brush

March King Entertains

John Philip Sousa, martinet of the brasses, drum-major in excelsis, has been with us once again.

There is no infinite variety about him to stale and not much to change. He sobers just a little and tones down a trifle, but in essence he's the march king of Spanish-American war days and there's a tender spot for him, a place of wistful remembrance. We know just what he will do and he never disappoints. He does it. We know that he knows his limitations, and that's useful knowledge not given to every band leader. And so we suffer the clangor gladly. Percussion take us, but we love thee, J. P. S.

And he marches through all music, this Sousa who looks like the scores that bear his name—sturdy, vigorous and military. Even "The Bride-Elect" of the afternoon program, sharing with "The Charlatan," the cosmopolitan friendship of "El Capitan," seemed, according to the music, to near the altar with regular marching rhythm in spite of occasional moods of tenderness and sweet coquetry.

Sousa's idea of "Cuba Under The American Flag," was a unique combination of "Oh Susanna," "Old Gray Mare," "Sewanee River," "Dixie" and a stirring roll of drums preluding "Hot Time in the Old Town Tonight." Quite descriptive isn't it? somewhat similar was his "Jazz America," with its intertwining strains of "Titina," "Song of Love," "Oh Susanna," a very realistic imitation of a train "Alabama Bound," and "Katarina" and Oriental tom-tom jazz in incongruous and fascinating juxtaposition. All in all not half bad as a musical picture of this land of the free.

They were all there last night, all the pillars of society whose Neds,

Freds and Teds went marching off to remember the Maine and die of typhoid from rotten canned meat. And how they loved the old favorites—"The Liberty Bell," "Semper Parvum," "Hot Time," "United States Field Artillery," "El Capitan"—all the dear old tunes that brought back days of youth, romance and the adventure of a rough-riding war.

Deafening applause, contagious enthusiasm and encores galore, from those of Miss Marjorie Moody, whose freshness of voice perhaps compensated for the fearsome awe with which she approached her high notes, to J. P. himself.

True, as the hall emptied, one young upstart was heard to mutter "Jiggledy-piggledy jerks—sweet, meaningless sound—bah!" But then he was only a young upstart. C. G.

Call OCT 31 1925

NEW YEAR DATES
FOR OPPENHEIMER

Selby C. Oppenheimer announces that he will resume his Sunday afternoon concerts at the Columbia Theater with recitals by Sigrid Onegin, the Swedish contralto of the Metropolitan Opera Company, January 3 and 10.

John Philip Sousa and his band will give programs the afternoon and evening of January 14 at the Auditorium, Oakland, and five entirely different programs in Exposition Auditorium, San Francisco, January 15, 16 and 17.

Challapin, the Russian basso, will sing in Exposition Auditorium Sunday afternoon, January 24, and this will be his last appearance here for several years.

NOV 3 1925

JAZZ IMPROVES LEGS,
SAYS JOHN PHILIP SOUSA

CLEVELAND.—"Jazz, whatever it is, has improved America's legs and shortened skirts," said John Philip Sousa, here. "The average woman has danced until she has the kind of unde-pinning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '99." "Jazz? What is jazz?" And John Philip

Seat Sale, Sousa
Concerts, Opened

Next Friday is Sousa Day, so proclaimed by Mayor Mueller. Lieut. Commander John Philip Sousa, the grand old March King, will celebrate his 71st birthday in Peoria, and will his band and soloists of over 100 will give two concerts in Mohammed Shrine Temple. The first, more especially for children, will be at 4 p.m. at children's prices. The evening concert will be at 8:15. Seat sale opened yesterday in the music department of Block & Kuhl. The demand, both from Peoria and neighboring places, was very gratifying.

OCT 29 1925

Sousa Concert Will Test Hall

Rebuilt Auditorium
Arena to Be Dedicat-
ed Nov. 8

The formal opening of the \$8,000-seat concert hall of the Auditorium will take place Sunday night, Nov. 8, with a concert by Sousa and his band, it was announced Thursday following a meeting of the governing board of the Auditorium. The hall has been redecorated and new acoustical arrangements have been made.

Gov. Blaine will deliver the address of dedication and Mayor Hoan, other city officials and the common council will be guest of honor. The Bucyrus rifle and drum corps will head a procession which will escort Gov. Blaine and Lieut. Com. Sousa from their hotels to the Athletic club, where a dinner will be given in their honor preceding the night concert.

First Test of Acoustics

The Journal Food and Household exposition was the first to occupy the new main arena in its capacity as a convention and exhibit hall.

The formal opening on Nov. 8, however, marks the first authentic test of the scientific acoustical

treatment, recently completed at a cost of \$175,000.

As Sousa's program includes nearly every variety of music likely to be used in a concert hall, the public will have an opportunity to judge the tonal effects gained by building the new ceiling and lining the walls with sound absorbent.

Ceiling Deadens Sound

Miss Marjorie Moody, soprano, will sing several arias especially chosen as a demonstration of the hall's acoustic properties, and four new instrumental soloists will make their debut with the band.

Prof. F. R. Watson, of the University of Illinois, who superintended the acoustical work, will be present at the opening concert, and experts

on music from New York and Chicago have been invited to attend.

What appears in the ceiling to be a series of cream-colored stone arches with alternating panels of stone, is really a steel framework heavily covered with the sound absorbent material, a proof of sagacious.

The deep bays created by this arrangement result in a lessening of reverberations and echoes.

NOV 1 1925

Sousa's Band Programs

Sousa's band will offer the following programs at the Murat today:

MATINEE

Overture—"Tannhauser".....Wagner
Carnet Solo—"Centennial".....Bellstedt
Mr. William Tong
Suite—"El Capitan".....Sousa
(a) "El Capitan".....Sousa
(b) "The Carnival".....Sousa
(c) "The Black Horse Troop".....Sousa
Soprano Solo—"Dinorah".....Meyerbeer
Miss Marjorie Moody
(Flute solo by R. E. Williams)
Largo—"The New World".....Dvorak
Interval

Village Scene—"Sunday Evening in Aislee".....Massenet
(a) Saxophone Octet—"On the Mississippi".....Klein
Messrs. Stephens, Henny, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
(b) March—"The National Game".....Sousa
Saxophone Duo—"May Night".....Carey
Messrs. Carey and Goulden
"Pomp and Circumstance".....Elgar
EVENING

Gaelic Fantasy—"Amrain Na N-Gardeal" (new).....O'Donnell
Mr. O'Donnell has welded into fantasy a series of famous Gaelic melodies and has treated them in the harmonic idiom of the modernists; he has succeeded admirably both in his harmonic investigation and in the rich coloring of his instrumentation.

Carnet Solo—"The Carnival".....Arban
Mr. William Tong
Suite—"Cuba Under Three Flags" (new).....Sousa
(a) "Under the Spanish".....Sousa
(b) "Under the American".....Sousa
(c) "Under the Cuban".....Sousa
Soprano Solo—"I Am Titania".....Thomas
from "Mignon".....Thomas
Miss Marjorie Moody
(a) Love scene from "Feuers-notiz".....R. Strauss
(This number is the great moment in Richard Strauss's opera and is believed to be one of this master's most important offerings.)
(b) March—"The Liberty Bell".....Sousa
Interval

"Jazz America" (new).....Sousa
(a) Saxophone Octet—"Of Waltz to Be Happy" from "No, No, Nanette".....Youmans
Messrs. Stephens, Henny, Goodrich, Johnson, Weir, Madden, Conklin, and Munroe
(b) March—"The Black Horse Troop" (new).....Sousa
Xylophone Solo—"Morning, Noon and Night".....Suppe
Mr. George Carey
Old Fiddler's Tune—"Sheep and Goats Walking to Pasture".....Guion

Sousa's Band.

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, when he comes to Peoria November 6 on his thirty-third annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the World war, and the Spanish war medal, of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which, of course, are invaluable, are kept in a vault.

The seat sale, now open at the Block & Kuhl music department, is going well. The Peoria concert will be held at the Shrine temple Friday, and there will be a special matinee for school children, with special prices for children under 12.

NOV 2 1925

POPULAR NUMBERS WIN AUDIENCE AT SOUSA CONCERTS

Familiar Tunes Encored
by Small Crowds at
Murat Yesterday.

If the encores given last night and yesterday afternoon at the Murat theater by Sousa and his band had been announced as program numbers, the probability is that the discouragingly small audience for the two concerts would have been greatly augmented. For, without exception, each encore on the evening program was more enthusiastically applauded than the programmed selection, and when the best known and one of the oldest of Sousa's marches, "The Stars and Stripes Forever," was played, the hearty approval displayed by the audience more than made up for the lack in numbers.

The evening program would seem to indicate that the familiar music is the most appreciated, for the encores were all well-known numbers, many of them Sousa's own marches, and the older and better known the selection, the louder the applause.

Some Encore Numbers.

The program of encores included: "El Capitan," "Kiss Me Again," "United States Field Artillery March," "Liberty Bell," "Follow the Swallow," "Stars and Stripes Forever" and McDowell's "To a Wild Rose," the last number being a xylophone solo played in a most effective manner by George Carey as an encore to Suppe's "Morning, Noon and Night." "Kiss Me Again" was pleasingly given as a cornet solo by William Tong as an encore to "The Carnival" and Miss Marjorie Moody, soprano, encored "I Am Titania" from "Mignon," with "Danny Boy," an old Scotch melody.

New numbers on the program were O'Donnell's "Amrain Na N-Gardeal," a Gaelic fantasy; "Cuba Under Three Flags" and "Jazz America," the last two arranged by Sousa. In these also the familiar melodies brought forth the heartiest applause. Such old favorites as "Dixie," "Oh, Susannah" and "Hot Time in the Old Town," introduced in "Cuba Under Three Flags," won a spontaneous outburst of approval, while the well-known dance melodies introduced in "Jazz America" were more welcome to the audience than the artistically performed Strauss number.

It was apparent that those who came to hear Sousa wanted real Sousa music, with that swinging rhythm that has made the composer's marches famous, and they showed unmistakably their appreciation of these numbers.

STAR

NOV 1 1925

MURAT—Sousa's Band.

With the addition of thirty minutes of jazz to his program, the slogan for the annual tour of Lieutenant Commander John Philip Sousa and his band has officially been made "Try to Keep Your Feet Still." Mr. Sousa and his band will be heard at the Murat today.

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

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

Sousa Offers Jazz Program Next Sunday

WHILE John Philip Sousa is equally at home in any branch of music from the classics to jazz, it is as the "March King" his reputation is indelibly fixed in the minds of the people, and the old favorite thrilling marches are always called for at his concerts.

For his concerts at the Milwaukee Auditorium on Nov. 8, Sousa has prepared a new march, with all the swing and color of the military compositions he knows so well how to put over. It is called "The Black Horse Troop," and is dedicated to the heroic Black Horse troop of Cleveland, O., which saw service in the Spanish-American

Variety in Profusion at Concerts by Sousa's Band

[By Walter Whitworth]

Variety in profusion was wafted from the baton of Sousa at the Murat Sunday, when this bandmaster gave two concerts in the afternoon and evening. One says "variety" because for standard selection one heard in the afternoon the "Tannhauser" overture, the Largo from Dvorak's "New World" symphony and Elgar's "Pomp and Circumstance"; for stirring march one heard "El Capitan," "Hands Across the Sea," "Stars and Stripes Forever," "The National Game" and others; for lighter moment one heard bits of popular tunes played for humorous effect, and for "descriptive" work one heard a Massenet "Village Scene." One still says "variety," for there were all manner of soloists: Marjorie Moody, coloratura soprano; William Tong, cornetist; the Messrs. Carey and Goulden, xylophonists; a flute sextet and a saxophone octet. One says "wafted," because Sousa is the most unemotional of conductors. Never exerting himself with display of gesture, he calmly indicates the tempo, and one is seemingly satisfied. When one considers his external lack of emotion, one is all the more amazed at the results this man gets from his men.

For, to the mind of the writer, Sousa's band is the best of its kind. The tone quality of its instruments is mellow and pleasing. Pianissimo have the lulling richness of muted strings. Fortissimo have the depth and vibrancy of the full organ. No where is there evident any harshness, any "brassiness."

No member of the organization forces his instrument beyond its capabilities for producing lucious sound. The combined effect is arousing.

In the matter of interpretation, too, there are the same gratifying results. Perhaps not so plastic as an orchestra, the band nevertheless phrases nicely, sweeps to climax resoundingly and recedes to serene mood easily. The colors with which Sousa works are, perforce, of brighter, heavier hues than those of an orchestra, but they are not garish in their combination. One senses musical portraits fullblown, glowing with life, revealing sharp contrasts of light and shade. One is conscious of strength always, puerility never. Even the now and then uncertainly attacked phrases, the lesser piancy, suggested above, do not detract from the worthwhileness of the portraits. A concert by Sousa is much more a matter of contentment than one might suppose, for Sousa has trained his men to a high state of excellence. Businesslike in performance, serious in musicianship, he offers his listeners ample diversion.

Of the numerous soloists, the saxophone octet, as might be supposed, proved the most popular. Injecting humor into their several selections, the men whiled away the time with facetious melody played forthrightly. Miss Moody sang the difficult "Shadow Song" from "Dinorah" with clean technic, accurate pitch, good tone and fine phrasing. Mr. Tong's facile cadenzas on the cornet were as pleasing as such things always are. The Messrs. Carey and Goulden's swift pace on the xylophone was exciting. The flutists' sextet, contributed as an encore, was piquant and charming. These were all felicitous intervals injected into the band's program.

It was the band, however, that held one's closest attention. The more pity, then, that so few heard the concerts. The program in the evening was entirely different from that of the afternoon.

FEATURED SOLOIST WITH SOUSA'S BAND



Marjorie Moody is a featured soloist with Sousa's band, which, with the veteran March King at his customary place on the stand, will give concerts at the Auditorium on the afternoon and evening of Monday, November 16.

TIMES

NOV 2 1925

Sousa Gives Two Concerts

John Philip Sousa and his band generally can be counted upon to draw big business.

Sunday at the Murat he was greeted with poor houses. Basing our opinion on the night concert, Sousa gave a fine program and was more than liberal with encores, playing the marches which have made him famous.

Sousa is the acknowledged band leader in America today from many sources. The only reason for the small attendance is that this leader came to town after a gala night.

Last night Sousa gave just as fine a concert as if the theater was packed. It is said that he remarked to some one who spoke to him of the poor business, "When a man is past 60 he is either a grouch or a philosopher and I am not a grouch."

All of his soloists were of splendid ability. The xylophone work of George Carey was sensational. He was given a fine ovation. The saxophone octette proved another winner with popular melodies.

As usual the Sousa marches were the favorites of the concert. Sousa gave a splendid concert and he deserved much better support than he received. (Reviewed by W. D. H.)

Be Sousa's Guests

Among the auditors of the Sousa concert at the Coliseum Friday, Nov. 13, will be the musicians of the Fourteenth Cavalry band at Fort Des Moines—as the guests of John Philip Sousa, composer of most of the marches United States army, marine and navy bands play.

Four years ago, when Mr. Sousa brought his band here under the auspices of Argonne post, and three years ago, when he came here under the auspices of the Women's club, he was met at the train by Warrant Officer Roach of Fort Des Moines, and the twenty-odd bandmen who make up the Fourteenth Cavalry band. For Sousa is still a bandman among bandmen. During the Spanish-American war he was a warrant officer in the army, leading a band, and in the world war he was leader of the Great Lakes Naval Training station band, with the rank of lieutenant commander of the navy.

An interesting comparison of bands of thirty-five years ago, when he first started out at the head of his own organization, and the bands of today, is made by Mr. Sousa.

"The most pronounced change has been that in the personnel and antecedents of musicians and particularly bandmen," says Mr. 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. 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 graduate students and former students my band."

JAZZ IMPROVES LEGS SAYS JOHN PHILIP SOUSA

Cleveland.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less that is dis-

an in the net
Sousa laughs

Sousa's Popularity Shown in Seat Sale

The seat sale for the Sousa concert at the Shrine temple, November 6, opened this morning with an excellent showing. Seats are now on sale at the Block & Kuhl music department. There will be a special priced matinee at 4 o'clock for school children.

At Joliet, where Sousa played Saturday evening, there was an overflow crowd of more than 2,000. Reports from other cities which he is visiting on his western tour show that the great bandmaster is more before.

Basin News
NOV 1 1925
Calumet

Sousa's Band At Coliseum Nov. 13

Famous Musical Organization on Long Tour

THE third-of-a-century tour of Lieut. Com. John Philip Sousa's famous band will bring more than 100 skilled musicians to the Coliseum Friday evening, Nov. 13, to interpret not only the march king's best compositions through the years but popular numbers from the pens of other composers.

The life story of the greatest leader in the world is told in a series of articles running in a current magazine. This biographical sketch tells the history of the bandmaster from the time of his earliest youth.

On the program to be offered will be several old favorites, including "The Stars and Stripes Forever," one march in public demand so consistently that it is included now in all the programs.

One of Sousa's pet aversions is a musical director who takes his daily dozen on the conductor's stand. The march king is probably the most restrained of present day conductors, which some one suggests, may be the reason he is in his prime at the age of 71.

"The person who pays his way to a concert did not do so to see a series of acrobatic tricks," says Sousa. "I am not sponsoring a vaudeville show so I try to oblige by restraining myself."

It is not generally known that a musician in the Sousa organization who puts out the time with his feet as he plays is riding for a fall, for Sousa sets the tempo for the band and objects to additional demonstrations.

Rockford Ill
NOV 5 - 1925

STUDENT BANDS WILL ATTEND SOUSA CONCERT

Famous Organization Here Saturday

Musical organizations in and around Rockford were looking forward today to attending the concert by Lieut.-Cmdr. John Philip Sousa and his band at Shrine Temple next Saturday night and most of the leading bands in Northern Illinois have made reservations to attend the concert.

Rockford high school band, 140 strong, has arranged through Musical Director John T. Haight to attend the concert. Band pupils from the junior high school and Lincoln school also have made reservations.

Kable Brothers band at Mount Morris will be represented by an attendance of approximately 50.

Rockford Military band and instrumental music students at Rockford College will attend.

Seats for the concert are now on sale at the Talking Machine Shop, 114 West State street. The box office is open from 9 a. m. to 6 p. m., although arrangements are made today to have the store open until 9 o'clock Friday night.

Peoria Ill
NOV 4 - 1925

SHRINE TEMPLE Sousa and His Band

Lieut. Commander John Philip Sousa with his band and soloists will celebrate next Friday, November 6, the 71st birthday of the world famous March King in Peoria. Two concerts will be given at 8:30 p. m. and 10:15 p. m. respectively for children and at 8:15 p. m. for the general public.

The change in matinee time to 5:30 is made because pupils of the public schools desiring to attend the concert, will be excused at 3 o'clock. They will be accompanied by teachers.

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

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

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

Omaha News
NOV 1 1925

Sousa and His Band Here on November 23



John Philip Sousa, world famous band leader, now on a tour which marks a third of a century of active leadership, will give two concerts in the Auditorium, Monday afternoon and night, November 23.

It is said of Sousa that he leads the only musical organization that has been maintained continuously for a third of a century. The great march king states that he appreciates the changing times, with a change in the taste for popular music. His entire program is a series of new features with new marches, waltzes and thrilling jazz numbers written by himself. There are 10 soloists with the band this season.

Sousa does not leave the platform with the exception of intermission from the beginning until the end of the three-hour program.

Theodore J. Reed, production manager

Omaha News
NOV 1 1925

Sousa's Band Coming.



Lieut. Com. John Philip Sousa

Mr. Sousa, the march king of America, and his band of one hundred musicians are coming to Omaha Monday, November 23, to play at the city Auditorium, matinee and night. This is the thirty-third year of the Sousa band, and Lieut. Com. John Philip Sousa is the only bandmaster who ever remained for a third of a century the continuous director of the same organization. Mr. Sousa began his career at Plainfield, N. J., on Monday, September 26, 1892. The famous Pat Gilmore, America's most celebrated military bandmaster, died in St. Louis, Mo., the Saturday night before John Philip Sousa gave his big concert at Plainfield. According to the encyclopaedia, "Gilmore's successor was Sousa."

Harry Askin, manager of Sousa's band, was in Omaha October 26, renewing old acquaintances, and making plans for the concerts November 23. New numbers will include "Cuba Under Three Flags," a suite called "Follow the Swallow" and other of his own compositions. When at his summer home, Sand Point, L. I., Mr. Sousa is composing for the following season's concerts.

Omaha News
NOV 2 1925

BANDMASTER Celebrates Birthday With Aid of Chamber of Commerce.

John Philip Sousa, famous bandmaster and composer of marches, who will lead his band at a concert in Music Hall Saturday night, was 71 years old Saturday and the Chamber of Commerce convention department gave a dinner in his honor at the Hotel Sinton at noon. A birthday cake with seventy-one candles occupied the center of the table. Sol Freiberg, chairman of the Convention committee, made a brief address in honor of the distinguished musical leader and Sousa responded, expressing his pleasure in celebrating his birthday in music-loving Cincinnati.

Kansas City
NOV 1 1925

STAR MR. STOCK TO MR. SOUSA.

A very pretty compliment is paid John Philip Sousa by his friend, Frederick Stock, conductor of the Chicago orchestra. The compliment is relayed by Mr. Sousa's manager to Louis W. Shouse, who will oversee the Sousa concert December 13 in Convention hall, and by him to the readers of this page. Says Mr. Stock by telegraph:

"You have done more than any of us because you have carried music to more persons and developed its love among more persons than anyone else in the world."

It is a tribute to be proud of, and doubtless inspired the march king to outdo himself at his Chicago concert, which followed in a few days. The band continues to break its own attendance records. For instance, in Cleveland it has played five engagements in the last four years, and the total receipts have been \$65,000. It is a mark for band directors to shoot for.

Omaha News
NOV 4 1925

Sousa to Talk From WHAD

John Philip Sousa, noted bandmaster, will broadcast a short talk from WHAD, the Marquette University-Milwaukee Journal station, immediately following the concert to be given by his band at the Auditorium Sunday afternoon.

This talk will be of an inspirational character for the encouragement of Milwaukee's young musicians. Mr. Sousa also will hold a reception in the lounge of The Journal-Bldg and all musically inclined youngsters are invited to attend and meet him personally.

Marches to Be Broadcast

Mr. Sousa will go on the air shortly after 5 p. m. and the reception will be held afterward. Walker's saxophone octet will broadcast several Sousa marches before and after the talk.

The Auditorium will be decked out in gala array for the formal opening of the new main arena at the Sousa concert.

In honor of the many famous men who have appeared at the Auditorium since its opening in 1909, the 62 boxes will be draped with bunting bearing the names of the notables who have occupied them.

Every box in the arena bears a name. There is the Roosevelt box, with the very chair in which the former president sat on the historic night he was wounded by a would-be assassin in front of the Gilpatrick hotel and insisted on keeping his speaking date, though weak from loss of blood.

Recalls Wilson Visit

The chair is marked with a brass tablet, as are the others in which famous men have sat.

There is one for Woodrow Wilson, used by him on his visit in January of 1916, when the building was jammed, and it was estimated more than 20,000 persons stood in the streets for a glimpse of him.

Cardinal Gibbons, ex-President Taft, Enrico Caruso, Vice President Dawes, Jane Adams and Otto Kahn are on the list.

Two others, often present in person, were recently added to the number. The names of Robert M. La Follette and E. L. Phillip will be inscribed on two of the boxes.

The dedication program will be brief. Gov. Elaine will make the principal address. He will be introduced by Alvin P. Kletzsch, president of the Auditorium governing board.

For the dedication program Sousa will play The Liberty Bell, which he played at his first appearance in the Auditorium in 1909.

The governor and the march king will be escorted from their hotels to the Auditorium by a procession led by the Buena Vista life and drum corps.

Omaha News
NOV 1 1925

Our old favorite, John Phillip Sousa, will appear at the Kenwood armory November 17, with his famous band. His watchword this year is "Make It Snappy." That is something he always does; there is no idle moment on any of his programs to permit one to relax, and every moment is full of interest.

Every year Mr. Sousa finds that the thousands who hear his programs, in all sections of America, demand more action and more novelty—but particularly more action. This is a quotation. To hold the attention of his audiences Mr. Sousa finds that he must give them music of the tempo of the country in which they live.

This leader is above all else a good psychologist, one who knows to a hairbreadth to what extent he may carry his audiences and it must incidentally be said that he includes on his programs music that is exceedingly worth while. The musician and music lover alike are entertained and instructed at these concerts.

Omaha News
NOV 5 1925

JAZZ IMPROVES LEGS SAYS FAMOUS LEADER

(International News Service) CLEVELAND, Nov. 5. — "Jazz whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here on a concert.

"The average woman has danced until she has the kind of underpinning that goes with short skirts. The bystander sees much less than in the trestling to gaze upon the 'jazz' of the past." And John Philip Sousa, laughed heartily.

Omaha News
NOV 1 1925

Sousa's First Tour Third of Century Ago

John Philip Sousa, world famous band leader, who bring his 110 musicians to Omaha for two concerts November 23, made his first tour over thirty years ago.

"Times have changed since our first tour," declares Sousa, who is lieutenant commander in the American navy.

"If we played the music now that we did then, we would play to empty houses."

Apparently there is no limit to



John Phillip Sousa

Sousa's versatility and energy. His program will be entirely new, although written mainly by himself. New marches, new waltzes and snappy jazz numbers will be featured.

Sousa himself never gives up the directorial baton. He has no assistant director, but never tires during the three hour concert.

He will give two performances, matinee and evening, while here.

Springfield Ill
NOV 1 - 1925

SOUSA CELEBRATES

CINCINNATI, Oct. 31. — (AP) — John Philip Sousa, famous band master and composer of marches celebrated his 71st birthday here today with members of the Cincinnati Chamber of Commerce convention department, who gave a dinner in his honor. Sousa is here with his band.

San Francisco Chronicle
NOV 1 1925

Russian Pianist Is Scheduled For Recital

The first of the noted pianists to visit San Francisco this season will be the Russian, Josef Lhevinne, who is scheduled for a single recital in this city at Scottish Rite Hall on Thursday night, December 3, under the Selby C. Oppenheimer management.

Lhevinne has been described as the "pianist of the critics" as well as the pianist of the multitudes. He is said to always mingle in his programs, together with attractive new numbers, the things that people love because they already know them—playing these numbers in a way so completely different that they become novelties.

The Oppenheimer office has also planned a rare schedule, starting with the Olegin recitals on January 3 and 10 at the Columbia Theater. Sigrid Olegin comes to San Francisco with a reputation as perhaps the greatest artist, generally speaking, that the world has produced in many years.

John Phillip Sousa and his band of 100 players will give programs on the afternoon and evening of Thursday, January 14, in the Auditorium arena in Oakland, and five entirely different programs in the Auditorium, San Francisco, Friday night, January 15; Saturday afternoon and night, January 16, and Sunday afternoon and night, January 17.

Challapin, Russian basso, will sing in the Auditorium in this city Sunday afternoon, January 24.

Gigli will sing in the Auditorium Sunday afternoon, February 14, his only concert in Northern California during the coming season.

Isa Kremer, international balladist, will give a number of her programs in this city during February.

Toti Dal Monte will appear as recitalist in February, and Paderewski's single concert here is scheduled for Sunday afternoon, March 21.

Peoria Ill
NOV 5 - 1925

SCHOOLS TO BE EXCUSED EARLY TO HEAR SOUSA

To Be Dismissed Early Friday Afternoon to Hear Noted Bandmaster.



SOUSA.

Peoria school children will be dismissed early Friday afternoon to attend the special school children's matinee at 3:30 o'clock at the Shrine temple given by Sousa's band. The matinee was announced previously for 4 o'clock but this would make the program end after dark, and accordingly the time was moved up half an hour. There will be special prices for children under 12.

It is expected that the famous bandmaster will give Peoria an unusually good program this year as he will celebrate his 71st birthday in Peoria this year. In his honor, a huge birthday cake will be cut at the Block & Kuhl music department Friday noon, where Sousa will meet Peoria music lovers and autograph Victrola records for all who care to be present.

The seat sale now in progress at the Block & Kuhl music department is going forward well, and it is expected that many will be turned away. Sousa will be here for one day only, November 6, and will give his concerts at the Shrine temple.

NOV 6 - 1925

Painter Commemorates Sousa Tour on Canvas



LIEUT. CMDR. SOUSA AND HIS BAND.—PAUL STAHR.

(A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Cmdr. John Philip Sousa by veterans of Foreign War.) The picture portrays the enthusiasm of the march past of the band battalion organized by Sousa during the war.)

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. Cmdr. John Philip Sousa and his band. When Sousa, who had founded his fame as "The March King" during his leadership of the United States

Marine band, launched a career for himself, he decided to feature in his programs a new march. The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893.

The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game" written 33 years afterwards and the latest Sousa march are presented together by Mr. Stahr. "The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of

the great bandmaster's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever" it was more widely played than any other march.

"The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies, and its composition at this time is particularly fitting, as the National league is celebrating its fiftieth anniversary.

NOV 6 - 1925

WITH SOUSA'S FAMOUS BAND



Miss Marjorie Moody, soprano with Sousa's band at the Shrine temple.

NEWS

NOV 6 1925

Sousa, Band Master, Mistaken for Scout for Stagg's Team

(By The Associated Press.)
Urbana, Ill., Nov. 6.—John Philip Sousa, honored by royalty and respected the world over, met a barrier yesterday. Sousa, whose band gave a concert here last night, and A. A. Harding, director of the University of Illinois bands, walked into the Illinois Memorial stadium yesterday afternoon so that the "march king" could get a look at the massive structure from the inside.
"Hey, can't yub read that sign?" shouted Bill, the ground-keeper, as they entered, pointing to one of the "Keep Out" variety. The Illinois football team was practicing at the other end of the field and Coach Zuppke had ordered a secret session, so "Bill" could not be prevailed upon to believe that Sousa might not be a scout for Stagg's Maroons.

Sousa Returning for 15th St. Paul Visit



JOHN PHILIP SOUSA.

Two band concerts by Sousa's band at the Auditorium Monday, Nov. 16, will mark Sousa's 15th annual St. Paul visit and the 33rd annual season of his musical organization. The band this year numbers 101

NOV 5 - 1925

PEORIA HONORS MARCH KING ON 71ST BIRTHDAY

Lieut. Commander John Philip Sousa Concerts Tomorrow

Tomorrow is Sousa day in Peoria, so proclaimed by Mayor Louis Mueller, with the warm approval of the Association of Commerce and of the citizens of the city who honor the grand old march king whose creations kindle a thrill in every heart. The mayor's proclamation reads:

The Mayor's Proclamation

"I, Louis Mueller, mayor of the City of Peoria, do hereby proclaim that November 6th will be "Sousa Day" in honor of Lieut. Com. John Philip Sousa on his appearance here at that time on his 71st birthday, thereby honoring the man who has done more for the cause of good music than any other man, woman, or organization in America.

"More than a quarter of a century ago, John Philip Sousa assembled a band of the best musicians available and in all these years, without assistance from individuals or communities, depending entirely upon the popularity of his organization and its music for his financial success, he has presented programs appealing to all classes of people. Thus, he has brought to countless cities and towns throughout the country, the best music they have known. Without Sousa, they would have been bereft of an opportunity to acquire an appreciation for the world's greatest music.

"Lieutenant Commander John Philip Sousa stands for the best in music.

"Therefore we should honor him by observing Sousa Day when he is with us here November 6th, on his 71st birthday.

"LOUIS MUELLER,
"Mayor of the City of Peoria."

And tomorrow the march king celebrates his 71st birthday. He

Miss Marjorie Moody



Soprano soloist who will be heard with Lt. Com. John Philip Sousa and his band of over a hundred players in two concerts at Shrine Temple tomorrow at 3:30 and 8:15 p. m.

will be a guest at the home of Carl C. Block, Mrs. Block as Jeannette Powers of Decatur previous to her marriage, was for several years a violin soloist with Sousa's famous band.

Two concerts will be given Friday in Shrine temple, one at 3:30 in the afternoon, arranged particularly for children. Students in the public schools wishing to attend will be excused at 3 o'clock. The evening concert is at 8:15. In addition to his band of over a hundred musicians there are several soloists.

Marjorie Moody.

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

The Chicago Evening American says of her: "The genuine surprise of the evening, however, was the singing of an unknown soprano, whose 'Ah! Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions, except that of the incomparable Galli Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best.

NOV 6 - 1925

SOUSA CUTS HUGE BIRTHDAY CAKE; HEAVY SEAT SALE FOR CONCERT



A capacity house will greet Lt. Commander John Philip Sousa and his famous band this evening at the Shrine temple, according to indications from the advance sale at the Block & Kuhl music department.

A crowd of music lovers attended the birthday party for the great man, held at Block & Kuhl's this noon, where Sousa himself cut the huge birthday cake which was the gift of Carl Block. The cake glittered with 71 candles. Sousa met all those who wished to be presented and autographed Victrola records for them.

John Philip Sousa to Address Rotary Club

John Philip Sousa, the world's most famous band master and a lieutenant commander in the U. S. Army, will be the speaker at the Rotary club meeting in the gold ballroom of the Jefferson hotel Friday night. The grand band director and his incomparable musical organization will give two concerts in Peoria on Saturday, and the date marks his 71st birthday. He comes to the city through the courtesy of Mrs. Carl C. Block.

JAZZ SHORTENS SKIRTS, BENEFITS LEGS, SAYS SOUSA

CLEVELAND.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert. "The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa laughed heartily.

Tough Questions Are Found by Those Entered in The Daily News and Sousa Liberty Bell Contest

The Daily News-Sousa "Liberty Bell" contest has some "awfully tough" questions to be answered, it is reported.

A telephone call on Saturday from one schoolgirl gave the information that questions No. 16 and 17 "ain't in the encyclopedia." Of course, the questions are not there, but according to Edmund A. Stein, Sousa's St. Paul concert manager, the answers to these questions are in the encyclopedia. But to make the contest something easier for the school children, and in view of the fact that the contest is open only to children of the sixth, seventh and eighth grades of the public and parochial schools, Mr. Stein has consented to give the answer to question No. 17.

ANSWER TO NO. 17.

This question No. 17 reads: "What gave him (Sousa) the inspiration (to write the 'Liberty Bell' march."

The answer to this question is this: Sousa, on a certain occasion, saw his little son marching in a parade of 15-

000 school children in a certain city where the Liberty Bell was being exhibited and to which the school children of this certain city were making a pilgrimage. The sight of this parade with his own little son in it gave Sousa the inspiration to compose the famous "Liberty Bell" march.

Mr. Stein does not disclose the name of this "certain city" referred to in the answer he supplies because to do so would answer some of the other questions. Neither does he disclose the "certain occasion" because this would disclose the answer to the question No. 16, or at least give "too much of a tip" to what the correct answer to this question is. Mr. Stein explains.

NOTHING DIFFICULT.

"There is nothing at all difficult about this contest," he says. "All the information asked for can be found in almost any standard encyclopedia, and much of it is related in the Sousa memoirs which are now appearing in the Saturday Evening Post in serial form. School histories that

are now in use in the sixth, seventh and eighth grades in public and parochial schools will give much of the information required to answer the questions."

The Daily News-Sousa "Liberty Bell" contest closes on Nov. 7. All answers to the questions, together with the 100-word essay on the Liberty Bell required to be submitted with each set of answers, must be mailed or brought in to The Daily News-Sousa contest editor by Nov. 7, which is next Saturday.

TWELVE PRIZES OFFERED.

The successful winners of the contest will be announced by the judges on the anniversary of Armistice day, Nov. 11. Twelve prizes are being offered, including three cash prizes and eight prizes of sets of admission tickets to the Sousa matinee concert at the Auditorium on Monday, Nov. 15. There is just one week left in which to send in your set of answers and your 100-word essay. Here are the questions:

1. Where was the Liberty bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give its biblical reference.
7. How was the bell preserved

from capture by the British during the Revolution?

8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of pedestal was it mounted?
14. When was the Liberty bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieut. Commander John Philip Sousa write the Liberty Bell march?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion for its revival this year?

COMPOSERS STIR FEE FIGHT ANEW

Revival of Row Recalls Faux Pas of Newspapermen Here

Revival of the controversy between the broadcasters and the composers over the right to a fee for broadcasting copyrighted music recalls what happened when the composers went to Washington for the Congressional hearings. The night before seventy-five of them were guests of the National Press Club.

As they entered the reception room, headed by Gene Buck, the late Victor Herbert, Sousa, Irving Berlin and Rudolph Friml, the Mar re Band Orchestra struck up "Marcheta."

It sounded all right to the hosts, but created considerable comment among the composers, inasmuch as the composer of "Marcheta," flocking almost entirely to himself, had declared radio had made "Marcheta" and had made him.

Success Magazine—

"Music has become a great profession," says Sousa. "It offers opportunities to youngsters with talent, but they must become slaves to it. I comb the entire country for the men of this company. They are all experts; but even they must practice constantly."

"Do you know that there are twenty-five thousand bands in the United States today? All of them play my music, and several thousand of them I have trained personally myself."

"The greatest amount of latent musical talent existing anywhere in the world is to be found in the United States today."

"Of the twenty greatest inventions of the last five hundred years, thirteen have been given the world by Americans—and this in the last hundred and fifty years. That same brain power is turning to music."

"It is inevitable that a melting-pot produces a great people—all great peoples have come of a blend of races."

"I predict that within a very few years American performers will rule the world."

Only One Sousa's Band and That Will Be in Sioux Falls Nov. 21

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

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

The famous director and his equally famous organization will be presented in Sioux Falls on November 21 by El Riad Shrine. Two concerts, matinee and night, will be given at the coliseum on Saturday, November 21.

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

Back of the Sousa luck, of course, there is thoroughness of preparation. The Sousa itinerary is arranged months in advance. All possible emergencies of time and distance are taken into account when the tour is planned. Train service between two scheduled cities must not only suffice—there must be a margin of safety. The touring manager takes with him not only a detailed itinerary but full information as to alternate routes in case of train service failing for many causes. The transfer or organization v NOV 6 1925 engaged m city the loc



John Philip Sousa, who will appear in Sioux Falls on November 21, was recently made a chief of the Star Blanket band of Indians. His tribal name is "Kee Too-Kay-Wee Okemow" which signifies the Great Music Chief.

satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.

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



Students Make Model of Sousa

Students of the Milwaukee Vocational school will present a bronze bas relief of John Philip Sousa, made by the school's art classes, to the Auditorium in commemoration of the formal opening of the redecorated main arena at the Sousa concert Sunday night, Nov. 8.

From the first modelling in clay to the final casting in bronze every step of the work on the base relief was performed in class. Ray J. Matasak, instructor in commercial art (shown above), made the original clay model from

the face himself, using this as a demonstration before the class, and all the other modelling was done by the pupils.

The school classes in plaster casting had charge of making the glue mold and plaster cast, under direction of W. T. Hickinson, who did the work on the decorative frieze of The Journal bldg.

The final bronze was cast in the Vocational school's own foundry.

W. C. Sticker, principal of the Vocational school, will make the dedication of the work of art to

HONOR SOUSA AT LUNCHEON

Rotarians Hold An Informal Reception; His Birthday.

Almost concealed amid a profusion of flowers and behind a huge revolving birthday cake, Lieut. Commander John Philip Sousa helped celebrate his 70th birthday Friday noon at a program and informal reception held in his honor by the Rotary club at the Jefferson hotel.

Commander Sousa is 70 years old Friday, and appeared as guest with Mr. and Mrs. Carl Block, his host and hostess while in Peoria, and George Treadway, president of Peoria Rotary.

Arriving after the club luncheon, the guest was given a hearty reception by the large assemblage gathered to see and hear him. John Brewer, who appeared in band uniform, black beard and various decorations, was immediately ordered under arrest by Commander Sousa, as an imposter. Mr. Brewer had arrived earlier and furnished much amusement as posing as the guest.

Pays Tribute To City

A tribute touching upon his life and the appreciation and esteem held for the world's leading band conductor, was given by E. C. Fisher, after which a resolution honoring Sousa was read by B. L. Hulsebus. The Rotary club quartet sang one number. President Treadway gave a brief talk introducing Carl Block who in turn spoke of the long friendship which has existed between Commander Sousa and Mrs. Block and himself. Mr. Block then introduced the guest of honor.

Commander Sousa proved himself a rare humorist in his talk. He first told of his early acquaintance with Mrs. Block, which started when she played the violin with his band. The speaker then related his early recollection of Peoria, humorously recalling the early reputation as a bonded whisky center, by which Peoria was widely known. "However that is lost, but I think Peoria is a wonderful city and I am proud to spend my birthday here," he declared.

An Editor Once

Commander Sousa then spoke of his visits to Boston, describing his laughable experiences with the "culture and literary residents of the so-called Hub of America." He also touched upon his visit to New Zealand and the reputation he established as an "editor" as well as a musician.

"While my fame as a musician is known," the speaker humorously explained, "my reputation as an 'editor' is equally as great. You know it requires a terrible amount of brains to be an editor."

At the conclusion of his address, Com. Sousa met and received many of the large assemblage which packed the banquet hall to hear him.

AMERICAN WILL RULE WORLD

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NOV 6 - 1925 EXPECT RUSH TO GET SEATS FOR SOUSA CONCERT

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JOHN PHILIP SOUSA.

REGISTER NOV 8 - 1925

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CHICAGO

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Tough Questions Are Found by Those Entered in The Daily News and Sousa Liberty Bell Contest

The Daily News-Sousa "Liberty Bell" contest has some "awfully tough" questions to be answered, it is reported.

A telephone call on Saturday from one schoolgirl gave the information that questions No. 16 and 17 "ain't in the encyclopedia." Of course, the questions are not there, but according to Edmund A. Stein, Sousa's St. Paul concert manager, the answers to these questions are in the encyclopedia. But to make the contest something easier for the school children, and in view of the fact that the contest is open only to children of the sixth, seventh and eighth grades of the public and parochial schools, Mr. Stein has consented to give the answer to question No. 17.

ANSWER TO NO. 17.

This question No. 17 reads: "What gave him (Sousa) the inspiration (to write the 'Liberty Bell' march).

The answer to this question is this: Sousa, on a certain occasion, saw his little son marching in a parade of 15,-

000 school children in a certain city where the Liberty Bell was being exhibited and to which the school children of this certain city were making a pilgrimage. The sight of this parade with his own little son in it gave Sousa the inspiration to compose the famous "Liberty Bell" march.

Mr. Stein does not disclose the name of this "certain city" referred to in the answer he supplies because to do so would answer some of the other questions. Neither does he disclose the "certain occasion" because this would disclose the answer to the question No. 16, or at least give "too much of a tip" to what the correct answer to this question is, Mr. Stein explains.

NOTHING DIFFICULT.

"There is nothing at all difficult about this contest," he says. "All the information asked for can be found in almost any standard encyclopedia, and much of it is related in the Sousa memoirs which are now appearing in the Saturday Evening Post in serial form. School histories that

are now in use in the sixth, seventh and eighth grades in public and parochial schools will give much of the information required to answer the questions."

The Daily News-Sousa "Liberty Bell" contest closes on Nov. 7. All answers to the questions, together with the 100-word essay on the Liberty Bell required to be submitted with each set of answers, must be mailed or brought in to The Daily News-Sousa contest editor by Nov. 7, which is next Saturday.

TWELVE PRIZES OFFERED.

The successful winners of the contest will be announced by the judges on the anniversary of Armistice day, Nov. 11. Twelve prizes are being offered, including three cash prizes and eight prizes of sets of admission tickets to the Sousa matinee concert at the Auditorium on Monday, Nov. 15. There is just one week left in which to send in your set of answers and your 100-word essay. Here are the questions:

1. Where was the Liberty bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give its biblical reference.
7. How was the bell preserved

from capture by the British during the Revolution?

8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of pedestal was it mounted?
14. When was the Liberty bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieut. Commander John Philip Sousa write the Liberty Bell march?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion for its revival this year?

COMPOSERS STIR FEE FIGHT ANEW

Revival of Row Recalls Faux Pas of Newspapermen Here

Revival of the controversy between the broadcasters and the composers over the right to a fee for broadcasting copyrighted music recalls what happened when the composers went to Washington for the Congressional hearings. The night before seventy-five of them were guests of the National Press Club.

As they entered the reception room, headed by Gene Buck, the late Victor Herbert, Sousa, Irving Berlin and Rudolph Friml, the Mar re Band Orchestra struck up "Marcheta."

It sounded all right to the hosts, but created considerable comment among the composers, inasmuch as the composer of "Marcheta," flocking almost entirely to himself, had declared radio had made "Marcheta" and had made him.

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Success Magazine—"Music has become a great profession," says Sousa. "It offers opportunities to youngsters with talent, but they must become slaves to it. I comb the entire country for the men of this company. They are all experts; but even they must practice constantly.

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Only One Sousa's Band and That Will Be in Sioux Falls Nov. 21

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

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

The famous director and his equally famous organization will be presented in Sioux Falls on November 21 by El Riad Shrine. Two concerts, matinee and night, will be given at the coliseum on Saturday, November 21.

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

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



John Phillip Sousa, who will appear in Sioux Falls on November 21, was recently made a chief of the Star Blanket band of Indians. His tribal name is "Kee Too-Kay-Wee Okemow" which signifies the Great Music Chief.

satisfy Sousa's advance representative that it has ample facilities for moving the band and that it has a working agreement with other organizations to enable it to meet unusual situations.

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

NOV 6 - 1925 HONOR SOUSA AT LUNCHEON

Rotarians Hold An Informal Reception; His Birthday.

Almost concealed amid a profusion of flowers and behind a huge revolving birthday cake, Lieut. Commander John Phillip Sousa helped celebrate his 70th birthday Friday noon at a program and informal reception held in his honor by the Rotary club at the Jefferson hotel.

Commander Sousa is 70 years old Friday, and appeared as guest with Mr. and Mrs. Carl Block, his host and hostess while in Peoria, and George Treadway, president of Peoria Rotary.

Arriving after the club luncheon, the guest was given a hearty reception by the large assemblage gathered to see and hear him. John Brewer, who appeared in band uniform, black beard and various decorations, was immediately ordered under arrest by Commander Sousa, as an imposter. Mr. Brewer had arrived earlier and furnished much amusement as posing as the guest.

Pays Tribute To City

A tribute touching upon his life and the appreciation and esteem held for the world's leading band conductor, was given by E. C. Fisher, after which a resolution honoring Sousa was read by B. L. Hulsebus. The Rotary club quartet sang one number. President Treadway gave a brief talk introducing Carl Block who in turn spoke of the long friendship which has existed between Commander Sousa and Mrs. Block and himself. Mr. Block then introduced the guest of honor.

Commander Sousa proved himself a rare humorist in his talk. He first told of his early acquaintance with Mrs. Block, which started when she played the violin with his band. The speaker then related his early recollection of Peoria, humorously recalling the early reputation as a bonded whisky center, by which Peoria was widely known. "However that is lost, but I think Peoria is a wonderful city and I am proud to spend my birthday here," he declared.

An Editor Once

Commander Sousa then spoke of his visits to Boston, describing his laughable experiences with the "culture and literary residents of the so-called Hub of America." He also touched upon his visit to New Zealand and the reputation he established as an "editor" as well as a musician.

"While my fame as a musician is known," the speaker humorously explained, "my reputation as an 'editor' is equally as great. You know it requires a terrible amount of brains to be an editor."

At the conclusion of his address, Com. Sousa met and received many of the large assemblage which packed the banquet hall to hear him.



Students Make Model of Sousa

Students of the Milwaukee Vocational school will present a bronze bas relief of John Phillip Sousa, made by the school's art classes, to the Auditorium in commemoration of the formal opening of the redecorated main arena at the Sousa concert Sunday night, Nov. 8.

From the first modelling in clay to the final casting in bronze every step of the work on the bas relief was performed in class. Ray J. Mitasek, instructor in commercial art (shown above), made the original clay model from

the face himself, using this as a demonstration before the class, and all the other modelling was done by the pupils.

The school classes in plaster casting had charge of making the glue mold and plaster cast, under direction of W. T. Hickinson, who did the work on the decorative frieze of The Journal bldg. The final bronze was cast in the Vocational school's own foundry.

W. C. Sicker, principal of the Vocational school, will make the presentation of the work of art to

NOV 6 - 1925

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REGISTER

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NOV 6 - 1925

THEO. MARSTERS

To Mr. John Philip Sousa.
Congratulations. And good wishes on his birthday. Not the ordinary conventional birthday greetings. But real good wishes—that come straight from my heart. May he have many more of these golden birthdays of his that he celebrates so splendidly and stirring. As many more as he wants. And may he want a lot! Picking up the Saturday Evening Post the other night, I came upon the story of Mr. Sousa's life written by himself. And somehow with that story, which he tells so simply and graphically, fresh in my mind, this birthday of the great band-leader that he has paid us the compliment of spending with us, appeals to me with a quite overwhelming poignancy.

People are always telling us we ought to honor our great men. By which they mean generals, cabinet ministers and of course, our ex-presidents. Most of whom are mere casualties, having won the election or the battle purely by accident or got kicked into office or upstairs in ranking circles through this or that fortuitous cataclysm.

But a great musician never gets great through accident. The man who writes the music to which we time our steps and our hopes and our heart-beats, has to buy every stripe on his shoulder by hard, gruelling work. Every flashing medal on his breast represents years of struggle and heart-break and ceaseless effort. He earns every vibration in the cheers he gets, not only with the sweat of his brow but with his very heart's blood.

And then look what a great musician gives us. He doesn't make wars or conquer little countries and weak races, he doesn't give us more laws to be broken or put over treaties that'll be all out of style in a few years, or any of that drear stuff. He leaves us melodies that assuage our sorrow or cheer our solitude or put effervescence and sparkle and an ineffable thrill into our happiness and festivities. He lends cadence and tenderness and beauty to life!

An that's MY idea of a great man!

Reading the little autobiography in the Post, I was astonished to learn that John Philip Sousa was born in Washington.

There is something so exotic in his appearance, with the fine dark eyes, the meticulously trimmed beard, the dramatic carriage, the handsome, regular features that it has always seemed to me that Spain must have produced him. Or at least Cuba. Or South America.

And the name is as alien as his looks.

Yet here he was, born right in the United States. And Washington at that.

What Mr. Sousa has to tell about his childhood with its early struggles and disappointments and achievements, for he began being a musical go-getter way back in his childhood, raking in all the prizes and so forth, and landing in the Navy band at an age when most children are still playing jewsharps, doesn't belong in so brief a story as this column can comfortably accommodate.

What interests me in it all, is the magnificent way in which this man of 70 is keeping abreast of the times. You see, John Philip Sousa was really a musical revolutionist. When he came to the front of the world had been moving along to 3-4 time for decades and decades, Vienna and Paris having set life to waltz music way back in the 1880's. Then Sousa wrote his marches. And behold life changed its rhythm straightway. And we stepped to 4-4 time. Life marched pretty breathlessly to those gay measures—rought two wars.

And then came jazz. And broke everything up to match the limping of its shattered cadences. And here we are, in a jazzed world.

And the wonderful thing about it is that the March King who succeeded Strauss, the Waltz King, in setting the pace for humankind, instead of dropping behind, has met the new rhythm-makers halfway, and made the new music as much his own as the old.

Why, that man has an octette of xylophones in his band! Can you get at? Eight—count 'em—four times o—saxophones. And maybe I'm not going to be there today in the line to hear 'em. And all the rest of it.

Did I say that Mr. Sousa was 70 years old? What a stupid thing to say. Haven't we been told that the boy may grow old, but the soul stays young with the years? So I am confidently looking for all the triumph and splendor and loveliness of youth in the music Mr. Sousa gives us today. I'll be there, I'm thrilling through every splendid-winning number, and plus the sympathy and tenderness understanding that give to music real depth and meaning.

There is every reason to congratulate Mr. Sousa on his birthday. Power to that arm of his, that such magic with a baton. And many golden, glowing returns to his happy day.

NOV 6 - 1925

Sousa's Band and Soloists - Saturday Evening at Shrine

Marjorie Moody, Soprano, on Concert Program

Lieut. Cmdr. John Philip Sousa and his famous band, assisted by Miss Marjorie Moody, soprano, William Tong, cornet, and George Carey, xylophonist, will play before a capacity audience Saturday night at Shrine temple, according to present indications, the seat sale has been so brisk. Delegations from surrounding towns are planning to attend and Rockford high school band will be present seated in a body, with their director, John T. Haight.

Miss Moody, a soprano of remarkable abilities, who, at the close of her present tour, becomes a member of the Chicago Civic Opera forces, will be heard in one solo number, the aria, "I Am Titania," from Thomas' Mignon, admirably suited to the accomplishments of a coloratura voice.

A number from Richard Strauss' Feuersnot, the Gaelic Fantasia by O'Donnell and generous sprinkling of Sousa marches makes up the band program, which, it is promised, will be augmented by many of the stirring compositions that have made the director known as the "March King."

The program will include: Gaelic Fantasy, "Amrain Na N-Gardea" (new) O'Donnell
Cornet solo, "The Carnival" Arban
Mr. William Tong

Suite, "Cuba Under Three Flags" (new) Sousa

(a) Under the Spanish

(b) Under the American

(c) Under the Cuban

Soprano solo, "I Am Titania," from "Mignon" Thomas

Miss Marjorie Moody

(a) Love Scene from "Feuersnot" R. Strauss

(b) March, "The Liberty Bell" Sousa

Interval.

"Jazz America" (new) Sousa

(a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" Youmans

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe

(b) March, "The Black Horse Troop" (new) Sousa

Xylophone solo, "Morning, Noon and Night" Suppe

George Carey

Old Fiddlers tune, "Sheep and Goats Walking to Pasture"

John Philip Sousa will give two concerts at the Milwaukee auditorium today in celebration of the formal opening of the new 10,000 seat concert hall of that building, completed this fall at a cost of \$175,000. Gov. John J. Blaine of Wisconsin will give the dedicatory address at the evening concert, and Mayor Hoan of Milwaukee will also speak. City officials and officers of the various civic organizations of Milwaukee will attend the opening.

Formerly characterized by capricious acoustics, the great hall has been scientifically treated with sound absorbent material. Prof. F. R. Watson of the University of Illinois, the man who corrected the acoustics of the Eastman theater at Rochester, N. Y., was the expert. The acoustical treatment of the Milwaukee auditorium is regarded as somewhat unusual in that the sound absorbent has been incorporated in the decorative scheme in such a way as not to be apparent to the eye.

Sousa Suspected of Being Chicago Scout; Ordered From Stadium

Urbana, Ill., Nov. 6.—(By Associated Press.)—John Philip Sousa, honored by royalty, and respected the world over, met a barrier Thursday. Sousa, whose band gave a concert here Thursday night, and A. A. Harding, director of the University of Illinois band, walked into the Illinois memorial stadium this afternoon so that the "march king" could get a look at the massive structure from the inside.

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Brevity Called Key to Success in Describing History of Famous Liberty Bell in 100 Words

Public Library Offers Aid to Contestants in Gathering Data.

The Daily News-John Philip Sousa "Liberty Bell" contest is teaching a lesson in brevity.

This is indicated by comments of some of the contestants who purport to have answered all of the questions asked and who are at work now on their 100-word essay on the famous bell. The judges of the contest will pay particular attention to the essays submitted with each set of answers, because that particular essay which is judged the most descriptive of the historic Liberty Bell will be awarded the first prize, provided the 20 questions are answered correctly.

The Liberty bell has had a wonderful history and to give its high lights in 100 words requires considerable skill.

OFFER MATINEE TICKETS.

Three cash prizes are being offered, in addition to nine sets of matinee tickets for the Sousa band concert Monday, Nov. 16.

Sousa's matinee concert is intended primarily for the children of the city, and the program will include some of the best known of the Sousa marches. The "Liberty Bell" march, of course, will be the feature. This march, and all contestants ought to remember this, is one of Sousa's first compositions.

It should also be remembered that this is Sousa's 33d anniversary as the head of his own band. If these points are remembered, they will help solve some of the questions.

Probably the most information about the Liberty bell may be obtained at the reference room of the public library, or by reading some of the books in the reference room, which the librarian will provide for school children. Most of the information required will be disclosed in the Sousa Memoirs, which now are appearing in the Saturday Evening Post.

All answers, together with the short essay, must be in the mails by midnight Saturday of this week. Mail should be addressed to The Daily News Sousa editor.

QUESTIONS LISTED.

- Here are the questions:
1. Where was the Liberty bell first cast?
 2. When was it brought to America?
 3. When was it recast and why?
 4. Quote the inscription prophetically inscribed upon it.
 5. When was this inscription placed on the bell?
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 7. How was the bell preserved from capture by the British during the Revolution?
 8. When and upon what occasion did the bell become cracked?
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 15. Name two great expositions at which it subsequently has been exhibited.
 16. When did Lieutenant Commander John Philip Sousa write the "Liberty Bell" march?
 17. What gave him the inspiration?
 18. When and where was it first played?
 19. What occasion did it mark in the life of Sousa?
 20. What is the occasion for its revival this year?

Heavy Seat Sale For Sousa Concert; Schools Out Early

Peoria school children will be dismissed early Friday afternoon to attend the special school children's matinee at 3:30 o'clock at the Shrine temple given by Sousa's band. The matinee was announced previously for 4 o'clock but this would make the program end after dark, and accordingly the time was moved up half an hour. There will be special prices for children under 12.

It is expected that the famous bandmaster will give Peoria an unusually good program this year as he will celebrate his 71st birthday in Peoria this year. In his honor, a huge birthday cake will be cut at the Block & Kuhl music department Friday noon, where Sousa will meet Peoria music lovers and autograph Victoria records for all who care to be present.

The seat sale now in progress at the Block & Kuhl music department is going forward well, and it is expected that many will be turned away.

NOV 1 1925

Though he has written more than 100 marches, and is the admitted world authority on this music, John Philip Sousa, who brings his band to the Auditorium, Nov. 8, has seldom marched with his band. In 33 years at the head of his own organization, Sousa has but four times marched at their head.

In 1893, when Sousa's band had been in existence but a year, Sousa marched with his men at the ceremonies opening the World's fair, in Chicago. In 1898 Sousa and his band headed the procession which bade farewell to the famous Black Horse troop, of Cleveland, Ohio, departing for service in the Spanish-American war. A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila bay. A few days after his participation in the welcome to Dewey, Sousa and his band marched in the parade of

a Pittsburgh, Pa., regiment returning from Cuba.

As director of the United States Marine band, before the formation of his own organization, Sousa marched at the inaugurations of at least three presidents, as well as taking part in countless ceremonies in Washington, and during the World war he marched with his great organization of bluejackets from the Great Lakes Naval Training school.



Sousa, Himself

One of the most characteristic of the famous band king's recent photographs is this picture of John Philip Sousa setting his watch by the Ben Franklin sun dial presented to him by some Philadelphia admirers. The master and his band are playing at the Milwaukee Auditorium today.

JOHN PHILIP SOUSA SAYS JAZZ MUSIC HAS IMPROVED LEGS

(International News Service.)
Cleveland, Nov. 7.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less than is distressing to gaze upon than in the petticoat days of '30. Jazz? What is jazz?" And John Philip Sousa laughed.

SOUSA OF MIXED PARENTAGE. Grandparents Portuguese. Father Born in Spain, Mother a Bavarian.

John Philip Sousa in the Saturday Evening Post.

My father was one of the best-informed men it has ever been my lot to meet. Speaking several languages—he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the latter days of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the Revolution of 1822, or thereabouts, and went over into Spain, where my father was born in Seville on September 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime early in the 40s.

In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way.

He never let us know—or, if he told my mother, she never told us—just what his standing was in the Old World, but I have read so much of the Sousas since I have grown to manhood that I have every reason to believe he was a man exceptional in standing and education.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

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My mother said he served in the Mexican War. He was in the Civil War, and died a member of the Grand Army of the Republic.

NOV 6 - 1925

Groundkeeper Chases Sousa Off Illini Field

URBANA, Ill., Nov. 5.(A.P.)—John Philip Sousa, honored by royalty and respected the world over, met a barrier today. Sousa, whose band gave a concert here tonight, and A. A. Harding, director of the University of Illinois bands, walked into the Illini memorial stadium this afternoon so that the "march king" could get a look at the massive structure from the inside.

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NOV 7 1925

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Musical youngsters of Milwaukee who would like to shake hands with John Philip Sousa will have an opportunity to do so at a reception to be given for them by the noted bandmaster in the lounge of The Journal-Bldg Sunday afternoon.

For those who cannot come to meet him personally, Mr. Sousa will broadcast a talk on WHAD, the Marquette University-Milwaukee Journal station; This will be an inspirational talk to encourage youthful musicians. Mr. Sousa will broadcast shortly after 5 p. m. and the reception will follow.

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from my heart. May he have many more of these golden birthdays of his that he celebrates so splendidly and so joyfully. As many more as he wants. And may he want a lot! Picking up the Saturday Evening Post the other night, I came upon the story of Mr. Sousa's life written by himself. And somehow with that story, which he tells so simply and graphically, fresh in my mind, this birthday of the great band-leader that he has paid us the compliment of spending with us, appeals to me with a quite overwhelming poignancy.

People are always telling us we ought to honor our great men. By which they mean generals, cabinet ministers and of course, our ex-presidents. Most of whom are mere casualties, having won the election or the battle purely by accident or got kicked into office or upstairs in ranking circles through this or that fortuitous cataclysm.

But a great musician never gets great through accident. The man who writes the music to which we time our steps and our hopes and our heart-beats, has to buy every stripe on his shoulder by hard, gruelling work. Every flashing medal on his breast represents years of struggle and heart-break and ceaseless effort. He earns every vibration in the cheers he gets, not only with the sweat of his brow but with his very heart's blood.

And then look what a great musician gives us. He doesn't make wars or conquer little countries and weak races, he doesn't give us more laws to be broken or put over treaties that'll be all out of style in a few years, or any of that drear stuff. He leaves us melodies that assuage our sorrow or cheer our solitude or put effervescence and sparkle and an ineffable thrill into our happiness and festivities. He lends cadence and tenderness and beauty to life!

An that's MY idea of a great man!

Reading the little autobiography in the Post, I was astonished to learn that John Philip Sousa was born in Washington.

There is something so exotic in his appearance, with the fine dark eyes, the meticulously trimmed beard, the dramatic carriage, the handsome, regular features that it has always seemed to me that Spain must have produced him. Or at least Cuba. Or South America.

And the name is as alien as his looks.

Yet here he was, born right in the United States. And Washington at that.

What Mr. Sousa has to tell about his childhood with its early struggles and disappointments and achievements, for he began being a musical go-getter way back in his childhood, raking in all the prizes and so forth, and landing in the Navy band at an age when most children are still playing jewsharps, doesn't belong in so brief a story as this column can comfortably accommodate.

What interests me in it all, is the magnificent way in which this man of 70 is keeping abreast of the times. You see, John Philip Sousa was really a musical revolutionist. When he came to the front of the world had been moving along to 3-4 time for decades and decades, Vienna and Paris having set life to waltz music way back in the 1880's. Then Sousa wrote his marches. And behold life changed its rhythm straightway. And we stepped to 4-4 time. Life marched pretty breathlessly to those gay measures—brought two wars.

And then came jazz. And broke everything up to match the limping of its shattered cadences. And here we are, in a jazzed world.

And the wonderful thing about it is that the March King who succeeded Strauss, the Waltz King, in setting the pace for humankind, instead of dropping behind, has met the new rhythm-makers halfway, and made the new music as much his own as the old.

Why, that man has an octette of xylophones in his band! Can you get that? Eight—count 'em—four times so—saxophones. And maybe I'm not going to be there today in the line to hear 'em. And all the rest of it.

Did I say that Mr. Sousa was 70 years old? What a stupid thing to say. Haven't we been told that the way may grow old, but the soul stays young with the years? So I confidently looking for all the triumph and splendor and loveliness youth in the music Mr. Sousa gives us today. It'll be there, I'm thrilling through every splendid-winning number, and plus the sympathy and tenderness understanding that give to music its real depth and meaning.

There is every reason to congratulate Mr. Sousa on his birthday. The power to that arm of his, that is such magic with a baton. And many golden, glowing returns to his happy day.

Well, they haven't found the honest burglar yet. When I expressed surprise that it seemed to be so easy to get into a hospital for burglarious purposes when honest persons had to go through such a lot of red-tape proceedings before they could crash in, my boy friend said that what surprised him about the matter was that the burglar got out so easy. He said he'd been in one or two himself and that it took the permission of the entire medical and nursing staff to say nothing of the board of directors and a large, fat check, to get HIM out. Yet here this chap walked out on 'em inside of five minutes just as easy as if it was a grocery store. Or home. And he's still at large.

Marjorie Moody, Soprano, on Concert Program

Lieut. Cmdr. John Philip Sousa and his famous band, assisted by Miss Marjorie Moody, soprano, William Tong, cornet, and George Carey, xylophonist, will play before a capacity audience Saturday night at Shrine temple, according to present indications, the seat sale has been so brisk. Delegations from surrounding towns are planning to attend and Rockford high school band will be present seated in a body, with their director, John T. Haught.

Miss Moody, a soprano of remarkable abilities, who, at the close of her present tour, becomes a member of the Chicago Civic Opera forces, will be heard in one solo number, the aria, "I Am Titania," from Thomas' Mignon, admirably suited to the accomplishments of a coloratura voice.

A number from Richard Strauss' Feuersnoth, the Gaelic Fantasia by O'Donnell and generous sprinkling of Sousa marches makes up the band program, which, it is promised, will be augmented by many of the stirring compositions that have made the director known as the "March King."

The program will include: Gaelic Fantasy, "Amrain Na N-Gardeal" (new) — O'Donnell
Cornet solo, "The Carnival" — Arban
Mr. William Tong

Suite, "Cuba Under Three Flags" (new) — Sousa
(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
Soprano solo, "I Am Titania," from "Mignon" — Thomas

Miss Marjorie Moody
(a) Love Scene from "Feuersnoth" — R. Strauss
(b) March, "The Liberty Bell" — Sousa

Interval.

"Jazz America" (new) — Sousa
(a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette" — Youmans

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe
(b) March, "The Black Horse Troop" (new) — Sousa

Xylophone solo, "Morning, Noon and Night" — Suppe
George Carey

Old Fiddlers' tune, "Sheep and Goats Walking to Pasture"

NOV 8 1925

NOV 8 1925

NOV 8 1925

NOV 8 1925

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NOV 1 1925

Though he has written more than 100 marches, and is the admitted world authority on this music, John Philip Sousa, who brings his band to the Auditorium, Nov. 8, has seldom marched with his band. In 33 years at the head of his own organization, Sousa has but four times marched at their head.

In 1893, when Sousa's band had been in existence but a year, Sousa marched with his men at the ceremonies opening the World's fair, in Chicago. In 1898 Sousa and his band headed the procession which bade farewell to the famous Black Horse troop, of Cleveland, Ohio, departing for service in the Spanish-American war. A few months later Sousa marched with his band in the procession which welcomed home Admiral Dewey, hero of Manila bay. A few days after his participation in the welcome to Dewey, Sousa and his band marched in the parade of

a Pittsburgh, Pa., regiment returning from Cuba.

As director of the United States Marine band, before the formation of his own organization, Sousa marched at the inaugurations of at least three presidents, as well as taking part in countless ceremonies in Washington, and during the World war he marched with his great organization of bluejackets from the Great Lakes Naval Training school.

NOV 8 1925



Sousa, Himself

One of the most characteristic of the famous band king's recent photographs is this picture of John Philip Sousa setting his watch by the Ben Franklin sun dial presented to him by some Philadelphia admirers. The master and his band are playing at the Milwaukee Auditorium today.

NOV 1 1925

The Daily News-John Philip Sousa "Liberty Bell" contest is teaching a lesson in brevity.

This is indicated by comments of some of the contestants who purport to have answered all of the questions asked and who are at work now on their 1001-word essay on the famous bell. The judges of the contest will pay particular attention to the essays submitted with each set of answers, because that particular essay which is judged the most descriptive of the historic Liberty bell will be awarded the first prize, provided the 20 questions are answered correctly.

The Liberty bell has had a wonderful history and to give its high lights in 100 words requires considerable skill.

OFFER MATINEE TICKETS.

Three cash prizes are being offered, in addition to nine sets of matinee tickets for the Sousa band concert Monday, Nov. 16.

Sousa's matinee concert is intended primarily for the children of the city, and the program will include some of the best known of the Sousa marches. The "Liberty Bell" march, of course, will be the feature. This march, and all contestants ought to remember this, is one of Sousa's first compositions.

It should also be remembered that this is Sousa's 33d anniversary as the head of his own band. If these points are remembered, they will help solve some of the questions.

Probably the most information about the Liberty bell may be obtained at the reference room of the public library, or by reading some of the books in the reference room, which the librarian will provide for school children. Most of the information required will be disclosed in the Sousa Memoirs, which now are appearing in the Saturday Evening Post.

All answers, together with the short essay, must be in the mails by midnight Saturday of this week. Mail should be addressed to The Daily News Sousa editor.

QUESTIONS LISTED.

- Here are the questions:
1. Where was the Liberty bell first cast?
 2. When was it brought to America?
 3. When was it recast and why?
 4. Quote the inscription prophetically inscribed upon it.
 5. When was this inscription placed on the bell?
 6. Give its biblical reference.
 7. How was the bell preserved from capture by the British during the Revolution?
 8. When and upon what occasion did the bell become cracked?
 9. When was it last sounded?
 10. When was it removed from the tower of Independence hall?
 11. Where was it placed?
 12. What is its present location?
 13. Upon what kind of pedestal was it mounted?
 14. When was the Liberty bell first removed from Philadelphia?
 15. Name two great expositions at which it subsequently has been exhibited.
 16. When did Lieutenant Commander John Philip Sousa write the "Liberty Bell" march?
 17. What gave him the inspiration?
 18. When and where was it first played?
 19. What occasion did it mark in the life of Sousa?
 20. What is the occasion for its revival this year?

Heavy Seat Sale For Sousa Concert: Schools Out Early

Peoria school children will be dismissed early Friday afternoon to attend the special school children's matinee at 3:30 o'clock at the Shrine temple given by Sousa's band. The matinee was announced previously for 4 o'clock but this would make the program end after dark, and accordingly the time was moved up half an hour. There will be special prices for children under 12.

It is expected that the famous bandmaster will give Peoria an unusually good program this year as he will celebrate his 71st birthday in Peoria this year. In his honor, a huge birthday cake will be cut at the Block & Kuhl music department Friday noon, where Sousa will meet Peoria music lovers and autograph Victrola records for all who care to be present.

The seat sale now in progress at the Block & Kuhl music department is going forward well, and it is expected that many will be turned away.

SOUSA OF MIXED PARENTAGE.

Grandparents Portuguese, Father Born in Spain, Mother a Bavarian.

John Philip Sousa in the Saturday Evening Post.

My father was one of the best-informed men it has ever been my lot to meet. Speaking several languages—he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the latter days of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the Revolution of 1822, or thereabouts, and went over into Spain, where my father was born in Seville on September 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime early in the 40s.

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NOV 6 1925

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NOV 5 1925

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NOV 7 1925

NOV 8 1925

MR. SOUSA'S EXPERIENCE

And Its Possible Bearing on the Local Taste
—The Vote of Other Stars—Coming Attractions.

BY ROBERT G. TUCKER.



Times change as to music as well as the drama. Last Sunday John Philip Sousa, with his noted and notable band, gave two concerts at the Murat. The enthusiasm was sufficient, but the audiences were far below what should have been expected. There probably was a losing venture financially for some one.

We are not ready to say that Sousa has lost his magic with the public, yet something happened to keep down the attendance to such a point as to create comment. Why didn't Sousa draw as well as he did here in former years?

The question is of special interest in view of the tremendous audience which greeted Walter Damrosch and his symphony orchestra in a Wagnerian program only a few nights ago at the Murat.

The Damrosch concert marked an epochal advance in music appreciation in Indianapolis, which would have seemed the wildest vagary if it had been predicted three or four years ago. The pessimists would have laid on heavily with their assertions that Indianapolis and vicinity wouldn't take to the classical and that Mr. Damrosch would learn as much to his regret and monetary loss if he dared to pitch his tents here even for one performance.

Indeed, there would have been ground for doubt then whether Indianapolis would manifest the proper appreciation of real symphony concerts. It would have seemed far more likely that Mr. Sousa would draw the crowds and Mr. Damrosch the empty seats, yet the reverse transpired.

Mr. Damrosch came and conquered. The wild acclaim bestowed upon him means that Indianapolis leans toward the best in music more than ever before. We do not say that there is not a large contingent here which relishes the Sousa programs, yet most recent demonstrations indicate that the relish for Wagner, as interpreted by Mr. Damrosch, exceeds the demand for the lighter and colorful output of Mr. Sousa and his band.

However, the coming concert of Paul Whiteman will reveal the flair of the public for a type of music far more flippant than anything Mr. Sousa plays. It is safe to predict that Mr. Whiteman and his orchestra will evoke no end of applause and that a capacity audience will be present to revel in a jazz program which the high-browish pooh-pooh as being beneath their notice and quite unworthy of all of us.

We may regret the lack of attention bestowed here upon Mr. Sousa, a thorough artist in his sphere, yet at the same time it is more than an ordinary privilege to call attention to the growing interest in the best in music.

JOHN PHILIP SOUSA.

John Philip Sousa familiarly and affectionately known as the "March King" occupies a peculiar place in the affections of the American public. A comparable figure of thirty or more years ago was Patrick Sarsley Gilmore, who in the early nineties had the best band in the United States. At that time the United States Marine band was just coming into popular attention and the weekly soires in Washington given by that organization were attracting nation wide interest. The character of concerts given by the band after Mr. Sousa became its director, added to the widespread popularity of the marches composed by Mr. Sousa soon made him the foremost military band leader in the United States. A favorite comparison in those days was to say that the Marine band was as good as the Mexican National band of that day. Any one with even a smattering of music who has ever heard a good band march down a street to the stirring strains of the Washington Post march, can never forget the name of Sousa. The Stars and Stripes Forever, and many others, enjoyed equal popularity. All this time the musical fame and the personal popularity of Director Sousa was growing and has continued to grow until he soon became, as he remains today, the best known musical figure in the United States.

Peoria is glad to welcome the March King on his 71st birthday. His appearance in Peoria has added significance because of the fact that Mrs. Carl Block, who as Jeannette Powers, toured the country with the band as solo violinist, is now a resident and social leader in this city. Peoria may well join in glad acclaim to the March King and express the hope that he will live to spend many more birthdays with his friends in this city.

Jazz Improves Legs, Avers Sousa

By International News Service

Cleveland, Nov. 7.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here on a concert.

"The average woman has danced until she has the kind of underpinning that goes with short skirts. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa, laughed heartily.

URBANA, ILL.—"Hey, can't you read that 'keep off sign'?" barked Bill, the ground keeper of the Illinois memorial stadium, when John Philip Sousa tried to obtain an inside peep of the structure. Bill was passing no possible scouts while the Illinois football team was at secret practise.



John Philip Sousa.

The thirty-third annual appearance of John Philip Sousa and his band at the Milwaukee Auditorium this afternoon and tonight formally opens the new concert hall. The vast auditorium, with a seating capacity of 10,000, recently was given acoustical treatment and today's concert will be the first test of the new hall.

FORTY SOUSA BANDSMEN ARE COLLEGE MEN—

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

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

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

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

Sousa and his band give a concert at the Grand Opera house this evening.

Sousa to Be Host at Journal Reception

John Philip Sousa, "monarch of the march," will hold a reception in the lounge at The Journal-bldg Sunday afternoon for all the musically inclined boys and girls of Milwaukee who would like to meet him.

The reception will be at 5 p. m., immediately after Mr. Sousa finishes a radio address over WHAD, The Journal-Marquette station. The radio address will be inspirational in its nature, designed to encourage youthful musicians.

At his afternoon and evening programs at the Auditorium Sunday Mr. Sousa will play his Marquette March, composed in honor of the university.

TWO concerts by Sousa and his band will be given in the Auditorium today, at which he will offer several novelties. The statement that the famous band master is interested in jazz to the extent of having arranged several popular melodies for his band is full of possibilities and much enthusiasm is sure to follow his humorous based on "Follow the Swallow," sung by Eddie Cantor in "Kid Boots." The new marches are "National Baseball March" and "The Black Horse Troop."

CONOPUS CLUB TO ENTERTAIN SOUSA

John Philip Sousa, famous American band leader, and his band will be guests of the Conopus club, Friday, Nov. 13, at a banquet at the Hotel Fort Des Moines.

Governor Hammill, Mrs. Hammill and Senator Albert B. Cummins will also be guests of the occasion.

Following the dinner the guests will meet Mr. Sousa. Invitations to the dinner have been extended to all members of the Civic Music association.

SOUSA CONCERT TICKETS TO BE SOLD AT ORPHEUM

Tickets for the Sousa band concerts to be given at the coliseum November 21 will be on sale at the Orpheum theatre. Fred Beecher, manager of the Orpheum theatre, is chairman of the ticket and seating committee. The Orpheum organization will handle the ticket sales.

Mail orders accompanied by checks will be accepted at any time. On Wednesday, November 18, the reserve seat sale will be started at the Orpheum theatre. Concerts will be given both afternoon and evening. The organization is being presented by El Had temple.

NOV 7 - 1925

Big Sousa Business

Chicago, Oct. 29.—James Wingfield said that John Philip Sousa and his band showed to 5,000 paid admissions at the new High School Auditorium, Joliet, Ill., at matinee and night Monday. Nearly 1,000 persons were turned away. O. E. Wee, ahead of The Cat and the Canary, was here this week, also George L. Barton, ahead of Shifting Sam, at the Grand Theater, on the south side, this week.

Mr. Wingfield said the Calumet Theater, in South Chicago, will play road shows this season. The Hawkins-Ball Stock Company had the house last winter and afterward the Mutual Burlesque people ran burlesque in the house a few weeks.

From NOV 7 1925
AMERICAN,
Chicago, Ill.

SOUSA CELEBRATES 71ST BIRTHDAY IN PEORIA TODAY

PEORIA, Ill., Nov. 6.—While in Peoria today Lieut. Commander John Philip Sousa, America's great composer and band conductor, will celebrate his seventy-first birthday. Several parties have been arranged in honor of the occasion by Mr. and Mrs. Carl Block, personal friends of Sousa.

Sousa's Band Plays in Detroit

DETROIT, Oct. 24.—Sousa's Band gave two concerts in Orchestra Hall recently, and again demonstrated that, in this particular field, it stands supreme. Programs were well balanced and offered a wide variety.

MABEL McDONOUGH FURNEY.

URBANA, Ill.—"Hey, can't you read that 'keep off sign'?" barked Bill, ground keeper of Illinois Memorial Stadium when John Philip Sousa tried to peep inside the structure during secret football practice.

SOUSA PLANS TO PLAY 'MARQUETTE MARCH'

John Philip Sousa, famous bandmaster, who received an honorary degree at Marquette university two years ago, will play the "Marquette March" at the afternoon and evening concerts at the Auditorium tomorrow, in honor of the Marquette homecoming.

NOV 7 - 1925

JAZZ IMPROVES LEGS, SAYS MARCH KING

States Dancing Also Results in Short Skirt Styles

Cleveland, Nov. 7.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90."

"Jazz? What is jazz?" And John Philip Sousa laughed heartily.

JOURNAL

NOV 10 1925

RESERVATIONS FOR SOUSA ARE BEING RECEIVED

Demand Has Been So Great That Management Has Decided to Accommodate Early Ticket Buyers

Reservations are now being taken for the appearance of Sousa in Albuquerque, Monday, November 30, matinee and night, at the Armory. This has been done in response to the biggest demand for tickets in recent Albuquerque history, according to Kyle S. Crichton, local manager.

Although the tickets are now being printed in Philadelphia and will not be here before the end of the week, it was found necessary at Sousa's headquarters, 311 West Central avenue, phone 702, to make reservations. Receipts are being given for which tickets can be exchanged later. All seats in the Armory for both matinee and night will be reserved. There will be two complete programs, but the same list of encores—which contains all of Sousa's old favorites—will be played at both performances.

"It was not our intention at first to have any advance sale except by mail order," said Mr. Crichton Monday. "When we considered, however, that Sousa has sold out at every appearance this year it became clear that we were doing no favor to Ole Matson to push the ticket sale off on him at the last minute. There will be two performances. The Armory seats approximately 2,000. Think of what it would mean for the thing to be kept off and for Matson's to be asked to care for the demand in one rush. It would mean the end of the stationery business in one Central avenue store for one whole day at least."

Reservations were received Monday from Estancia, Belen and Santa Fe.

SOUSA FINDS ILLINI TAKE NO CHANCES

URBANA, Ill., Nov. 6.—(P)—John Philip Sousa, honored by royalty and respected the world over, met a barrier Thursday. Sousa, whose band gave a concert here Thursday night, and A. A. Harding, director of the University of Illinois bands, walked into the Illini memorial stadium Thursday afternoon so that the march king could get a look at the massive structure from the inside.

"Hey, can't you read the sign?" shouted Bill, the groundkeeper, as they entered, pointing to one of the "keep out" variety.

The Illinois football team was practicing at the other end of the field and Coach Zuppke had ordered a secret session, so "Bill" could not be prevailed upon to believe that Sousa might not be a scout for Stagg's Maroons.

NEWS

NOV 8 1925

Sousa's Back More Famous Than Face

Apparently the most famous back in the world does not belong to some stage star or movie queen, but to John Philip Sousa, who is this season making his third-of-a-century tour and will appear with his famous band at the city auditorium, day, November 23, for two concerts.

The general public sees, it is said, more of Sousa's back than his face. The million or more sons who attend the Sousa concerts each year, have two hours or so to study the lines of the back.

For several years the only silhouette of his back bearing letters of the words giving the name and place of the concert, is the one in the program.

NOV 4 1925

HEALTHY DEMAND FOR SOUSA BAND TICKETS AT COLUMBUS CLUB

Advance Sale of Seats for Concert in New Auditorium Nov. 10 Is Good.

The announced appearance of John Philip Sousa and his internationally known band at the Green Bay Columbus Community club auditorium on Tuesday, Nov. 10, has, it is indicated after the first night of the open ticket sale at the lobby box office at the club, excited considerable comment among the music lovers in Green Bay. First sales were much heavier than was anticipated.

Those who attempted to obtain tickets at the last moment for the concert of the United States Marine band which was played here last Sunday, learned that the most practical method is to reserve the seats as early in advance of the date as possible for the position in the house, despite any arrangement, for a concert is a most important feature of the entertainment.

Reserve Tickets Now.

Although the crowd which attended the Marine band concert during the evening performance ran well to two thousand people and despite the fact that the seats to the front of the theater room were vacant, it was found that the most suitable positions had been reserved long before the final date and that it was quite impossible to choose at the last moment.

The ticket sale for the Sousa concert will be conducted in much the same manner as was that of last week. Every evening the box office will be open from 7 o'clock until nine in the main auditorium entrance. During the day officials will be present at the window at all times to give every bit of possible aid to ticket seekers.

Special Matinee for Children

One of the most interesting features of the afternoon concert will be the special matinee price which will be made for school children. At other times, when concerts of this nature have been received in Green Bay seating capacities of the houses were limited to slightly over one thousand people, the result being that large attendances were had in the afternoon as well as in the evening. Even under such conditions, whenever it has been possible, special arrangements are made for the school children. In this case, the management has decided to cut the price to less than one-half of the regular admission to allow all who care to attend to do so in the afternoon. Tickets for the children are now on sale and will be distributed among the schools as soon as possible.

NOV 4 1925

TO LEAD FAMOUS BAND IN GREEN BAY



JOHN PHILIP SOUSA

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

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

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

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

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

the late-comer to miss the first number on the program than to ask the person who arrives promptly to wait until the late comer has been seated, he says.

Sousa and his 100 musicians will give two concerts in Green Bay at the Columbus Community club on Tuesday, Nov. 10. There will be a special matinee in the afternoon, starting at 3 o'clock, for which a bargain price has been made for all school children. The night performance will start promptly at 8:15 o'clock. Seats are now on sale in the office of the auditorium.

SOUSA CHARMS WITH BAND

The concert Sunday evening by John Philip Sousa and his band, was made the occasion for the dedication services of the recently renovated Auditorium. Alvin P. Kletzsch, president of the Auditorium board, introduced the principal speaker, Gov. John J. Blaine.

In effect the governor said, "music is the expression of the impulses, the feelings, the hopes and desires of the heart and soul of humanity. It is therefore fitting that this newly rehabilitated Auditorium, which is to be given to the uses of Milwaukee and the state of Wisconsin, should be dedicated by music, and moreover by the music of John Philip Sousa, who has for fifty years ministered to the musical needs of the people."

A beautiful bronze bas-relief of Sousa, designed and cast by the Vocational school, was presented to the auditorium by the principal of the school, and acknowledged by Mr. Kletzsch. It is to form the nucleus of the Auditorium's hall of fame.

BAND SPLENDID.

Sousa and his band was never heard here to better advantage than it was Sunday, and the audience was correspondingly enthusiastic. This grand old melody master has become so much a part of our lives that his annual visit is like a family reunion. Were he to fall to come to us around the first of November, we would feel as cheated as if we were compelled to forego Thanksgiving day. We want to renew our acquaintance with those heart quickening tunes, the "Liberty Bell," "El Capitan," "Manhattan Beach," "Stars and Stripes" and the like.

A saxophone octette, ranging from

the small soprano to the big bass, formed one of the pleasing and amusing incidents of the program. Music, both serious and exceedingly humorous was within the scope of these artists and they were recalled again and again.

The vocalist of the evening was Miss Marjory Moody. In a voice of lovely clarity, she gave such an artistic rendition of Thomas "I Am Titania" from "Mignon," that the audience required two encores.

NOV 9 1925

MUSIC CAUSE OF PRESENT SHORT SKIRT EPIDEMIC

Sousa Gives His Version of What Led to the Craze; Abbreviated Garment Set the Girls to Dancing

That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who plays here, Monday, Nov. 20, in the Armory, on his Third-of-a-Century tour with his famous band. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing developed their leg muscles and once pipe-stem legs had become the exception, rather than the rule, fashion decreed the short skirts.

"The present dance craze began about a decade ago, says Sousa. 'The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of the present-day jazz. As a matter of fact jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon than would have been the case, had there been no dance craze.'

"Back in the petticoat days," continued Mr. 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 of ballroom dancing, there would have been no short skirts, and the ten years' popularity of ballroom dancing of course, has been due to the development of jazz music. Incidentally, it is my opinion that the present short skirt fashion is an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual

feel that she is flattered, which is the same thing—so we come to the conclusion that the short skirt persists because the average woman has danced until she has the sort of underpinning that goes with a short skirt."

If one doubts that the American leg—masculine as well as feminine—is not more slightly than a short generation ago, he has only to look at a few photographs made in the bicycle era in the nineties. Incidentally, dancing and golfing have had their effect upon the beauty of the masculine leg—which probably is the reason for the present popularity of "plus fours."

SOUSA BAND IN FINE CONCERT, SHRINE TEMPLE

In spite of the blizzard Saturday night a large audience greeted Lieut. Comdr. John Philip Sousa and his famous band at Shrine temple and felt well repaid for the effort in coming out. Whatever might be the weather condition, Sousa is certain to attract a large following everywhere he goes.

The program, while generous in its offering of Sousa marches, was the vehicle for presenting several classic compositions arranged for band instrumentation and given a fine rendition in the hands of the conductor, who understands as perhaps no other band director does, the possibilities of brass band ensemble work.

A number from Richard Strauss' "Feuersnot," O'Donnell's Gaelic Fantasy and the remainder Sousa compositions made up the band program, delivered in a stirring and brilliant manner and demanding innumerable encores all taken from the popular Sousa repertoire.

Miss Marjory Moody, soprano, who, at the close of this tour, will join the Chicago Civic Opera forces gave a fine interpretation of the coloratura display aria, "Je suis Titania," from "Mignon," (Thomas). Miss Moody evidences a fine degree of technique and a voice of beautiful quality.

William Tong, a cornetist well developed in the pyrotechnics of his instrument, presented Arban's arrangement of the fantasia on the Carnival of Venice, which was interesting and enjoyable.

An octet of saxophones and xylophones entertained the audience and the program was pronounced one of the best the band has given here.

NOV 8 1925

Sousa Is Writer of Varied Class of Compositions

The world at large recognizes Lieutenant Commander John Philip Sousa as the composer of the greatest march music the world has known, and as the director of the finest band that ever has been developed in America. Examination of the catalogues of Sousa's publishers reveals that Sousa also has written music of a greater number of classifications than any other American composer.

The publisher's catalog of Sousa compositions lists almost 100 successful, wide-selling marches, topped by "Stars and Stripes Forever," of which more than 2,000,000 copies have been sold, to say nothing of 5,000,000 talking machine records. In this list will be found the newest Sousa march, "The Ancient and Honorable Artillery Company," which will be dedicated this season to the famous Boston military organization.

In the catalog also will be found a list of the Sousa suites, including the new composition, "Looking Upward," and such favorites of other years as "At the King's Court," "Camera Studies," "Dwellers of the Western World" and others, a total list of about 20 suite compositions. Also will be found a list of more than 40 songs, the scores of six operas, two selected march folios, five arrangements of Sousa numbers for male choruses and the mixed choirs, more than 50 instrumental numbers not to be classified as marches, and a collection of waltzes, as full of life and swing as his marches.

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

Sousa Retains Title as King

Dedicates Reconstructed Auditorium Hall in Two Concerts

John Philip Sousa and his band formally dedicated the acoustically reconstructed Auditorium Sunday in two concerts which did credit to the march king and which reflected a few honors on the persons responsible for the improved qualities of the big hall. With 50 or so musicians, led by a front line of cornets, piccolos and trombones, in full tones for Stars and Stripes Forever, there was none of the echo which was all too common in the Auditorium of a year ago.

Old Favorites Given

The march king's programs Sunday won many new friends and lost none of his old ones. There were symphonies, soprano solos, xylophone duets, saxophone octet numbers and even jazz, but the music that brought the prolonged applause and left no doubt about the audience's enthusiasm was the marches which made Sousa "the king." El Capitan, Semper Fidelis, Stars and Stripes, The National Emblem, given for the most part as encores, showed the real Sousa. The "king" led his band with the enthusiasm of a soldier passing in review. His arms and baton, seldom rising above his shoulders, moved as the arms of a marching doughboy under the eyes of Gen. Pershing.

Soloists with Sousa included Miss Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone, and Howard Goulden, xylophone.

Blaine Makes Speech

The Auditorium dedicatory ceremony included a brief speech by Gov. Blaine from the platform Sunday night.

"This Auditorium is the great meeting house, the community hall, for Milwaukee and the state," said Gov. Blaine in congratulating the Auditorium board on the reconstruction work. "The auditorium symbolizes the city, permitting neither stagnation nor decline, and adhering to Wisconsin's motto, 'Forward.'"

San Francisco CHRONICLE

NOV 8 1925

Conductor



John Philip Sousa and his famous band will appear in concert in the Civic Auditorium in January.

NOV 7 1925

Mr. Sousa Pulls One

The following letter, written to a friend by John Philip Sousa, "The March King," recently appeared in one of the Philadelphia papers:

"Sir—Yesterday we had one of our highly intellectual seances in Baltimore. While there I was invited to conduct the massed bands at the Juvenile Firemen's parade and convention. There were somewhere between 20,000 and 20,000,000 boys taking part. I wondered where they all came from, but my wonderment was dissipated when passing through Wilmington this morning I read a sign which said, 'The Standard Kid Manufacturing Co.' That solved the problem, for the Baltimore bunch were all standard kids. Love to Adelaide."

NOV 10 1925

Announce Winners Wednesday in Liberty Bell Contest Conducted by Sousa and Daily News

Conductor Will Award Cash Prizes at Matinee Monday.

CORRECT ANSWERS GIVEN

Winners of The Daily News-Sousa Liberty Bell contest will be announced in The Daily News Wednesday afternoon.

Judging of the correctness of the answers and of the merits of the individual essays on the historic significance of the Liberty bell will be completed by Edmund A. Stein, St. Paul manager for Sousa, some time today. The answers and the individual essays were submitted in the contest by children of the sixth, seventh and eighth grades of the public and parochial schools of the city.

The three prizes for outstanding merit and correctness are to be cash prizes and will be awarded to the winners by Lieutenant Commander John Philip Sousa personally next Monday afternoon at his special band concert for school children.

WILL RECEIVE TICKETS.

The Sousa matinee concert begins at 3 p. m. promptly.

The winners of the nine prizes consisting of sets of parquet tickets to the Sousa matinee concert will be asked to call for their tickets at The Daily News office at a time to be announced by Mr. Stein Wednesday.

With a view to satisfying every contestant, Mr. Stein herewith gives the correct answers to the questions. The answers follow in the order that the questions appeared. They are

1. In England.
2. 1752.
3. It was twice recast, first in April, and again in June, 1755, as the result of an accident during the process of unloading from the ship which spoiled the tone.
4. "Proclaim liberty throughout the land unto all the inhabitants thereof."

5. At the second recasting.
6. Leviticus xxv, 10.

SHOWN AT WORLD'S FAIR.

7. It was removed from the tower, and sunk in the Delaware river, near Trenton.
8. July 8, 1835, while being tolled in memory of Chief Justice Marshall, who had died two days previously.
9. In 1843.
10. In 1854.
11. At the head of the staircase in Independence hall.
12. In the main corridor of Independence hall, in Philadelphia.
13. One of the 13 sides, representing the 13 original states.
14. In 1893, when it was taken, in charge of a guard of honor, to the world's fair in Chicago.
15. The Louisiana Purchase exposition at St. Louis, in 1904, and the Panama-Pacific exposition at San Francisco in 1915.
16. Upon Independence day, 1892, in the city of Philadelphia.
17. The fact that his son, John Philip Sousa, Jr., upon that day had made a pilgrimage, with a parade of school children, to the famous relic.
18. At Plainfield, N. J., Sept. 26, 1892.
19. The first performance of the march was at the first concert given by Sousa at the head of his own organization.
20. The third of a century tour of Sousa and his band.

Air Audience Hears Sousa

John Philip Sousa talked over the radio from The Journal-Bldg Sunday afternoon. The march king, who has appeared before millions, was a little nervous talking to the unseen, unnumbered persons who were listening in on the air, but after he started talking to the persons gathered at The Journal to meet him he became unconscious of the broadcasting instrument and was natural and eloquent.

Mr. Sousa expressed surprise at finding a grand piano in a newspaper office, and complimented The Journal on its large lounge.

"This seems quite wonderful to me," he said. "Those fine paintings on the walls, this piano, this atmosphere of culture, comfort and refinement are things I was quite unprepared to see when I was brought to a newspaper office."

Mr. Sousa met Mrs. Louise F. Brand, who wrote the words to a song for the Christmas seal campaign, and Heinz Roemheld and Bernard Kaup, leaders of the Alhambra orchestra who wrote the music for the song.

"I will use the campaign song as one of my December programs," Mr.

NOV 10 1925

SOUSA AND HIS BAND STIR BIG AUDIENCE DEEPLY

Enthusiasm at Concert by th Famous Organization Brings Insistent Demand for Many Encores

A packed house greeted Lieutenant Commander John Philip Sousa and his band when that organization, directed by the still more famous march king, appeared in concert at the Grand opera house, Monday night.

Oshkosh has at times been criticized, by artists, of lacking appreciation and enthusiasm, but no such criticism could have been made Monday night. Seldom has such enthusiasm been exhibited by an Oshkosh audience and every number was so insistent applauded that in many cases, it took one—two—three and even four encores to appease the demand for more.

To those who have seen the famous march king direct and who have heard his band in the past it is sufficient to say that the concert Monday night was a typical Sousa concert. To those who have not been so fortunate it would be impossible to describe the playing of

this marvelous organization and the inspiring directing of its leader.

PROGRAM IS VARIED.

The program was a varied one, offering something for every taste but the swinging trobbing marches predominated—marches that have helped to make John Philip Sousa's name a family byword and a name to be conjured with in musical circles.

Several new numbers were introduced and met with instantaneous applause. Among these were a suite "Cuba Under Three Flags," under the Spanish, the American and the Cuban; "Jazz America" and a march "The Black Horse Troop." Then as an encore another was introduced, "Follow the Swallow—Humoresque," a medley of typical American jazz selections, through all of which ran the motif of "Follow the Swallow."

Among the older marches used as encores and which met with especially enthusiastic applause was Sousa's famous "Stars and Stripes Forever," and "U. S. Artillery," the playing of which brought back with a thrill to every ex-service man and woman the days of barracks and drill field. The opening number was an overture "Maximilien Robespierre," or "The Last Day of the Reign of Terror," by Litolff, the only number of that type on the program.

SOLO NUMBERS GREAT.

The solo numbers, like those of the ensemble, were excellent. William Tong, cornet soloist, proved himself completely a master of that difficult instrument. His playing of "The Carnival," by Ayban, and Victor Herbert's famous waltz, "Me Again," met with instantaneous applause.

Miss Marjorie Moody, soprano soloist, was given a highly enthusiastic reception. She sang, "I am Titania," from "Mignon," by Thomas, in French, and was recalled for two encores, "Danny Boy" by Weatherly and "Dodo" a Spanish Lullaby, George Carey, xylophone soloist playing, "Morning Noon and Night," by Suppe, and an encore, "To a Wild Rose," by McDowell, was excellent.

SPECIALTIES FEATURED.

There were several specialty numbers, including a saxophone octet "I want to be Happy," from "No, No, Nennette," which met with so enthusiastic a reception that several encores were given. The program was concluded with an old fiddler's tune, "Sheep and Goats Walking to Pasture," by Guion.

The conclusion of the program found the audience applauding even more vigorously than following the first number, but though generous throughout the program, Sousa declined another encore and bowed himself from the stage with the audience still clamoring for more.

Sousa's Band at Coliseum Friday

A MUSICAL event of unusual importance comes to Des Moines Friday evening of this week when Lieut. Com. John Philip Sousa brings his aggregation of skilled players to the Coliseum for one of his typical concerts.

The famous band master is making a triumphant tour through the United States and Canada celebrating his third-of-a-century of active service as one of the leading directors of the world. At seventy-one years of age, this venerable musician is as keenly alive to the possibilities of



his organization and as prolific a writer of popular marches as he has ever been.

"The Stars and Stripes Forever," perhaps his most famous composition, will have a place on every program presented on the tour. Other well known marches will be played and several new numbers have been added to the program this year.

Sousa was director of the United States Marine Band before he formed his own organization. He has marched at the head of inaugurations for three presidents and has headed processions honoring arrivals and departures of famous regiments and noted leaders for years.

Tickets have been on sale for several days.

Sousa's Band Will Make Visit Here an "Iowa Night"

The visit of John Philip Sousa and his band of 100 pieces to the city Friday night will be in the nature of an "Iowa night" at the Coliseum. This year the famous bandmaster is going to play for the first time his new arrangement of the Iowa Corn Song, written for Des Moines, and dedicated to this city.

This is the first time in ten years that Mr. Sousa has brought his band to Des Moines without appearing under the auspices of some of the organizations of the city. Four years ago he played for Argonne post of the American Legion. Three years ago he appeared under the auspices of the Women's club, and two years ago for the Shriners.

The following list of patrons and patronesses for this "Iowa Concert" was made known by the local management of the band last night:

Mr. and Mrs. Walter Biering, Mr. and Mrs. J. C. Bernhard, Mrs. H. L. Carrell, Mr. and Mrs. Howard J. Clark, Mr. and Mrs. William E. Davy, Mr. and Mrs. Henry E. Elliott, Mr. and Mrs. F. E. Haley, Mr. and Mrs. J. E. Kessell, Mr. and Mrs. A. H. Marshall, Mr. and Mrs. Jay E. Toner, Miss Bonnie Marshall, Dr. and Mrs. Frederick Alden, Mr. and Mrs. F. C. Travers, Mr. and Mrs. Paul Carroll, Mr. and Mrs. B. J. Cavanagh, Dr. and Mrs. F. E. V. Shore, Mr. and Mrs. Grant McPherrin, Mr. and Mrs. Percy Hoak.

A number of social events are being planned for the visit of the band. Most of these plans are dependent upon the hour of arrival of the band. Efforts are now being made to arrange the transportation so that Mr. Sousa will arrive in the city in time to be a guest of honor at the luncheon to be held by the council of members of the Chamber of Commerce at the Hotel Savery at noon. The schedule for Mr. Sousa's visit will be announced as soon as these plans are completed.

NOV 8 - 1925

2 SHOWS HERE BY SOUSA BAND

Matinee and Evening Performance November 22.

Both a matinee and an evening performance will be played by John Philip Sousa and his world famous



Miss Marjorie Moody.

band, when they fill their engagement here Sunday, November 22.

The world famous band now is making its 33d annual tour. At the close of this tour, Sousa will leave for an extended tour of continental Europe.

A feature of Sousa's program this year is that, for the first time in the history of the band, jazz music has been included in its program. "Music of the Minute," which is a fantasy of jazz tunes played by the largest organization that ever has played jazz in America, is expected to be one of the most popular numbers on the program.

Decision to play jazz is based on Sousa's life long conviction that a

selection, to be successful, must contain thrills and must thrill the audience. This is accepted as one of the principal reasons for the popularity of Sousa's marches for these marches are primarily music of thrills. The march lends itself to a greater coloration than any other form of music and has the primitive war appeal that stirs the imagination.

Another feature of the program this year is the work of Miss Marjorie Moody, soloist with the Sousa band. The supreme technic of both singer and musicians can be grasped when it is realized that a woman soloist is accompanied by a huge band numbering brasses in its ensemble.

JOURNAL

NOV 8 1925

SOUSA CONSIDERING ANOTHER WORLD TOUR TO ROUND OUT CAREER

It is said that Lieutenant Commander John Philip Sousa is being paid the sum of \$15,000 for the rights to his life story which is now appearing weekly in the Saturday Evening Post. Sousa has long since passed the stage where mention of him is regarded as publicity. He has become a national institution and is regarded abroad as the typical American, as the famous Sousa marches are regarded as typical of American music.

Mr. Sousa celebrated his seventy-second birthday Friday in Peoria, Ill. He is now considering another world tour to wind up his foreign triumphs. Sousa is considered by many authorities the best known American from an international point of view. Mr. Askin, his manager, gave it as his opinion here last week that the last appearance in New Mexico for Mr. Sousa would be at the Albuquerque performance here Monday, November 30, at the armory.

In practically every city in which Sousa has appeared this season he has been greeted not as a band leader, but as a distinguished guest. Mayors of cities have issued proclamations welcoming him and he has been the recipient of every honor possible. Plans under way for his Albuquerque

appearance make it certain that Sousa will realize how New Mexico feels about him. Special headquarters for the Albuquerque Sousa performance have been established.

Des Moines Register NOV 8 1925



Lieut. Comm. John Philip Sousa - COLISEUM

NOV 9 1925



Fellow Composers

Around the piano in the lounge of The Journal-bldg are shown John Philip Sousa, between Hugo Kaun (standing) and Heinz Roemheld (seated), composers of the new march song dedicated to the Penny Christmas seal. The picture was taken just after Sousa finished broadcasting a brief talk over WHAD, radio station, Sunday.

NOV 8 1925

Sousa Recalls Fierce Mustache He Cultivated to "Kid" Public

John Philip Sousa, who is to bring his band to the Auditorium for two concerts on Monday, November 16, registers some interesting ideas concerning the changes that have taken place in the American public's notions of what musicians should and should not be.

When he was only 26 years old he found it necessary to grow and cultivate a most outlandish mustache, and for no other reason, he insists, than that the facial barrage made him look just a little bit distinguished, and suggested something "foreign" about his otherwise thoroughly Yankee self. Also, he affected a roccoco manner in concert directing, because at the time meaningless flourishes of baton and arms were the vogue.

"My original beard and mustache were very ferocious things," he says, "and the oddly assorted bag of di-

rector's tricks I carried with me and practiced would have been highly amusing to a present-day audience. "But one could not be blamed for these affectations, because, at the time they were assumed, for hardly understandable reasons, they were the things demanded."

"And mark, too, that it was at considerable risk to one's life and limb that a 'native son' was selected for band or orchestra personnel, professionally speaking. This sounds like an indictment of our common sense, but it must stand for the time that it refers to."

Sousa, however, has pioneered in his way for a more reasonable frame of mind in the American concert audience. He has recruited an organization largely composed of American badsmen, and has made a serious effort at popularizing American compositions.

NOV 8 1925

Lieut. Commander John Philip Sousa, who is to appear in concert at the Auditorium, Monday, November 23, on his 33d tour with his band, says the average American is not as sharp of ear as was his father. Sousa bases his observation upon the fact that it is necessary for him to play passages moderate which in the early days of his career he could play piano. Sousa blames the roar of modern life for this condition. He says the average American no longer hears sounds which attracted the attention of the individual a generation ago.

His new march this year is entitled "The National Game," which was written at the request of Judge Kene-

gan Mountain Landis, high commissioner of organized baseball, in order that the baseball organizations of the country might have a distinctive air for important occasions, such as raising of pennants and the opening of seasons.

Sousa and his famous band will give matinee and evening concerts in Omaha.

SOUSA GETS \$15,000 FOR STORY OF LIFE

An all-American band—that is one composed of American born musicians—has long been the ambition of Lieutenant Commander John Philip Sousa. Now that ambition has been realized.

Sousa, with his band of a hundred Americans will be heard at Fair Park auditorium matinee and night, Dec. 4, it is announced.

The march king's own life story is now running in one of the big weekly magazines, the second interesting installment having appeared last week. Harry Askin, who is managing the present tour celebrating Sousa's thirty-three years in music, negotiated the sale of the lieutenant commanders' memoirs, written entirely by himself. It is said he will receive \$15,000 for the series.

Sousa Band Seat Sale Will Open Wednesday

Seat sale for the concerts to be given by John Philip Sousa's band at the Omaha Auditorium will open Wednesday morning. It was announced Tuesday by Charles Franke, manager of the Auditorium. Sousa's band will appear in Omaha on November 23.

Sousa's Famous Band.

One of the favorite soloists with Mr. Sousa's famous band is Miss Winifred Bambrick, harpist, who will be heard in Omaha on Monday, November 23, matinee and night, at the city auditorium.

Other soloists are Miss Marjorie Moody, American soprano; R. E. Williams, flutist; John C. Carr, clarinet player; Joseph Deluca, euphonium artist; John Tong, cornetist; George J. Carey, who plays the xylophone; H. B. Stephens, saxophonist; Clifford Ruckie, bassoon player, and J. F. Schueler, trombone expert. These soloists, in addition to one hundred band musicians, make a remarkable ensemble of wind and percussion instruments.

Lieut. Com. John Philip Sousa, on his third-of-a-century tour, is reviving his famous "Liberty Bell" march, played thirty years ago on his first concert programs. The inspiration for writing this march came from seeing the old liberty bell from Philadelphia taken to the world's fair in Chicago in 1892. A set of chimes costing 15 thousand dollars is used, and will be played by George Carey of Omaha.

Another great number used by Mr. Sousa is "The Stars and Stripes Forever," acclaimed the nation's march. This was composed of stormy December night twenty years ago as Mr. Sousa was

delayed in landing at the New York dock, following a trip to Europe. During the long wait, to the weather to clear, he wrote music and words, and since the night millions of men have marched to its stirring strains.

NOV 12 1925

Sousa Places Wreath on Tomb of President Hayes

Fremont, Ohio.—Lieut. Comdr. John Philip Sousa placed a wreath upon the tomb of Rutherford B. Hayes in the Hayes family burial plot in Spiegel grove. Sousa and his band gave a matinee concert in the Fremont Theater, arriving from Toledo in the morning.

Sousa, who was the first director of the United States Marine Band during the time when Hayes was President, was met at the station by the late ex-President's son, Col. Webb C. Hayes, and the Fremont High School Band. He was a luncheon guest of the Fremont Business Men's Club.

STAR

NOV 7 1925

Smallest of 100 Musicians With Sousa's Band Plays One of Largest Instruments—She Is Harp Soloist



Winifred Bambrick, Sousa harpist, smallest of 100 musicians and soloists with Sousa's Band.

NOV 8 1925

SOUSA'S BAND AT AUDITORIUM NOV. 28

At the matinee performance Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company"—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature, and also a source of amusement for the children and grown-ups.

Football like other sports

NOV 12 1925

JAZZ IMPROVES LEGS SAYS JOHN PHILIP SOUSA

CLEVELAND.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert. "The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '20. Jazz? What is jazz?"

NOV 9 1925

Sousa Thinks Jazz Brings Pretty Legs

Cleveland, Nov. 9.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '20. Jazz? What is jazz?"

TAMPA, FLA.

TRIBUNE

NOV 8 1925

Jazz Improves Legs Is Claim of Sousa

CLEVELAND, Nov. 9.—(Tribune Special.)—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '20. Jazz? What is jazz?" And John Philip Sousa, laugh-

SOUSA MAY BE GOOD PROPHET ON U. S. MUSIC

By ADA HANIFIN

"It is amazing how many famous men once played in a brass band. They go on to greater achievements, but always they retain a pride in the mastery of music which won them a place in the village band," says Philip Sousa, universally known as the "march king," and the "world's greatest bandman."

There are 25,000 bands in the United States today, and approximately 5000 of them are headed by Sousa's pupils. Where Sousa started at from \$15 to \$17 per week, there are now few men in his band now who do not receive that much a day.

Music as a profession offers great opportunities to the youth who aspires to a musical career. But talent is not the only essential requirement; he must have an inherent capacity to work hard, and persevere in face of teeming obstacles; in other words, he must be willing to become a slave to his art.

Even the experts who make up the personnel of Sousa's band, practice constantly. As for Sousa, himself, his work never ceases. Perhaps, that is why he is 70 years young!

It is the 45th anniversary of America's "first bandman," a dyed-in-the-wool American. The composer of the famous "Stars and Stripes Forever," was born on the 4th of July in Washington, D. C. Time has treated him kindly and Dame Fortune has gratuitously smiled upon him. His diverse creative achievements have won for him the unified praise of the world; monetary success is his, measured in seven figures! And still Sousa works. At the age of three score years and ten, we find him playing every day for nine months to the admiring public of the 240 cities included in his itinerary, and enduring the usual discomforts of the road—one-night stands and midnight trains.

But Sousa is more than a bandmaster of distinction. He is a composer, author and inventor. He has four novels to his credit. Recently he invented an instrument to take the place of the tuba—"Sousaphone," the manufacturers call it. As a composer, we recognize him preeminently for his marches, of which, he has written 300 or more. But he has also written 10 operas, 16 orchestral suites, about 100 songs, and "arranged" for band use, countless selections written by others.

He has faith in the future of America in the realm of music. He believes that the "greatest amount of talent existing anywhere in the world, is to be found in the United States today. Of the 20 greatest inventions of the last 500 years, 13 have been given the world by Americans and this in the last 150 years. That brain power is turning to music. It is inevitable that a melting pot produces a great people—all great people have come of a blend of races."

"I predict that within a very few years, American performers will rule the world."

He may be a prophet in his own country. Who knows?

Sousa, Popular Band Master, to Appear Here

Sousa and his band will be early San Francisco visitors, Manager Selby C. Oppenheimer having arranged to present the leader and his 100 men in the Auditorium on Friday night, January 15; Saturday afternoon and night, January 16, and Sunday afternoon and night, January 17. Five entirely different programs will be given during the engagement.

Other California dates on the Sousa schedule include a matinee and night in Oakland on January 14, as well as a matinee and night in Modesto on January 13. Josef Lhevinne, Russian, will give a single recital in San Francisco in Scottish Rite Hall on Thursday night, December 3, under the management of Oppenheimer.

Sousa Here Soon

In the Chicago "Herald and Examiner" on October 26th, Glenn Dillard Gunn published a review of John Philip Sousa's career.

Gunn refers to Sousa as "the grand old man of American music" who has a public in every city and town in the country that in numbers rivals the circulation of a metropolitan daily." He speaks of the impetus the celebrated conductor-bandmaster has given to American music and tells of the influence of Sousa's life on the cultural development of the Nation. Particularly does Gunn dwell upon the importance of Sousa's programs, which he declares are rendered with the skill of the finest symphony orchestra.

Sousa and his band will be early San Francisco visitors, Manager Selby C. Oppenheimer having arranged to present the famous leader and his hundred men in the Auditorium on Friday night, January 15; Saturday afternoon and night, January 16, and Sunday afternoon and night, January 17. Five entirely different programs will be given during the engagement.

Sousa Beams When Asked to Admit That He Won the War; Will Give 2 Concerts Today

You may have supposed it was Lord, Rear Admiral Sims or aviation that won the war; but it wasn't.

It was John Phillip Sousa, the genial grandfather, as someone has called him, of American march music. "Why of course I won the war; don't you remember," beamed Mr. Sousa when discussing, on his arrival in St. Paul this morning, the book of memoirs he has just completed for publication.

"I gave talks and—" but it was all too obvious to talk about. "Of course I won the war."

Mr. Sousa said his memoirs, running serially in the Saturday Evening

Post (at 20 cents a word for the author) cover the period of his life from childhood to the time he won the war.

PASSES 71-YEAR MARK.

The famous bandmaster sauntered into the Saint Paul hotel with as eager a step as when he first made his appearance in this city years and years ago. He was 71 years old last week, and he had a birthday party, of course—a party that lasted 24 hours.

"Such a party!" sighed Mr. Sousa, and the sigh was because a man can't have a birthday every day.

But last year—now it can be told—

Mr. Sousa had 46 birthdays, and it was fun, except for the fact that on every day there was a little girl who had a birthday on the same day, and all of them wanted programs or books autographed.

"In 50 years from now," Mr. Sousa remarked, "when these girls become women, and they meet and tell each other they were born on the same day I was, there'll be another war. It doesn't take more than that to make a war. I can't decide whether to expose my manager, and tell the public that I had only one birthday last year—not 46—or to let the war take place."

POLICE TO ESCORT HIM.

It was a problem and no one could decide.

Sousa was delighted to learn that the St. Paul Police band will escort him from his hotel to the Auditorium for the matinee concert at 3 p. m.

"Only wouldn't it be better to give me the protection after the concert?" he asked, with boyish glee.

"We have 88 people in our organization and paying them is like paying off the national debt. But they are good musicians, all of them."

Sousa and his band are giving two concerts in St. Paul today, under the auspices of Edmund A. Stein. Mr. Sousa was prepared to learn that both houses were sold out.

"Are you putting chairs on the stage?" he asked Mr. Stein—in fun, of course, for it was still early in the morning and Mr. Stein had no way of knowing.

WRITTEN 104 MARCHES.

"I don't worry about business," Mr. Sousa said. "My treasurer does. When a few seats in the theater are vacant, some time before the concert is to begin, Mr. Snyder—he's my treasurer—will come back looking very sad and when I say 'How is it?' he'll answer 'rotten.'"

Sousa has written 10 operas, 104 marches and 75 songs and he is writing more and more. And he has no use for modern music—"those outrageous dissonances," he calls them.

But he doesn't worry about modern music, or anything. Mr. Snyder does all the worrying.

"You might add," he continued, "that I have been married 40 years and still love my wife. She was the



Left—MARCH KING ABDICATES. Jazz has claimed John Philip Sousa. On his seventy-first birthday, November 6, he succumbed to the inveigling charms of the Misses Kay Annis and Florence Parker, and promised to compose a Charleston to fit their steps.

Keystone

NEWS

NOV 10 1925

SOUSA CONCERT TICKETS ON SALE WEDNESDAY

Sale of tickets for the concert to be given at the city auditorium November 23 by John Philip Sousa and his band will begin at the auditorium box office Wednesday. A matinee and an evening performance will be given November 23.

NOV 14 1925

How Would You Like to Be Band Master? Try This Test First; Sousa's Fate May Help to Change Your Mind



Sousa knows dogs as well as music. Here he is with his three prize winners, an Airedale and two Sealyhams, at his Sandy Point country estate.

NOV 13 1925

SOUSA'S SOPRANO SOLOIST



MISS MARJORIE MOODY.

MISS MARJORIE MOODY is the soprano soloist with the Sousa band and will be one of the guests at the Conopus club dinner given complimenting Philip Sousa and his entire organization Friday evening at Hotel Fort Des Moines. After the banquet the band of 100 pieces will be heard in concert at the Coliseum.



JOHN PHILIP SOUSA. Above is a reproduction of Paul Stahr's portrait of John Philip Sousa, world famous bandmaster, whose band comes to Des Moines Friday evening. Lieutenant Commander Sousa and the members of his band will be dinner guests of the Des Moines Conopus club at Hotel Fort Des Moines prior to the Friday evening concert at the Coliseum. It is said to be the first time the Sousa band has been thus entertained. Mr. Sousa will make a short address.

NOV 15 1925

SOUSA HAS "CIVIES" AMONG TOGS

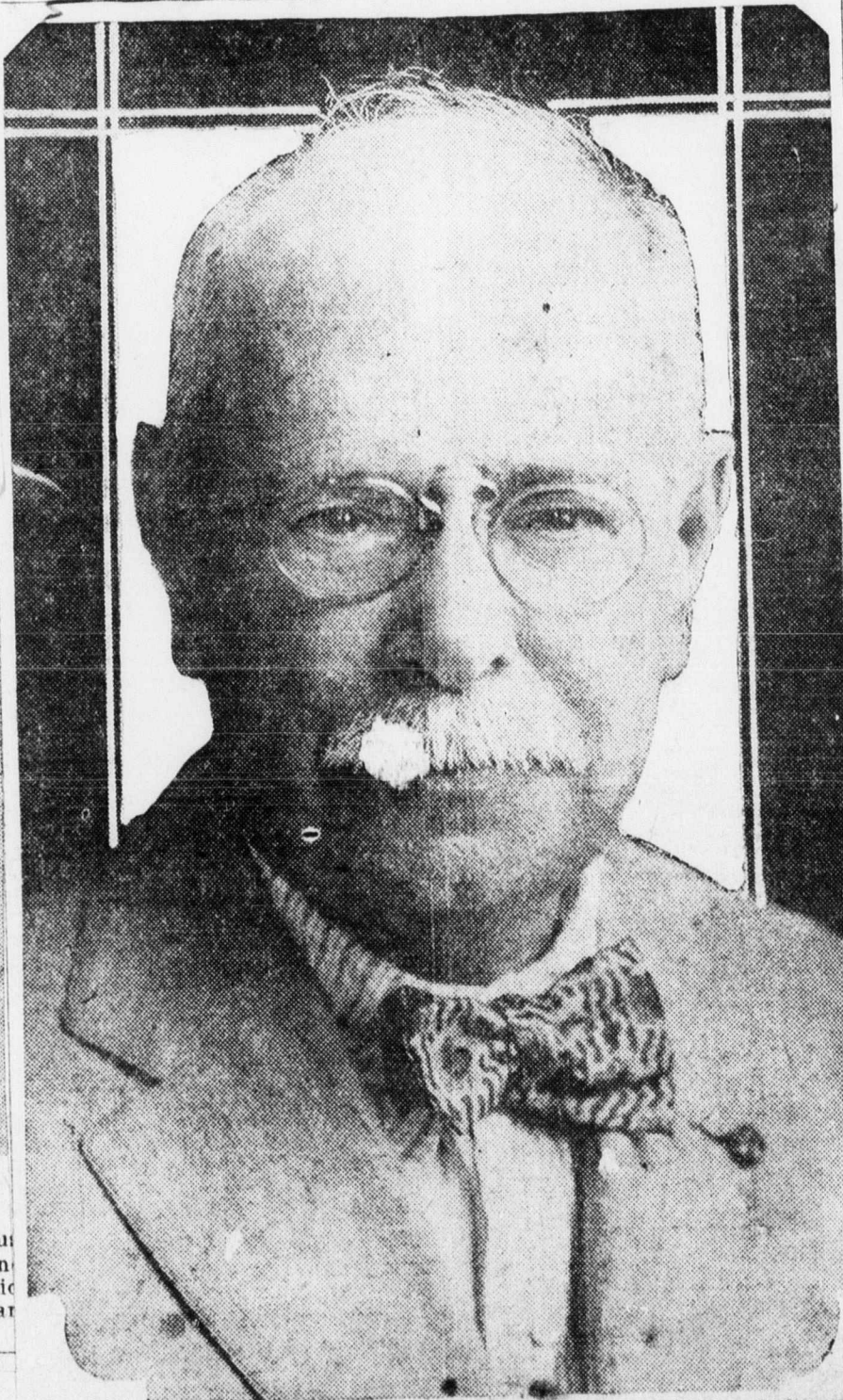


Photo Copyright, Underwood & Underwood.

Lest you should think the sprightly little March King has nothing to wear but band uniforms, here is his picture in civilian togs. However, he won't be wearing them on Monday afternoon and evening, the dates of his St. Paul performances at the Auditorium, which is once more to echo to the strains of "The Stars and Stripes Forever," et al.

SOUSA BRINGING A HARP SOLOIST

Will Be Featured in Two Performances Here Next Sunday.

One of the featured artists with John Phillip Sousa's famous band, which will play here next Sunday afternoon and evening, will be Miss Winifred Bambrick, harp soloist.



Miss Winifred Bambrick.

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



SOUSA THE PATRON OF CAMP FIRE. John Philip Sousa, world's most famous bandmaster, greeted by a special committee representing the Camp Fire Girls of Des Moines. Left to right, Geraldine McKern, Mr. Sousa, Dorothy Wood. Sousa has always been keenly interested in the work of the Camp Fire Girls.

Sousa Band On Third-of-a-Century Tour



The third of a century painting by Paul Stahr, young American artist, "Liberty Bell," has been revived as the first Sousa march and "The National Game" is presented as the latest composition from the band master.

When El Riad temple presents John Phillip Sousa on Saturday, November 21, afternoon and evening, at the coliseum, the famous band master will be seen on his third-of-a-century tour. To commemorate the tour, Paul Stahr, American artist who painted the first war poster for the government, has woven Sousa's first and last marches into a painting which has become well known over the country.

The march was "The Liberty Bell" and it was played throughout his first season, that of 1892 and 1893. The next season Sousa wrote another new march, and the following season another, until the new Sousa march was eagerly awaited in all sections of America. And so it is that "The Liberty Bell" and "The National Game," written 33 years afterwards and the latest Sousa march are presented together by Mr. Stahr.

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever," it was more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonials, and its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary. Seats will be reserved at the Orpheum theatre box office starting Wednesday, November 18.

Here's a Study in Whiskers With Sousa— Today 35 Years 19 Years



IN THESE days of boyish bobs and beardless boys it seems ridiculous that there ever was a time in the United States when fur on the face was necessary to position in such an organization as the U. S. marines.

But such was the case, and witness is borne to the fact by John Philip Sousa, the bandmaster who plays here tonight.

The pictures herewith depict Mr. Sousa at the ages of 19, 35 and as he is today—well into the seventies.

When John Philip Sousa at 19 entered the marines, and he

thought a "devil dog" should. So he grew and developed the fierce little scraggly mustache you see herewith.

As years went on the youngster grew to man's estate, and part of the reward was the ability to grow a ferocious beard such as is shown above. So fortified he applied for the place as leader of the marine band with the rank of lieutenant. It was needless to apply unless one wore a beard. For in those days it was thought to be impossible for a man to lead a band without at least the hirsute adornment of a European.

Today—the habit sticks—

Sousa still has hair on his face. This time, however, he refers to it as a truly American upper lip. He has discarded the black disguise of thirty-five years ago for a business-like mustache.

Sousa plays tonight at the Coliseum and brings with him his new arrangement of the "Iowa Corn Song."

He will be the guest of honor tonight at a banquet at Hotel Fort Des Moines to which the public is invited. The Ladies' band and the bandmaster and Mrs. Hammill will be guests of the occasion. Following the dinner the bandmaster will speak on incidents of his fifty years' work in music.

Sousa and 100 Members of His Band to Be Guests of Conopus Club Tonight

City Musicians Also to Share in Courtesy for Renowned Bandsman.

John Philip Sousa and members of his famous band, together with a large number of musicians from the city will be the guests of the Conopus club at a banquet at 6 o'clock this evening at Hotel Fort Des Moines. The entire band of 100 players and the Des Moines Ladies' band will be guests.

Dr. Charles Ryan, president of the Conopus club will introduce Gov. John Hammill, who in turn will present Mr. Sousa, the speaker of the evening, who will give a brief talk on his experiences. Miss Maxine Hankammer will sing several vocal selections during the dinner hour.

The band from the army post will attend in a body. Sixty reservations for various bandmen in the city have been made by Alonzo Leach. Thirty-two music lovers from Creston, Ia., will form a party.

Other reservations include Mr. and Mrs. W. C. Strock and five guests, Mrs. C. J. Luthe and nine guests, Mrs. L. L. Ricketts and party of six, Mrs. Dan Craig and four guests, Mrs. R. L. Wood and six guests, Mrs. Jennie S. Van Auker and five guests, S. J. Penberthy and party of three, and Mrs. H. L. Stewart and two guests.

Patrons and patronesses for the affair include Mr. and Mrs. Percy Hoak, Dr. and Mrs. Walter L. Blerring, Mr. and Mrs. J. C. Bernhard, Mrs. H. L. Carrell, Mr. and Mrs. Howard J. Clark, Mr. and Mrs. William E. Davey, Mr. and Mrs. Henry E. Elliott, Mr. and Mrs. A. H. Marshall, Mr. and Mrs. Frank C. Travers, Dr. and Mrs. F. E. V. Shore, Mr. and Mrs. Paul Carroll, Mr. and Mrs. B. J. Cavanaugh, Mr. and Mrs. Grant McPherrin, Dr. and Mrs. Frederick Alden, Miss Bonnie Marshall, Mr. and Mrs. Jay Tone, Mrs. F. E. Haley.

Mr. Sousa, who is an honorary member of the national order of Camp Fire, will be met when he arrives from Keokuk this afternoon by representatives of the City Camp Fire Girls.

"TROUPE" RECORD BY JOHN PHILIP SOUSA THIS SEASON'S TOUR

Without much doubt the season's record for "trouping" by any traveling theatrical or amusement organization was established this last summer by Lieutenant Commander John Philip Sousa and his famous band. At the outset of his third-of-a-century tour, Sousa was engaged for week's appearances at the Regina Industrial and Agricultural Exposition at Regina, Sask., with the knowledge that exactly seven days after the conclusion of his engagement in Regina he was due to appear in Philadelphia, 3300 miles away.

Now the journey from Regina to Philadelphia requires almost seven days for an individual making the trip by the best connections available, while Sousa proposed to give no less than 10 concerts on the way.

Leaving Regina Saturday night the Sousa organization appeared four times on Monday and Tuesday in Winnipeg. Wednesday night found the band in Fort William, Ontario, and Thursday night in Sudbury, Ontario. From Sudbury a comparatively easy journey was made to Ottawa, and from Ottawa the Sousa organization traveled to Lake Placid, N. Y., with Philadelphia as the next stop. The concerts were given—and on time—and were heard by more than 60,000 persons. Special trains and special facilities for loading and unloading the two cars of baggage at each city were arranged beforehand.

The length of Sousa's "jumps," an average of about 500 miles, is interesting when compared to those of a circus, which seldom finds it advisable to travel more than a hundred miles, except over Sunday.

Sousa's band will be heard in Houston, matinee and night, Sunday, December 27.

Sousa's Band Returns

JOHN PHILIP SOUSA, an idol of the American people for several decades, has been in Des Moines so many times that the mere announcement of his coming is sufficient to assure a tremendous crowd. In common with some hundreds of other cities, Des Moines has great personal interest in Mr. Sousa and his band. Although he has never been anything more than a visitor, there is a feeling that he in some way belongs to Des Moines. Few men attain such heights in creating and holding a nationwide following of this nature.

In his concert at the Coliseum tonight, Mr. Sousa will be as much "back home" as he is in his native city of Washington, D. C. Throughout America, it is a homecoming wherever he goes.

Mr. Sousa's intense patriotism is one of the proud possessions of the nation. His service to the American people in war and peace is

Lieut. Com. John Philip Sousa will be accompanied by a band of 100 players and 13 principals when he appears in the Auditorium on Monday, November 23. There will be an afternoon and an evening concert. Sousa, America's famous march king, has been before the public a third of a century as a band leader. A year ago he observed his 70th birthday anniversary by giving two concerts in the Chicago auditorium.

The programs which will be rendered here will include new features and new marches, waltzes and thrilling jazz numbers.

Sousa's Band to Play Here New Year's Day

Sousa and his band will be here New Year's day, it was announced last night by Granville S. Johnson, manager of distinguished artists. He will play two concerts in Liberty hall. The famous band director is on his 33rd annual tour. This will be an added inducement to visit El Paso during the Old King Cotton Festival, as the concert will be during the celebration, but not connected with it in any way, Mr. Johnson said.

NOV 15 1925

Sousa Includes Jazz in His Program for Denver

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

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

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

A Sousa concert last about two hours and thirty minutes, but into that space of time Sousa puts considerably more than three hours of music. This Einsteinian statement is explained by the fact that Sousa does not leave his platform at the end of each number, make his exit, return to the platform two or three times for bows and then play an encore.

Within fifteen seconds of the end of a number Sousa has decided from the volume of applause whether an encore is justified and is directing the number.

Sousa not only conducts during the ensemble numbers on his program, but also during the solos. The great majority of conductors find it necessary because of physical exertion to relinquish the conductor's stand to an assistant during these numbers, and most conductors find a few minutes' rest between parts of a suite or a symphony by dropping into a chair placed near the conductor's stand. Sousa never sits down on the stage, and he never leaves it, except at the intermission from the beginning to end of the concert. There is a story among the Sousa bandmen that the "governor," as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk!

Sousa and his band of over 100 musicians will give two performances in Denver at the city Auditorium on Thanksgiving day. The matinee will start at 2:30 and the evening performance at 8:15. The entire Auditorium will be thrown open at popular prices. The concert is under the auspices of the American legion and the management of Arthur M. Oberfelder. The ticket sale opens Monday morning at Knight-Campbell Music Co.

TRIBUNE

More Than 300 To Attend a Dinner In Sousa's Honor

More than 300 persons will attend the Conopus club dinner at Hotel Fort Des Moines tonight in honor of John Philip Sousa and the members of his band.

Members of the Des Moines Ladies' band will also be guests of the club.

According to an announcement Thursday, non-members of the Conopus club who desire to attend the dinner may do so by making reservation arrangements with Marshall Craig in the lobby of the Chamberlain hotel by 4 p. m. today.

The dinner program will be short and will include in addition to some special music an after dinner speech by Mr. Sousa.

JAZZ IMPROVES LEGS

SAYS JOHN PHILIP SOUSA
Cleveland, O., Nov. 12.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa laughed heartily.

Winners in Sousa Contest Must Call for Their Tickets

Winners of the ticket prizes in The Daily News-Sousa contest must call for their tickets at The Daily News editorial office Saturday morning.

Two of the prizes have already been awarded to the winners, but the seven unawarded winners must come to The Daily News editorial office between 8 and 12 a. m., Saturday, when they will receive their tickets from the city editor.

The seven winners expected in the office Saturday morning, include Charles Nutz, Como Park school; Elizabeth Gallagher, St. James school; Constance Swanson, Como

Park school; Georgia Morris, 944 Barrett ave.; Jeanette Du Bord, 268 S. Milton st., and Marcela McGinnis, 732 Randolph st.

The winners of the three cash prizes will be awarded personally by Lieutenant Commander John Philip Sousa during the intermission of the matinee concert at the Auditorium on Monday.

CHILDREN ARE ENCOURAGED BY SOUSA'S BAND

Will Be Admitted at Lower Rate Than Adults for Purpose of Increasing Interest in Music

Through special arrangement with Lieut. Commander John Philip Sousa, Kyle S. Crichton, local manager for the Sousa concerts here at the armory, Monday, November 30, matinee and night, has received permission to sell to school children 200 admissions at 50 cents each. These school tickets for the matinee concert of Sousa and his band will be sold as coupons which may be exchanged for reservations any place in the theater, so that children may be seated with their parents or guardians.

Mr. Sousa has made this special offer particularly for the benefit of the music students; but any student interested will be given this special opportunity of hearing the famous band, so long as the tickets last. They will be reserved at local headquarters of Sousa's band, 311 West Central. The matinee will start at 3 p. m., the evening performance at 8:15. Naturally the number of such tickets must be limited, and those who apply first will have the advantage.

The co-operation of the local schools has been gained because of the realization that John Philip Sousa is among America's most distinguished citizens. It is also probable that this will be the last appearance of Sousa and his band in New Mexico. It is expected that the march-king will retire within a year or two.

John Philip Sousa Says Jazz Music Has Improved Legs

By International News.
CLEVELAND, Nov. 12.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90. Jazz? What is jazz?" And John Philip Sousa laughed heartily.

PLENTY OF NOVELTY IS TO BE PROVIDED ON SOUSA'S PROGRAM

Novelty—and more novelty—is the demand of the American music public, says Lieut. Com. John Philip Sousa, who this season is making his third-a-century tour at the head of his famous band, that will appear in Denver Thanksgiving day at the city auditorium.

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

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

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

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

NOV 14 1925

JOHN PHILIP SOUSA SAYS HE'S TOO YOUNG FOR GOLF PLAYING

Lieutenant Commander John Philip Sousa, who is now making his third-of-a-century tour at the head of his famous band, recently startled the country by declaring that he still considered himself too young to play golf.

The 71-year-old bandmaster declared that the ancient and honorable Scotch 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.

If you are interested in figures, you may be interested to learn that somewhere along the route of his third-of-a-century tour, Lieutenant Commander John Philip Sousa will work his fingers into his ten thousandth pair of white kid gloves. Sousa upon the director's stand probably would be more at home without a baton than without his white kid gloves, and with a record of a new pair of gloves every time he has appeared on the conductor's stand, a stretch of 33 years, the march-king has been somewhat of a friend to the kid glove industry. This present season, it is estimated that about 400 pairs of gloves will require his touch.

He will use several when he and his band appear in Houston, matinee and night, Sunday, December 27.

CALVARY CHOIR TO HEAR SOUSA AS VESTRY GUESTS

Members of the Calvary cathedral choir will be entertained by the vestry at a theatre party, attending the evening concert given by John Philip Sousa and his band at the coliseum, Saturday, November 21. It has been the practice each year to entertain the choir at a dinner. This year it was decided that the musical entertainment offered by the band would be appreciated by the choir and the action to bring this about was taken by the vestry on Thursday afternoon.

COLUMBUS, OHIO

CITIZEN

SOUSA'S IDEA.

Editor of Citizen:

RADIO listeners who are constantly complaining about "modern jazz" and clamoring for the "good old fashioned music" should read the following:

John Philip Sousa, the great band leader, recently discovered a program of a concert given by his organization 34 years ago. After looking over the same he said: "A director who sought to present such a program today would find himself playing to empty benches for the entire program, were it known in advance, and certainly to a rapidly diminishing audience were the program kept secret until the beginning of the concert."

"Audiences are as appreciative as ever of good music but there must be more light and unbacked music. Audiences are different because they live in a different set of surroundings."

RADIO FAN.

Sousa Soloist



IN the picture is Clarence Russell, cornet soloist, with Sousa's band. The band will appear in concert at the Coliseum this evening.

Sousa's Appearance Tonight Is His Last Here For Two Years

The appearance of Lieut. Com. John Philip Sousa at the Coliseum tonight, will be the last the noted director will make in this part of the country for two years. His itinerary calls for a tour of Europe in 1926 and a shorter tour the next year. He is now celebrating the thirty-third year of his career as a band leader. He is seventy-one years of age.

The band played at Keokuk last night and will go to Fort Dodge from here. They will make Mason City and Sioux City. This is the first time so many Iowa towns have heard the famous aggregation on any one tour.

A feature of the program will be an arrangement of the "Iowa Corn Song." "The Stars and Stripes Forever," perhaps the most popular march composed by Sousa, is being played on every program on this tour.



John Philip Sousa.

Sousa and his band are truly representative of the American spirit. The popularity of Sousa will never grow less. He is the idol of the school boy and the American people. Sousa is interpreting the best music of all time to all people. The organization numbers one hundred musicians and will be heard in Omaha at the civic Auditorium Nov. 23, matinee and evening.

SOUSA'S BAND WILL COME IN FOUR PRIVATE PULLMAN SLEEPERS

An idea of the magnitude of the organization headed by John Philip Sousa, which comes to the armory here Monday, November 30, matinee and night, can be gleaned from the fact that it will take a platform 15x60 feet to hold the 85 men of the famous band.

It requires four Pullman cars to carry the band, and a special baggage car for the instruments. With the band this year is a \$10,000 set of chimes used in playing the celebrated "Liberty Bell" march, which was used on Sousa's first tour and is being revived this year, in honor of the Sesqui-centennial celebration to be held next summer in Philadelphia.

It was announced at Sousa's Albuquerque headquarters, 311 West Central, that reservations could be exchanged for tickets at any time now. The rush for school children's special tickets for the matinee Thursday practically exhausted the 200 allotted. A wire was sent Mr. Sousa's management Thursday asking that the number be extended. There are still a few of the 200 unsold.

SOUSA'S BAND WILL GIVE MUSICAL PLAY

Demand of Americans for "Action" Results in New Numbers

A musical novelty, a new humoresque theme, and two new marches will feature this year's visit of Sousa's band in Minneapolis, at the Armory Tuesday, in order to furnish the amount of "action," which the band leader declares is necessary in a musical program.

"The average American is so filled with nervous energy that it is impossible for him to listen for any time to a musical program that does not bristle with action," Sousa said. "I have found not only that the music, itself, must be action music, but that the musicians must move about on the stage to best entertain the American."

"Showing Off Before Company," a musical play, is the novelty which Sousa will present at his matinee appearance. "Follow the Swallow" will furnish the theme for his humoresque, and the two new marches he will present are "National Baseball March," and "Black Horse Troop."

SAYS JAZZ IMPROVES LEGS.

Cleveland, Ohio, Nov. 14.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90's."

"Jazz? What is jazz?" And John Philip Sousa, laughed heartily.

SOUSA WOULD TRY SHOOTING SKILL HERE

Arrangements for a trapshooting match for John Philip Sousa, the famous bandmaster, when he arrives Friday afternoon, are being made today.

The match probably will be held at the gun club shortly after Mr. Sousa's arrival from Keokuk at 3:30 o'clock. B. F. Elbert and John H. Hogan are being considered as opponents but efforts to get in touch with them today were unsuccessful.

Mr. Sousa is an enthusiastic trapshooter and has shot in matches with Mr. Elbert before. His autobiography accounts playing at the trapshooting game for the past forty years.

Parochial School Pupils Win First and Second Prizes in Daily News-Sousa Contest

The west and the east sections of St. Paul are represented in the winners of The Daily News-Sousa Liberty Bell contest.

The first and second prizes have been awarded to pupils in St. Castimir's and St. Frances de Sales schools.

Edmund A. Stein, manager of the contest, announced the winners today.

WINNERS AND PRIZES.

They are:

First Prize—\$10, to Sophia Schilka, eighth grade, St. Castimir's school.

Second Prize—\$5, to Lorraine Nagel, sixth grade, St. Frances de Sales school.

Third Prize—\$2.50 in cash, to Ellen V. Peterson, 704 Case st.

The nine remaining prizes consist of two seats each in the Auditorium parquette for the Sousa matinee concert next Monday. The winners are: Charles Nutz, Como Park school; Elizabeth Gallagher, St. James school; Constance Swanson, Como Park school; Evelyn C. Peterson, 704 Case st.; Dorothy Rauscher, St. Agnes school; Georgia Morris, 944 Barrett ave.; Jeanette Du Bord, 268 S. Milton

st., and Marcella McGinnis, 732 Randolph st.

The winners of the ticket prizes should call for their tickets to the Sousa matinee at The Daily News editorial office, any time between now and Saturday. All winners must be able to identify themselves to the city editor of The Daily News who will issue the tickets.

The three cash prize winners will receive their prizes from Lieutenant Commander John Philip Sousa during the intermission of the band concert at the Auditorium, next Monday afternoon. This concert begins at 3 p. m., and all children who attend are expected to be there promptly.

FOR SCHOOL CHILDREN.

The matinee concert is intended primarily for school children. One of the features will be the "Liberty Bell" march, which is one of Sousa's earliest band compositions. The same number will be played at the evening concert at the Auditorium.

Seats for both matinee and evening concerts will be sold at the Auditorium box office beginning Sunday at 10 a. m., and continuing all day on Monday. Mr. Stein announced today. The concert marks Sousa's 15th annual visit to St. Paul.

New Marches Rival Old As Sousa Weaves Spell

By C. PANNILL MEAD.

John Philip Sousa! Long may he wave his baton over that superb organization of his, which is incomparable anywhere in the world.

And never has the supremacy been more perfectly illustrated than yesterday afternoon, in the newly remodeled main hall of the Milwaukee Auditorium, where never an echo spoiled the long and varied program which was applauded to the ovation point by the big audience. And despite the fact that the matinee did not bring out a capacity house, the hall stood the test of the greatest fortissimos by the band, as well as the delicate coloratura of Miss Margaret Moody, the soprano soloist.

A rousing experience is a concert by Lieut. Com. Sousa, one which sets your blood to coursing and makes you feel that life is worth while, for the inspiring strains of those wonderful marches, new and old, would set in motion a parade of wooden soldiers, if they could be endowed with hearing.

MARCHES INSPIRING.

It must be a doleful person indeed who would not respond to the swinging measures of "United States Coast Artillery," "High School Cadets," "Stars and Stripes Forever," or the latest ones, "Marquette University March" and "The National Game," played here for the first time.

Mr. Sousa has turned his genius, too, to some of the modern popular ditties, and written a humoresque on "Follow the Swallow," which Eddie Cantor has popularized in "Kid Boots." And with a witty skill, and his amazing knowledge of musical literature, the great composer conductor, has cunningly introduced many analogies that indicate the parental trees from which some of these jazz children are descended.

One of the delightful numbers was the singing of the "Shadow Song" from Dinerah, by Miss Moody, whose voice is of the most fascinating limpidity. She sings with the ease and enjoyment of a lark and sends those clear, high tones forth, and the facile brilliant roudades and trills, with a smoothness that bespeaks the born coloratura. And in these days of poor training, it is most satisfactory to record the fact that she knows how to use that lovely voice. She was rewarded with such enthusiasm

as to bring forth two extra numbers.

TONG SCORES IN SOLO.

Another soloist of excellent ability was William Tong, whose silver cornet solo won him an ovation that was well deserved. Not to be outdone by the Brown Brothers, Sousa has organized within his ranks a great saxophone octette, which made a tremendous hit. It is well versed in all the comedy that is so beloved of Sousa audiences, even to singing part of one encore, "The Old Swimming Hole." Splendidly played too, were two xylophone duets by Mr. Carey and Mr. Goulden.

But the entire program was not devoted to these lighter compositions for the overture to "Tannhauser" was given a beautiful performance as was also the "Largo" from Dvorak's New World symphony and Elgar's "Pomp and Circumstance." It was in these numbers that the wonderful concert quality of the ensemble could best be heard, and never have there been more luscious woodwinds, nor more gracious brasses than in Sousa's band.

After the program we asked him what he thought of the new hall, to which he replied, "It is remarkably handsome, wonderfully improved in appearance and while doing away with echo has still retained the necessary resonance."

Certainly Muel and Boyner, the architects, have accomplished wonders in producing an effect of chaste elegance, while being obliged at the same time to confine themselves to the original line proportions of the main hall. It is the first time that a band has ever been heard to advantage in the Auditorium.

MUSIC

Sousa's Famous Band.



Miss Winifred Bambrick
Miss Winifred Bambrick.

Among the many interesting soloists with John Philip Sousa's band, to appear in matinee and evening concerts at the Omaha Auditorium November 23, is Miss Winifred Bambrick, harpist.

Lieutenant Commander John Philip Sousa is making his third-of-a-century tour of the country, and will present many new features. Several fine old marches, as the "Liberty Bell," will also be revived for the concerts here. Miss Mildred Moody, soprano; William Tong, cornetist, and George Carey, xylophone artist, are well known to Omahans. One of the Monday, November 23, programs will be as follows:

- Overture, "Maximilien Robespierre" of "The Last Day of the Reign of Terror".....Litoff
- Coronet solo, "The Carnival".....Urban
- Mr. William Tong.
- Suite, "Cuba Under Three Flags" (new).....Sousa
- Under the Spanish
- Under the American
- Under the Cuban
- Soprano Solo, "I Am Titania" from "Mignon".....Thomas
- Miss Marjorie Moody.
- Love Scene from "Feuersmuth" R. Strauss
- March "The Liberty Bell".....Sousa
- "Jazz America" (new).....Sousa
- Saxophone Octette, "I Want to be Happy" from "No, No, Nanette".....Youmans
- Messers Stephens, Heney, Goodrich, Johnson, Welr, Madden, Conklin, and Munroe.
- March, "The Black Horse Troop" (new).....Sousa
- Xylophone Solo, "Morning, Noon and Night".....Simpson
- Mr. George Carey.
- Old Fiddle's Tune, "Sheep and Goats Walking to Pasture".....Gulou

Sousa and Band Dinner Guests of Conopus Club Here

John Philip Sousa and the members of his band will be dinner guests of the Conopus club at Hotel Fort Des Moines Friday evening.

Final arrangements for the dinner were completed at a meeting of the Conopus directors held at the Grant club today.

Lieutenant Commander Sousa will make a talk and there will be special music. For the accommodation of Conopus members desiring to make reservations headquarters have been established in the lobby of the Chamberlain hotel in charge of Marshall Craig, chairman of the dinner committee. The invitation has been extended to members of the Civic Music association and the musicians union.

A limited number of others desiring to attend may do so by making arrangements and reservations with Mr. Craig, it was announced today.

The dinner precedes the Sousa concert and to give the musicians ample time it will be served promptly at 6 o'clock.

Dr. Charles Ryan, president of Conopus will introduce Gov. John Hammill who, in turn, will introduce the great bandmaster.

Tickets for Sousa Concerts on Sale at Auditorium Sunday

The seat sale for the Sousa band concerts Monday will be transferred to the Auditorium box office at 10 a. m. Sunday.

No seats will be sold at the Dyer office after that hour, Edmund A. Stein, local manager, announced. The Dyer sale will continue up to 5:30 p. m. today.

From 10 a. m. to 6 p. m. Sunday,

and from 9 a. m. to 8:30 p. m. Monday all seats for the matinee and the evening concert will be sold at the Auditorium 5th st. box office.

Sousa and his band are expected to arrive at 10:50 a. m. Monday. The St. Paul Police band will escort Sousa from the Saint Paul hotel to the Auditorium at 2:30 p. m. Monday. Sousa, when in St. Paul last year, presented the police band with a large silk flag.

SOUSA'S BAND WILL BE HERE DECEMBER 4

John Philip Sousa, America's own "march king," with his desire of a lifetime—an all-American band—is to appear at Fair Park Auditorium, matinee and night, Dec. 4, it is announced. The present tour is in celebration of Sousa's third of a century in music.

It is interesting as a sidelight that the veteran native of Washington and lieutenant commander in the American navy has started his life's history in one of the big weekly magazines. The second installment of the interesting chronicle appeared last week. It is understood there will be about a dozen of them.

Sousa's Popular Marches On Program of Famous Band In City Friday

John Philip Sousa and his band of more than 100 musicians will present a concert at the Coliseum Friday evening. Des Moines is one of the cities visited on the third-of-a-century tour, celebrating the thirty-third year of Sousa's career as a director. Practically every state in the union and many of the Canadian provinces are included in the tour.

An interesting program has been arranged, including many of the most popular marches composed by the famous march king.

John Philip Sousa, the noted march king and composer, an at one time leader of the U. S. Marine band, and now at the head of the greatest band in the world next to the Marine band, has announced his intention of presenting his large music library to the United States, and it will be housed in the library of congress. His collection is said to be one of the finest in the world and will be of great value to the world when it is placed so it can be reached by all music lovers. As a composer of marches and waltzes, Sousa has led the world, and his fame reached every portion of the civilized world, and his compositions are among the best of the leading

Soloist for Band



Miss Winifred Bambrick

Miss Winifred Bambrick, harp soloist for Lieut. Com. John Philip Sousa who is now on his third-of-a-century tour at the head of the great band which bears his name, will be heard at the Auditorium Monday, November 23, at both the matinee and evening performances.

The young harpist is the only woman soloist with the Sousa organization who maintains her place on the platform throughout the program. During the band numbers she performs an important service which the bandmaster describes as maintaining liaison between the reed sections and the brass.

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

John Philip Sousa Says Jazz Music Has Improved Legs

CLEVELAND, Nov. 13.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpin-

SOUSA OF MIXED PARENTAGE.

Grandparents Portuguese, Father Born in Spain, Mother a Bavarian. John Philip Sousa in the Saturday Evening Post.

My father was one of the best-informed men I have ever been my lot to meet. Speaking several languages—he was, according to those who knew him, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the latter days of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his mother and mother were driven out of Portugal during the revolution of 1822, or thereabouts, and went over into Spain, where my father was born in Seville on September 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime in the 40s.

In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way.

He never let us know—or, if he told my mother, she never told us—just what his standing was in the Old World, but I have read so much of the Sousas since I have grown to manhood that I have every reason to believe he was a man exceptional in standing and education.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

My father did not talk much about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential.

My mother said he served in the Mexican war. He was in the civil war, and died a member of the Grand Army of the Republic.

JAZZ IMPROVES LEGS SAYS JOHN PHILIP SOUSA

CLEVELAND, Nov. 13.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here on a concert.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa, laughed heartily.

St Paul

NOV 16 1925

SOUSA TO PLAY HERE TODAY

John Philip Sousa's fifteenth annual series of matinee and evening band concerts takes place at the Auditorium today. The organization Sousa brings with him is larger than in any previous year, and includes four soloists, in addition to the band personnel of 100 musicians.

The seat sale for the two Sousa concerts today will be held at the Auditorium box office only, no seats being sold at the Dyer office, according to announcement of Edmund A. Stein, local manager for the Sousa concerts. The Auditorium box office will be open continuously from 9 A. M. to 8:15 P. M.

Sousa's present tour commemorates his "third of a century" anniversary, and as a feature of both programs, he has included the "Liberty Bell" march, played by him on the occasion of his first band concert September 23, 1892, at Bangor, Me.

School children will be granted special admission rates this afternoon. Mr. Stein announces. Seats in all parts of the Auditorium will be sold to the school children for 50 cents each.

ning that goes with the short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90. Jazz? What is jazz?" And John Philip Sousa

Soloist to Appear With Sousa's Band



Miss Marjorie Moore.

When John Philip Sousa and his band appear in Omaha Monday for a matinee and evening performance, Miss Marjorie Moore, shown above, will be one of the soloists.

Incidentally, it is possible for Omahans to get tickets free to this concert. In The Sunday Omaha Daily News, in the music section, are a number of questions concerning the famous Liberty bell, about which Sousa wrote a march. Prizes for best answers will be tickets to the concert. There are 100 tickets to be given away.

Maybe Sousa Will Pen March to Inspire 54-0 Victory Over Michigan

Famous Musician Here With
88 Bandsmen and
80 Medals.

By Lorena A. Hickok.

Will somebody please ask Mr. John Philip Sousa to write a football march for Minnesota?

With his 88 band players and his 80 medals, he arrived in the Twin Cities Monday for a series of concerts.

He said he'd heard we had a football team up here at our university.

He said he'd heard our football team was going to play Michigan for the Big Ten championship next Saturday.

And being a reserve officer in the United States navy, he added that he hoped our football team would dish out to Michigan the royal red raspberries—say about 54 to 0, in the same way the Wolverines humbled the pride of Annapolis.

Team Needs March.

He was informed that, besides Herb Joesting and Shorty Almquist and Harold Murrel, Minnesota needed, to win that game, one regular "he-man" football tune. An "On, Wisconsin," only better.

He bowed and modestly replied that perhaps, if Minnesota asked him to—

So there you are, Ted Christianson!

And in the meantime, says John Philip Sousa, the Minnesota band can have for its very own any one of his 104 marches—or all of 'em—all day Saturday at Ann Arbor.

That is—if the Minnesota band wants it.

Swing and Pep Needed.

"I never did write any football marches," said Mr. Sousa. "I can imagine, though, that a good march, with swing and pep, would be of assistance to a team.

"Your team up here marches up the field, doesn't it? Hum! Well, it certainly ought to have a tune to march to. A good march, with a lot of punch.

"But Minnesota never asked me to write a march for her. And I can't very well write marches if I'm not asked. Maybe I can't anyway. Don't laugh when I tell you this—but it's all inspiration with me. Sounds kiddish, doesn't it? But I never have been able to get away from that inspiration idea."

Sousa and his band were to give two concerts in St. Paul Monday and two in Kenwood armory, Minneapolis, Tuesday.

Sousa Beams When Asked to Admit That He Won the War; Will Give 2 Concerts Today

You may have supposed it was food, Rear Admiral Sims or aviation that won the war; but it wasn't.

It was John Phillip Sousa, the genial grandfather, as someone has called him, of American march music. "Why of course I won the war, don't you remember," beamed Mr. Sousa when discussing, on his arrival in St. Paul this morning, the book of memoirs he has just completed for publication.

"I gave talks and—" but it was all too obvious to talk about. "Of course I won the war."

Mr. Sousa said his memoirs, running serially in the Saturday Evening

Post (at 20 cents a word for the author) cover the period of his life from childhood to the time he won the war.

PASSES 71-YEAR MARK.

The famous bandmaster sauntered into the Saint Paul hotel with as eager a step as when he first made his appearance in this city years and years ago. He was 71 years old last week, and he had a birthday party of course—a party that lasted 24 hours.

"Such a party!" sighed Mr. Sousa, and the sigh was because a man can't have a birthday every day.

But last year—now it can be told—

Mr. Sousa had 46 birthdays, and it was fun, except for the fact that on every day there was a little girl who had a birthday on the same day, and all of them wanted programs or books autographed.

"In 50 years from now," Mr. Sousa remarked, "when these girls become women, and they meet and tell each other they were born on the same day I was, there'll be another war. It doesn't take more than that to make a war. I can't decide whether to expose my manager, and tell the public that I had only one birthday last year—not 46—or to let the war take place."

POLICE TO ESCORT HIM.

It was a problem and no one could decide.

Sousa was delighted to learn that the St. Paul Police band will escort him from his hotel to the Auditorium for the matinee concert at 3 p. m.

"Only wouldn't it be better to give me the protection after the concert?" he asked, with boyish glee.

"We have 88 people in our organization and paying them is like paying off the national debt. But they are good musicians, all of them."

Sousa and his band are giving two concerts in St. Paul today, under the auspices of Edmund A. Stein. Mr. Sousa was prepared to learn that both houses were sold out.

"Are you putting chairs on the stage?" he asked Mr. Stein—in fun, of course, for it was still early in the morning and Mr. Stein had no way of knowing.

WRITTEN 104 MARCHES.

"I don't worry about business," Mr. Sousa said. "My treasurer does. When a few seats in the theater are vacant, some time before the concert is to begin, Mr. Snyder—he's my treasurer—will come back looking very sad and when I say 'How is it?' he'll answer 'rotten.'"

Sousa has written 104 operas, 104 marches and 75 songs and he is writing more and more. And he has no use for modern music—"those outrageous dissonances," he calls them.

But he doesn't worry about modern music, or anything. Mr. Snyder does all the worrying.

"You might add," he continued, "that I have been married 40 years and still love my wife. She was the

most beautiful girl in America when I married her and she is still beautiful."

Mr. Sousa added that his wife bosses him and that he enjoys being bossed.

NOV 12 1925

SOUSA'S FAMOUS BAND TO GIVE CONCERT IN TRINIDAD ON NOVEMBER 29--ARRANGE- MENT OF AMERICAN LEGION POST

A great deal of interest is being thruout southern Colorado in the manifested in this community and forthcoming engagement of Sousa's famous band which will appear in

concerts at the West theatre on Sunday, November 29, under the auspices of the American Legion. This famous band is now making a country wide tour, the first since 1892-93. It is seldom that small towns have an opportunity to hear this band. Some old residents recall, however, that some 30 years ago Sousa's band gave a concert at the old Jaffa opera house in this city.

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 fluegel

NOV 15 1925

Sousa Always Is Alert for Change in Public Taste

"From the standpoint of musical preference the typical American is a mess of applesauce, large gobs of jada and a lot of static," says Lieutenant Commander John Philip Sousa, who this season will lead his band on its third-of-a-century tour. Being an American, the average American is too much of an individualist to be typical says Sousa. So Sousa, as he tours the country—this season he visits 47 states and 4 Canadian provinces—is always on the lookout for changing preferences in the way of music.

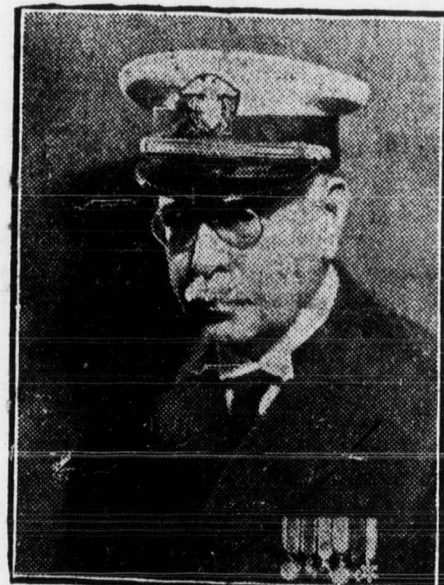
"Two influences have been most largely responsible for variations in American musical tastes. One is the talking machine and the other is the motion picture. I have found that musical appreciation in a city which has a good quality of music in its motion picture houses is miles in advance of that in the town where the music of the movies is only so-so. The talking machine record performed the invaluable service of familiarizing thousands who never saw an opera or heard a symphony concert with the best music.

"From my standpoint, at least, the finest audiences nowadays are in the college towns. They are made up of students, of faculty people and townsmen, which always means a greater proportion than usual of college and

university graduates. They get the points quicker than other audiences, and my programs nowadays contain humoresques, suites, arrangements and small ensemble novelties which bristle with points.

"I have found that a city in which the newspapers are above the average also is a superior concert town. I believe the newspapers reflect the ways of thinking of any city more accurately than any other agency. When I go into a city which I have not visited for several years I always send for the newspapers. If the newspaper seems to me to be one of the best in the quality of its news, its editorials and its mechanical getup, I know all I need to know about that city."

Sousa and his band will give two performances at the Kenwood armory on the afternoon and evening of November 17.



STAR

NOV 15 1925
AN EARLY SOUSA OFFER.

In the biography now filling a considerable part of a certain voluminous weekly journal, John Philip Sousa declares that one day, while traveling as a youth with a theatrical troupe, he was offered a position coaxing the musical germ to sprout in Lincoln, Neb. He refused, and that's that, excepting that the incident occurred almost fifty years ago.

Fifty years ago, and still the bandmaster is traveling, not only all winter, but even part of each summer. The summer concerts are in Canada, not the United States, however.

The same biography tells of the creation of Sousa's first march, when, as a child of 13 years he enlisted in the marine corps band. There was to be a new conductor, and the youngster thought to honor that gentleman. He wrote the march, named it "Salutation," and as the conductor approached for the first time the band struck up, or out, whichever the marine band does.

The conductor thundered, "What is that music?"

Upon being informed, he thundered again, "Take it off the stand!" and that was the end of "Salutation."

The Sousa concert here will be the afternoon of December 13 in Convention hall under the local management of the Convention hall manager, Louis W. Shouse. Probably seats are being ordered by mail even this early, although Mr. Shouse has not mentioned it.

MINNEAPOLIS PROGRAM

CENTRAL FIGURES ON MUSIC

JOHN PHILIP SOUSA



STAR
NOV 16 1925

SOUSA CONFESSES HIS MUSIC WON WAR; FORESEES ANOTHER

March King, 71, Says He Had 46 Birthdays Last Year

You may have supposed that it was food, Rear Admiral Sims, guns or something that won the war but it wasn't. It was John Philip Sousa, genial grandfather, as he is sometimes called, of modern American music.

"Why, of course, I won the war; don't you remember," he beamed as he discussed his book of memories just completed and now being published. "I gave talks, and—" but it was all too obvious to talk about, "of course I won the war."

Band Here Tomorrow

Sousa is the same genial man as of yore and he arrived in the Twin Cities today as eagerly as when he first arrived here many years ago. His famous band will play at Kenwood tomorrow afternoon and night.

He was 71 years of age last week and the birthday anniversary was observed with a party. And it was some party!

"Such a birthday," he sighed, and his sigh was because a man can't have a birthday party every day. "But last year I had 46 birthdays and it was all

fun except that on every one of these days a little girl would apply for an autograph for a book or sheet of music.

Predicts Another 'War'

"In 50 years from now, I fear, when these girls become women and meet and tell each other that they were all born on the same day as Sousa was born, we will have another war. It takes less than that. I can't decide whether to expose my manager and reveal that I had only one birthday last year or let the 46 girls still believe they were born on my birthday anniversary. It was some one's publicity stunt."

Commenting on the band which will play here, Sousa said: "We have 88 members in the organization and paying them off is like paying off the national debt but they are all good men."

Has Written 10 Operas

Sousa has written 10 operas, 104 marches, 75 songs and he is still at it. He has no time for popular selections—"outrageous differences," he calls them.

He says he tells all about how he won the war with music in his memories now being published serially in a magazine (at 20 cents a word for the author). The memories cover his life from childhood to the time he won the war.

STAR

NOV 17 1925

JOHN PHILIP SOUSA

There may be greater musicians and greater directors in the world but John Philip Sousa stands pre-eminent in the field of outdoor music.

The title "March King" has not been bestowed at hazard upon him.

And as the principal exponent of band music as distinguished from orchestra music or other indoor music, he has a place in the hearts of his countrymen. For where is the American man or boy, woman or girl whose blood does not quicken when a good band marches by?

It is greatly to be regretted that Sousa's band is customarily heard in halls and auditoriums for this places it instinctively in competition with the great symphony orchestras.

A band has nothing to do with an orchestra. It is organized for an entirely different purpose and it is intended to play under greatly differing conditions.

The great charm of band music is that it may move in pageants and parades, that its resonant quality is not greatly affected by the surrounding buildings or lack of buildings and that it does not depend for its success upon absolute quiet in the neighborhood.

To have its proper setting band music should be given a tone background of cheering thousands and then it has a kick that the greatest of orchestras finds it difficult to achieve.

John Philip Sousa has sensed this great opportunity of outdoor music and has made the most of it.

Minneapolis bids him welcome and God speed.

NOV 17 1925

JOURNAL CARRIERS WILL HEAR SOUSA

"Tiny," Weight 210, First and "Most" of 600 Will Get Free Ticket

Guests of Lieutenant Commander John Philip Sousa, 600 carriers for The Journal today will hear Sousa's band play at the Armory at 7:30 p.m.

Two hundred and ten pounds of "Tiny," champion heavyweight of the Journal's carriers, early today stormed the free ticket gate and demanded his share, maintaining his record for being

the first and "most" at passes for all the free shows carriers have attended this season.

Marching in one body, the 600 will go from The Journal office to the armory,

following a meeting at the office today at 7 p.m.

Fifty members of the Naval Reserve and of Minneapolis today were invited by Mr. Sousa to attend tonight's

concert. Oscar Olso is bandmaster. Mr. Sousa is a lieutenant commander in the naval reserve.

Sousa, With His Band, to Again Visit City

John Philip Sousa and his world-famed band, familiar to thousands of Utahns, will again be heard in Salt Lake early in the year at the Salt Lake tabernacle, under the local management of George D. Pyper.

Late press reports concerning this aggregation, now touring the eastern and central parts of the United States, show that the eminent bandmaster is as full of pep as he was a decade and more ago and that he is keeping his organization up to the high standard that gave the band its international reputation.

Jazz Improves Legs Says John Philip Sousa

CLEVELAND (By I. N. S.)—"Jazz whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here on a concert.

"The average woman has danced until she has the kind of underpinning that goes with the short skirt. The bystanders see much less that is distressing to gaze upon than in the pettiest days of '90."

"Jazz? What is jazz?" And John Philip

NOV 15 1925

Sousa and His Band Here Nov. 17



CECELIA HANSEN.

JOHN PHILIP SOUSA.

Cecilia Hansen, violinist, will appear as soloist Friday night, November 20, with the Minneapolis Symphony orchestra. Miss Hansen has won unanimous commendation wherever she has played, and is considered among the top-notch violinists.

Lieutenant Commander John Philip Sousa, famous band director, and his band will give concerts afternoon and night, November 17, at the Kenwood armory.

JOURNAL

NOV 16 1925

SOUSA'S BAND HERE MONDAY

Afternoon and Evening Concerts Will Be Played at Auditorium.

The annual St. Paul visit of John Philip Sousa and his band will take place Monday, when the organization gives afternoon and evening concerts at the Auditorium.

Soloists include Miss Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone; Howard Goulden, xylophone; Overture to "Tannhauser" Wagner; Cornet solo, "Centennial" Bellstedt; Suite, "El Capitan and His Friends" Sousa.

(a) "El Capitan" (b) "The Charleston" (c) "The Bride-Elect" Soprano solo, "Shadow Song" from "Dinorah" Miss Moody Meyerbeer (Flute obligato by R. E. Williams) Largo from "The New World Symphony" Dvorak

Following are the two programs: MATINEE AT 3 P. M.

Soloists—Miss Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone; Howard Goulden, xylophone. Overture to "Tannhauser" Wagner; Cornet solo, "Centennial" Bellstedt; Suite, "El Capitan and His Friends" Sousa. (a) "El Capitan" (b) "The Charleston" (c) "The Bride-Elect" Soprano solo, "Shadow Song" from "Dinorah" Miss Moody Meyerbeer (Flute obligato by R. E. Williams) Largo from "The New World Symphony" Dvorak

INTERVAL. Village scene, "Sunday Evening in Alsace" Massenet (a) Saxophone Octette, "On the Mississippi" Kleib Messrs. Stephens, Honey, Goodrich, Johnson, Weir, Madden, Conklin and Munroe. (b) March, "The National Game" (New) Sousa Xylophone Duet, "March Wind" Carey Messrs. Carey and Goulden. Pomp and Circumstance Elgar

EVENING PROGRAM AT 8:15. Soloists—Miss Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone. Gaelic Fantasy "Amarin Na N-Gaer" (New) Sousa Cornet Solo—"The Carnival" O'Donnell

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" Miss Moody Thomas

(a) Love Scene from "Feuersoth" R. Strauss (b) March—"The Liberty Bell" Sousa INTERVAL. (a) Saxophone Octette (New) Sousa (a) "I Want to be Happy" from "No, No, Nanette" Youmans Messrs. Stephens, Honey, Goodrich, Johnson, Weir, Madden, Conklin and Munroe. (a) March—"The Black Horse Troop" (New) Sousa Xylophone Solo—"Morning, Noon and Night" Suppe

Mr. Casey. Old Fiddler's Tune—"Sheep and Goats" Sousa and his band organization will arrive here at 10:30 A. M. Monday. They will be escorted to the Auditorium that afternoon by the St. Paul Police band.

NOV 19 1925

SOUSA IS STOPPED.

John Philip Sousa has been thrown for a loss at last. Recently while visiting at Urbana, Ill., the famous bandmaster was attempting to view the workout of Coach Zuppke's proud pets a few days before they were scheduled to combat the Chicago Maroons. The ground-keeper started on him off, believing him to be a maroon scout. A faculty member, however, corrected

SOUSA TO PLAY MUSIC WRITTEN BY MRS. WHEELER

Two Numbers By Local Composer Will Be Rendered by Band When It Appears Here Nov. 30

John Philip Sousa has written Lottie Hodder-Wheeler, composer of this city, asking if it will be agreeable for him to use Mrs. Wheeler's march "Marion" on the program of one concert to be given here by his famous band, Monday November 30, matinee and night in the Armory.

Sousa has played "Marion" on several of his programs, notably one at Willow Grove Park, Philadelphia, several years ago after it was first printed. After hearing that Lieutenant Commander Sousa had so honored her march, Mrs. Wheeler composed another small number called "Sousa Is a Gentleman," which will also be played by him at his Albuquerque performance. "Marion" will be played at the matinee, and "Sousa Is a Gentleman" at the night performance. The latter number will be played from manuscript and will have its premiere at the Albuquerque performance.

Madame Schumann-Heink is now using Mrs. Wheeler's "Silence of Nightfall" on her concert tour and Mrs. Wheeler's "Garland of Memories," a ballad, has had considerable sale and has been used as an encore number by concert artists.

Mr. Sousa first played "Marion" of his free will and has since used it at intervals as an encore number, along with others of his own famous march numbers. Mrs. Wheeler will be present at both performances to hear her works performed by the great band. It will be the first time she has ever heard her music played by an organization greater than thirty men. It will be as much of a revelation to her as to the residents of Albuquerque who have known of her only by hearsay and have had no notion that her works were of such a nature as to attract national notice.

Tickets for Sousa are being sold at special headquarters, 311 West Central, phone 702, and the management reports the greatest advance sale known in recent Albuquerque history, not excepting the concert given by Madame Schumann-Heink here several years ago. Although the concert is still two weeks away, half the tickets for both shows have been sold. It is announced that reservations must be taken up as soon as possible to avoid the last-minute

OCT 29 1925

SOUSA AGREES TO JUDGE CONTEST

Famous Band Leader Will Also Direct Winning School Band In Short Program

CONTEST OF SCHOOL BANDS GROWS IN FAVOR IN SOUTHWEST

Phelps County Public Will Be Given Rare Treat In Thanksgiving Concert

John Philip Sousa, with all his glory and greatness, is never too busy or extraordinary, but that he is willing to lend his aid for the more common things. This is borne out by the statement his manager made, when called on the telephone and asked if Sousa would act with two of his bandsmen as the judges of a High School Band contest that might be held here on the day that Sousa and his band would be Holdrege visitors.

The answer without hesitation, came back plain and simple, without any frills, "Sousa will do anything—he is greatly interested in school bands and if you wish, he will gladly conduct the winning band in several selections."

It is such an unaffected disposition that gives Sousa the ability to develop a program that strikes the fancy of all listeners and enables him to pack to the very doors the largest auditoriums from New York City to San Francisco. This year, Sousa in his modest way, has unfolded one of those delightful interpretations that always wins popular approval. This time it is a humoreske, in which "Follow the Swallow" is made the theme. Sousa takes this well known song and with the aid of bassoons, clarinets, piccolos, flutes and trumpets, he embroiders the theme with strains of other tunes, old and new. The result is a running fire of comment and witticisms, gay, pert and saucy. Literally following the swallow from the North to the South, Sousa musically describes the places the bird stops and the birds he sees along the way—the birds' summer home, and then what Mr. Swallow tells Mrs. Swallow when he gets home. And to cap the climax what Mrs. Swallow tells Mr. Swallow. This one selection alone, is well worth the price of admission.

So that everyone may this year hear Sousa and his picked hundred piece band, 1,000 choice reserve afternoon seats have been blocked off at the popular price each of \$1.00, tax extra. Evening prices are \$1.10, \$1.65 and \$2.20, tax included. Seats on sale at the Holdrege News Co.

The concert will be a rare Thanksgiving treat, coming on Wednesday afternoon and evening, November 25.

BAND CONDUCTORS TO STAGE MEETING

John Philip Sousa Will Be Honor Guest at Convention Luncheon

With John Philip Sousa as their honor guest, 60 Minnesota bandmasters will meet at the Nicollet hotel, Tuesday for a one day convention of the Minnesota Band Masters' Association.

The convention will open at 9 a.m. with a business session. Mr. Sousa will be at a luncheon at 12:30 p.m. and will address the convention. On the afternoon program are addresses by Carl Dillon on program building, Guy Donnelly on band discipline, and H. C. E. Schmidt, president, on a code of ethics.

Dinner will be served at 6 p.m. and the delegates will attend the Sousa band concert at the Armory in the evening.

Six hundred carriers for The Journal will be guests at the Sousa concert.

VIOLINISTS TO BE SOLOISTS ON THE ORCHESTRA BILLS

Florence Austin and Cecilia Hansen to Appear With the Symphony

St. Paul Musical Events Fit In With Those in This City

MUSIC this week can boast two symphony concerts again, the popular event today and the third Friday night program. Violinists will be to the fore as soloists for each, and both of them women. Florence Austin will appear with the Symphony orchestra today and Cecilia Hansen Friday night. The Symphony Club will give its first program Monday night.

Sousa's coming is an annual event of much importance to lovers of band music and world conquering Sousa marches. The Sousa concert, two in number, will be given at the Kenwood armory this year with an afternoon and an evening concert Tuesday.

Thursday morning there will be the regular fortnightly program of the Thursday Musical at the Garrick theater. Bertha Gilbertson, pianist, will appear in the Twin City Music and Dramatic Club's program at the Nicollet hotel Monday night.

St. Paul events this week are well scheduled to interchange with those in Minneapolis. Thus John McCormack will duplicate his Minneapolis triumph of Friday night at the St. Paul Auditorium tonight with an entirely different program. The Schubert Club will introduce a pianist new to the west in Gitta Gradova, who will appear in the St. Paul People's church, Wednesday afternoon.

JOURNAL

NOV 15 1925

LOCAL BANDSMEN TO GREET SOUSA ON HIS ARRIVAL

Courtesy Is to Be Extended to Famous Director, Whose Band Will Play Here November 30

There is the old story about the postman taking a hike on his day off, but that has nothing to do with the fact that when John Philip Sousa alights from the train in Albuquerque on the morning of November 30, he will be met by practically every musical man Albuquerque contains—and all prepared to give a greeting to the dean of all American musicians.

The Albuquerque municipal band, led by its conductor, Bill Emery, will be there in full glory to greet Lieutenant Commander Sousa with the best band music the city possesses. When it is considered that Patrick Conway went so far as to say that he would be proud to lead the local band, it will be enough to convince you that Sousa won't be ashamed of one of his marches tooted in welcome by the home boys.

It will be a big day in Albuquerque history. State officials from Santa Fe will be on hand to greet him, as will Albuquerque's celebrities. Bill Emery's cohorts will escort Sousa and his hundred bandmen and soloists to the Franciscan, where he will stop during his Albuquerque stay. That is only part of the celebration. Other things are being planned in behalf of the famous director and composer.

Tickets for both matinee and night are being sold at Sousa headquarters, 311 West Central. Phone 702. The demand has been the greatest known in Albuquerque in recent years, not excepting the appearance here of Madame Schumann-Heink four years ago.

AUDIENCE ENJOYS SOUSA'S BIG BAND

Every Player a Musician, With Soloists of Great Ability, In Traveling Group.

"I'd follow a band over a cliff, if it'd play loud enough," said one man, waiting in the line at the door of the armory Sunday afternoon, to gain entrance so that he might hear the famous Sousa band, in its matinee. While the rest of the crowd that filled the big room may not have been quite so enthusiastic, it was appreciative of the fine quality of band music it heard.

Some persons had claimed that Sousa was the whole band, and that he 'got by' with mediocre musicians. But that claim was found to have been without basis, for there was a mechanical excellence as well as genuine musical ability displayed in the ensemble work and in the work of soloists and those playing obligato parts.

Sousa Leads.

Mr. Sousa, surely not showing the weight of his more than 70 years, directed every number. The response of his 100 players to his every motion was prompt and accomplished without unnecessary gyrations on the part of the leader.

The opening number, Pilgrim's Chorus, was well above the average band music. The use of his excellent clarinet section in this, with the solo in the French horn section, was most effective.

One of the numbers which was greatly enjoyed was the flute sextette, by Tschalkowsky. Every player was an artist and the dainty melody was seemingly written for the beautiful tones of their instruments.

Soprano Enjoyed.

Miss Marjorie Moody, soprano soloist, was given an enthusiastic reception, as she deserved, for her singing was that of an artist. George Carey, who played the xylophone, was a remarkably good performer. His playing of MacDowell's To a Wild Rose was done in an unusually sympathetic manner and with the impulse of a true musician. William Tong first cornetist, gave an excellent exhibition of his ability with the instrument, both in technique and in tone.

Saxophones were used in an effective octette, and the entire band entered into the fun of a comedy number, with various and remarkable sounds all blended into a tuneful whole.

The famous marches, Black Horse Troop and The Stars and Stripes Forever, have lost none of their swing and rhythm under the direction of their composer.

EAGLE

NOV 15 1925

Sousa's Five Popular Marches

LIEUT. COM. JOHN PHILIP SOUSA, who this season makes his "third-of-a-century tour" with his famous band, has written a total of 104 marches. In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order.

"Stars and Stripes Forever" was written at sea in 1898 while Sousa was returning from a long journey abroad. "Semper Fidelis" was written while Sousa was director of the United States Marine Band, for a ceremonial march, and since has become the official march of the Marine Corps. "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic while "United States Field Artillery" was written in 1917 for the 30th Field Artillery, and was first played when that organization marched down Fifth Avenue in a Red Cross parade.

SCHOOLS ENTER BAND IN CONTEST

Encouraging Replies Received From Many Leaders In Western Nebraska

SOUSA AND BAND MEMBERS TO JUDGE AMATEUR CONTEST

Eminent Leader Will Conduct Massed Organizations of Southwest Nebraska

Along with Sousa and his band that come on Wednesday, November 25th, another feature for the day has been developed that offers an opportunity to numbers of western Nebraska school bands such as few have ever had.

A High School band contest will be staged and three prizes totaling \$200 will be dispersed among the winning bands. Sousa and two of his picked bandmen will judge the contest. But the big event of the occasion will come during the afternoon intermission of the band program, when Sousa personally will conduct for one or two selections, the massed high school bands that will participate in the contest.

A preliminary advance was made concerning the contest to a number of band leaders over western Nebraska and their replies were so encouraging that arrangements to stage this unique program were driven forward in earnest.

About ten bands are expected to enter. Gothenburg, Kearney, McCook and Holdrege have already placed their entry.

The winning of the contest will not be the great mark of honor that the enterprise endeavors to accomplish, but the fostering of more interest by the band members in their work. And the boys and girls who play in these bands will some day tell how America's greatest bandmaster, John Philip Sousa, conducted them personally for one or two pieces.

The band leaders of western high school bands have been invited to come to Holdrege on Saturday, November 7th at which time a meeting will be held to formulate rules and regulations to govern the contest. The contest will be held in the morning so as not to interfere with the regular band program. The massed bands will play during the intermission of the afternoon concert.

Tickets for Sousa and his band have been selling for the past two weeks and people of Holdrege and vicinity should get theirs at the earliest convenience. 1,000 choice seats for the afternoon for \$1.10 each, tax included. The evening prices are \$1.10, \$1.65 and \$2.20 tax included. On sale at the Holdrege News Co.

SOUSA CUP WILL BE DISPLAYED THIS WEEK

The loving cup offered by John Philip Sousa for the best high school band will be on display in the local music stores this week, it was announced by officials Monday.

The loving cup, one that is unlikely to be duplicated for some time, has been received at the city hall, and those that have charge of it are as proud as if they had won it. The name of the winning band will be engraved on it and it will be the permanent property of that organization.

Sousa conducts these contests where he feels that there are high school bands that merit such competition. He leads each of the organizations himself and his band members act as judges. The competition will be held during the intermission of his matinee program, Saturday, November 21.

Six bands have signified their intention of entering the contest, the bands for the high schools at Lamar, Las Animas, La Junta, Rocky Ford, and the two here. This will mean that there will be about 300 high school students who at one time will be able to say that they have been led by Sousa.

"Make it Snappy," America's Slogan, Says Sousa

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

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

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

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

Sousa's band will appear at Prudden auditorium, Lansing, for an afternoon and evening concert on Thursday, Oct. 30. The box office is at Grinnell Bros. music store. The public sale begins, Monday, October 26.

SOUSA'S PARENTAGE

(John Philip Sousa in Saturday Evening Post.)

My father was one of the best informed men I have ever known. He was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the latter days of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the revolution of 1822, or thereabouts, and went over into Spain, where my father was born at Seville on Sept. 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime early in the '40s.

In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way.

He never let us know—or, if he told my mother, she never told us—just what his standing was in the Old World, but I have read so much of the Sousses since I have grown to manhood that I have every reason to believe he was a man exceptional in standing and education.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

My father did not talk much about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was an gentleman in the liberal and accurate significance of that much abused and seriously defined word. Enough topped from his lips to show that his family was prominent and influential. My mother said he served in the Mexican war. He was in the Civil war, and died a member of the Grand Army of the Republic.

Wichita Eagle
EAGLE
 NOV 16 1925
SOUSA'S BAND OF 83 PIECES HERE ON DECEMBER 10

Famous Organization Will Give Afternoon and Night Concerts at Forum AT ENID DECEMBER 9

Lieut. Commander John Phillip Sousa, with his 83 bandmen and 10 soloists, will appear in Wichita next December 10 for two concerts, one in the afternoon for school children and the other in the evening. Both concerts will be held at the Forum under the direction of Tom Law.

The famous Sousa band, which has entertained millions during its third-of-a-century tour, is the largest organization of its kind in the world.

One of the ambitions of Mr. Sousa is to travel a million miles with his band. When the present season ends, about March 6, next, he will have covered approximately \$50,000 miles. The famous band leader expects to reach his goal in about seven years.

When the first independent tour was made by Mr. Sousa in the season of 1892-93, the band numbered less than 50 pieces.

The Sousa transportation bill this season will amount to about \$100,000, of which \$60,000 will be paid for fares and special trains.

The organization comes by special train from Enid to Wichita.

WICHITA, KAS.
EAGLE
 NOV 17 1925

WANT TO HEAR SOUSA

Requests for Reservations for Hays Concert Begin To Pour in

HAYS, KAN., Nov. 16.—Hays is witnessing a remarkable demonstration of the power of a great name. It is nearly a month yet until John Phillip

Sousa and his famous band will give two concerts at Hays State Teachers college; yet requests for reservations are already beginning to pour into the office of R. A. Seabury, K. S. T. C. bandmaster, who has charge of the event.

This is the first time western Kansas has ever had a chance to hear Sousa. In fact, that is the first time his band has ever agreed to give a concert in a town the size of Hays. So anxious were the musicians of this place to have him come here that a flat guarantee of \$2,000 for the afternoon and evening programs was made.

The band is on its "third of a century tour." It will play at two other schools in Kansas also: The State Teachers college of Pittsburg and the University of Kansas.

Miss Marjorie Moody, well-known soprano, is traveling with the band, and will appear on both of the Hays programs.

McPHERSON PIONEER PASSES

Dallas News
NOV 19 1925
Sousa to Conduct R.O.T.C. Bands in Massed Concert

Five high school bands are to contest for a silver cup to be awarded by Lieut. Com. John Phillip Sousa when he appears at Fair park auditorium with his band of 100 American musicians on the afternoon of Friday, Dec. 4.

Maj. Deahler Whiting, commandant of the local R. O. T. C. units, announced Wednesday that the contest and participation by the bands had been conditioned by the school board. Invitation and conditions covering the competition were wired by Sousa from Minneapolis.

Following announcement of the winner, the five bands will be conducted in a massed concert by the march king, and the winning band will also participate in a massed concert at night in the auditorium, when the Magnolia Petroleum company band, under Director Paul

Ashley, will be the additional unit. It is expected that the matinee performance of the Sousa organiza-

Minneapolis Star
NOV 17 1925
LEGION BAND LEADER TO RENEW HIS ACQUAINTANCE WITH SOUSA

Harry T. Johnson, Chicago, Stays Over for Today's Concert

Harry T. Johnson, leader of the official American Legion band, is in Minneapolis today to shake the hand of his friend, John Phillip Sousa.

Mr. Johnson, a devoted football fan, had come from Chicago last week to witness the Iowa-Minnesota game. Then he heard that Sousa and his band were to play here tonight. "I've got to stay here and meet him, that's all there is to it," he then and there decided.

Met in Sioux City

Johnson's friendship with the world famous conductor began on a certain day in November, 1922. It was in Sioux City, he had gone to the Sousa concert and had listened, apparently unnoticed, to half of the band program. Came the intermission—there was a hush and Sousa walked to the footlights.

"Harry Johnson is here in the audience, and I want him to come up here to the platform and accept this medal."

Johnson, overwhelmed, walked uncertainly up to the stage and before the eyes of hundreds received the medal of honor, pinned on his breast by Sousa himself. It was a tribute from Sioux City friends for his zealous work in building up the famous Monahan Post band.

The Monahan Post band of Sioux City probably is the best known legion band in the country. Under the baton of Johnson, it was the official American legion band for two years, taking three first prizes and a dozen other honors. Studying under Walter Damrosch, noted conductor, at the A.E.F. band school in Paris during the war, Johnson later came to Sioux City and



JOHN PHILIP SOUSA

organized the Monahan Post band as well as the Shriners' band of that city. He soon was recognized as one of the leading musical organizers of the country.

Johnson is looking forward to renewing his friendship with Sousa in Minneapolis today following the afternoon concert of Sousa and his band at Kenwood armory. The band will play again at the armory this evening.

The Naval Reserve band of 60 pieces was invited today by Sousa who is a naval lieutenant to be his guests at tonight's concert. The band will attend in uniform.

Grand Stand
NOV 17 1925



John Phillip Sousa, who, with his famous band, will again appear in this city, at the Auditorium, on Tuesday evening, Nov. 24th. Seats will be reserved beginning with the 19th, and the advance demand indicates a big reservation on that day.

NOV 18 1925

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 Nicollet 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. Brustetten, Earlbaud, secretary; Lars Holman, Zumbrota, treasurer. The board of directors include Hugo Frey, Minneapolis; C. Oliver Riggs, St. Cloud, and H. C. E. Schmidt, Red Wing.

NEWS

NOV 15 1925

Sousa Has Grown Daughter



Here is a charming picture of John Phillip Sousa and his daughter, Priscilla, snapped on the Long Island home of the great band conductor, who will appear in concert at the Omaha auditorium the afternoon and evening of November 23.

STAR

NOV 19 1925

SEVENTY-ONE YEARS IN ONE LINE

It is not given to every man to live 71 years nor is it given to many of those who do to sum up the philosophy of a whole lifetime like that in one sentence.

But John Phillip Sousa, the great march composer, has turned the trick and here is the line that does it:

"There are still 24 hours in a day."

These days when everybody seems to be whining in spite of time and labor saving devices, "what becomes of the time?" there is a world of significance in that quaint, humorous, philosophical, kindly, seasoned, mellow sentence.

"There are still 24 hours in the day," just as there were 71 years ago when Sousa was born, at the time when there were no automobiles, telephones, bicycles, airplanes, radio sets, and very few telegraph lines, ocean liners or railroad trains.

"There are still 24 hours in the day," as there were when there were no movies, few theaters and only a handful or two of magazines and newspapers, when there were more buffaloes than inhabitants in this great Northwest country, and more Indians than whites among the latter.

"There are still 24 hours in a day," as there were when it took most of them to go from here to Red Wing or St. Cloud and many more to make the trip from Pembina to the Mississippi river by Red River cart, at the time when Sousa was a toddling baby.

How like a master of his days this phrase reveals the march king to be!

Who was it wrote the book, "How to Live on 24 Hours a Day."

The two have the right idea.

Husbanding the hours is like husbanding money. Perhaps, indeed, there lies in that the great difference between genius and the commonplace.

Sousa has left something more with us this trip than just the golden notes from his trumpets.

NEWS

NOV 19 1925

CONTEST END NEAR

Sousa Question Answers Must Be in Editor's Hands Friday.

The moments fly as the end of the Liberty Bell contest, prizes of which are tickets to the Sousa band concert Monday, draws near. Friday is the last day when answers will be accepted to the questions printed on the amusement page of the Wednesday Omaha Daily News.

Sunday, in the music columns of The News, the names of the winners will be printed. They may call Monday and get their tickets from the Sousa Contest editor.

Milwaukee Honors Sousa With Art

A bronze relief of John Phillip Sousa, designed and cast at the Milwaukee vocational school, has become a part of the hall of fame in Milwaukee's new auditorium.

Sousa, who with his band will appear at Fair Park Auditorium, afternoon and night, Friday, Dec. 4, was honored at Milwaukee Nov. 3 on the occasion of his visit to the Wisconsin city. The bronze was presented to the auditorium by the president of the school.

NOV 15 1925

Here's Chance to Get Sousa Band Concert Tickets Free

When John Philip Sousa brings his band to Omaha Monday, November 23, he will play the famous "Liberty Bell" march, one of his early favorites. He is reviving the old piece, written in honor of the original Liberty bell in Philadelphia.

Since the number will be one of the featured offerings of his programs, Mr. Sousa, who likes to have people know the significance of his numbers, wonders how many people, particularly young folks, know anything about the famous liberty bell.

Officials in charge of the concert have asked The Omaha Daily News to find out. They have offered very attractive prizes in the form of tickets to the Sousa concerts.

A list of twenty questions about the historic bell follows. The person who answers, neatly, the greatest number of questions before Friday, and writes his answers to the Sousa contest editor, The Omaha Daily News, will receive six tickets as first prize.

Second prize will be four tickets

and there will be forty-three other prizes of two tickets each. There's a chance for everyone.

Here are the questions:

1. Where was the Liberty bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it?
5. When was this inscription placed on the bell?
6. Give its biblical reference.
7. How was the bell preserved from capture by the British during the revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieutenant-Commander John Philip Sousa write the "Liberty Bell" march?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

NOV 19 1925

SOUSA MATINEE SATURDAY, 2:30

Besides Evening Concert, Matinee
Will Be Given—Low Price
for Students

John Phillip Sousa and his famous band, accompanied by a group of well known soloists, will give two concerts at the coliseum Saturday afternoon and evening. The afternoon concert at 2:30 p. m. is for the benefit of students who will be admitted at half price. The attendance is not limited to students and admission prices will be at regular matinee rates. Tickets for the afternoon entertainment are on sale at Williams Piano Co. and the Princess theatre. Seats for the evening concert are on sale at the Orpheum theatre. Both concerts will be in the coliseum.

Sousa evidently is the favorite musician of the schools and colleges of America. No less than 18 colleges and universities and eight high schools are on the calling list of the famous bandmaster and most of these concerts are given under school auspices.

Sousa's university engagements include concerts before the students of two of the most famous schools in the country—Harvard, at Cambridge, Mass., and Yale, at New Haven, Conn. Also on the college and university list are Cornell, at Ithaca, N. Y.; the University of Virginia, at Charlottesville; the University of Indiana, at Bloomington; Purdue University, at Lafay-

ette, Ind.; the University of Illinois, at Champaign; Northern Normal, at Aberdeen; Huron college, at Huron; the University of Kansas, at Lawrence; and the Kansas State Teachers colleges at Pittsburg and Hayes.

Other colleges and universities which Sousa will visit are Washington State college, at Pullman; the University of Colorado, at Boulder; Tuskegee Institute, at Tuskegee, Ala.; University of Florida, at Gainesville, Fla.; Winthrop college for women, at Rock Hill, S. C.; and Idaho Normal school, at Lewiston, Idaho.

Sousa will play under the auspices of high schools at Alliance, Ohio; Fort Wayne, Ind.; Joliet, Ill.; Tucson, Ariz.;

Spokane, Wash.; Boise, Idaho; and Gastonia, N. C.

Two of the most famous of the Sousa marches have been dedicated to the students of America. "High School Cadets," written early in his career, started him along the road to fame, while "On the Campus," written only a few years ago, has been one of his most popular compositions.

SOUSA MAY BE HERE FOR FAIR

Daily Concerts Proposed
For 1926 Event

Sousa's band or Arthur Pryor's band will give daily concerts at the 1926 Tri-State fair, if directors follow recommendations of a committee named to plan next year's exposition.

The committee was to submit recommendations to the directors at a meeting late Thursday afternoon at the Chamber of Commerce. The board is expected to authorize fair officials to contract in December for midway shows for next year.

Charles Gerber, president of the fair association, and Frank Fuller, manager, will attend the International Association of Fairs and Expositions in Chicago Dec. 1-2. At that time they will book the midway shows.

The committee named to plan the 1926 fair has not completed its survey. Questionnaires have been sent to each director, but many have not returned them. Annual election of the association will be in December.

SOUSA WANTS BANDS TO ORGANIZE LEAGUES

Huron, Nov. 20.—(AP)—"I hope to live long enough to see the 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 the statement of Lieutenant-Commander John Philip Sousa, made at a banquet tendered him and his band by the local musicians' union here last night. There were 150 present.

Marjorie Moody with SOUSA & HIS BAND

At the Auditorium, Tuesday evening, November 24th.

NOV 15 1925

Sousa's Band Returns for Two Concerts

"March King" and His
100 Musicians at Auditorium Monday Afternoon
and Evening.

Eighteen program numbers, including five new compositions will be included on John Philip Sousa's afternoon and evening band programs at the Auditorium Monday.

Four new Sousa compositions never heard here before also will be played. In addition Sousa will revive a number of his earliest and, in many respects, his most popular band music compositions. The "revival" feature commemorates his 33d anniversary as conductor and owner of Sousa's band, the oldest musical organization making regular concert tours in this country.

71 NEXT FRIDAY.

Sousa himself will celebrate his 71st birthday next Friday.

The band organization this year has been increased to more than 100 members, including vocal and instrumental soloists.

Monday's matinee program will begin promptly at 3 p. m. and is intended primarily for school children and parents who might be less able to attend an evening concert. The evening program will begin promptly at 8:15 p. m.

Tickets for both the afternoon and evening program will be sold at the Auditorium box office only today and all day Monday. The sale today begins at 10 a. m.

THE PROGRAM.

The afternoon and evening Sousa band concert programs follow:

MATINEE—3:00 P. M.
Soloists—Miss Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone; Howard Goulden, xylophone.
Overture to "Tannhauser".....Wagner
Cornet Solo—"Centennial".....Ballstedt
William Tong.

Suite—"El Capitan and His Friends".....Sousa
Soprano Solo—"Shadow Song" from "Dinorah".....Meyerbeer

Flute obligato by R. E. Williams.
Largo from "The New World".....Dvorak

Symphony.....Sousa
Village Scene—"Sunday Evening in Alsace".....Massenet

(a) Saxophone Octet—"On the Mississippi".....Klein

(b) March—"The National Game".....Sousa

(new).....Sousa
Xylophone Duo—"March Wind".....Carey

Pomp and Circumstance.....Elgar
EVENING—8:15 O'CLOCK.

Soloists—Miss Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone.

Gaelic Fantasy—"Araim ..o N-Gareal".....Aron

Suite—"Cuba Under Three Flags".....Sousa

(new).....Sousa
Soprano Solo—"I Am Titania" from "Mignon".....Thomas

Miss Marjorie Moody.
(a) Love Scene from "Feuerspott".....R. Strauss

(b) March—"The Liberty Bell".....Sousa
"Gaz American" (new).....Sousa

Saxophone Octet—"I Want to Be Happy" from "No, No, Nanette".....Youmans

March—"The Black Horse Troop".....Sousa

(new).....Sousa
Xylophone Solo—"Morning, Noon and Night".....Suppe

George Carey.
Old Fiddler's Tune—"Sheep and Goats Walking to Pasture".....Gulon

The Sousa band organization will arrive in St. Paul at 10:30 a. m. Monday. Mr. Sousa will be escorted from the Saint Paul hotel to the Auditorium by the St. Paul Police.

'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. Tount 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 "Feuerspott" 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 obligato. 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 unceasing skill and contagious exuberance.

Press Agents

'Make It Snappy,' America's
Slogan, Says Sousa

"'Make it snappy' is the watchword of the American music public," says Lieut. Com. John Philip Sousa, who this season will make his thirty-third annual tour at the head of his own band. The band will play in the city auditorium November 27.

Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

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

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

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

NOV 18 1925

Sousa Contest Closes Friday

Folks who want to see John Philip Sousa's band of 110 pieces Monday without buying tickets should be getting their answers to the Liberty Bell questions in to The Omaha Daily News in a hurry.

There are 100 tickets. But there also are a great number of people sending in answers, and it's the ones who get them in the quickest and most correctly that will get the coveted awards.

The answers must be in the hands of the Sousa contest editor before Friday.

Here are the questions again if

you have lost the other set:

1. Where was the Liberty bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give its biblical reference.
7. How was the bell preserved from capture by the British during the revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty bell first removed from Philadelphia?
15. Name two great expositions at which it subsequently has been exhibited.
16. When did Lieutenant-Commander John Philip Sousa write the "Liberty Bell" march?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

NOV 20 1925

NOV 17 1925

MUSIC

John Philip Sousa in matinee and evening concert at the Auditorium under auspices of Edmund A. Stein.

THREE great American musical institutions came to public notice in St. Paul on Monday. Categorical they are John Philip Sousa, Sousa's band and one Gus Helmickie, the veteran bass drummer of Sousa's band. It was among these three traditions of the American concert stage that a St. Paul public managed to while away four of 24 hours in a very enjoyable and very instructive fashion. Assuredly, our annual pilgrimage to Sousa's concert was, if anything, something like an increasingly appreciating investment in good band music and in solid entertainment of a high order.

There is really nothing quite like Sousa's band concerts, except, of course, their annual recurrence. For a matter of 33 years now Sousa has enjoyed a wholesale monopoly on the plaudits and patronage of a very large and representative public, and given as many more years of life, Sousa would continue to do so. It is the Sousa tradition! One just cannot get around that, and who wants to, anyway?

No better notion of Sousa's wide appeal to his audience can be had, probably, than was observed at the matinee concert. Virtually the whole Aberdeen hospital population of disabled veterans was guest of Edmund A. Stein, St. Paul impresario, and of the Sousa management and, if we may be pardoned for a hackneyed and thread-bare observation, there was more inspiration spiritually and more physical stimulation for convalescence resulting from those stirring Sousa march cadences than would have been possible from whole hiccups to Hygieia.

Those Aberdeen veterans shared a goodly part of the general awe and admiration in which that very estimable personage Mr. Gus Helmickie is held. It is probably true that a bass drummer in a musical organization is very rarely, if ever, subjected to the affront and indignity of a mention in a reviewer's column. However, Mr. Helmickie must pardon this "jazz majesty." For as many years now as we remember Sousa and his band, do we remember too that patrician dignity which is Mr. Helmickie. Off in his corner, his inimitable thunder-claps in bass are supposed to be just part of the ground work of the band. But they are much more than that, because to a public annually making the Sousa pilgrimage, Gus Helmickie's lusty pommelings are magnificent samples of Jupiter's fulminous wrath.

Now for the program numbers there is really nothing that can add or detract from them, so far as present comment goes. Unquestionably the public wants the Sousa marches more than anything else. Well, the public gets them, plenty of them. "The Stars and Stripes," "United States Field Artillery," "El Capitan," "The Black Horse Troop," "Sabre and Spurs," "Semper Paratus," "Soldiers to the Front" and "Liberty Bell"—these are just a few of the Sousa marches which in their time have caused ten million feet to beat the Sousa cadences. Every program number at both matinee and evening concert had its encore; some of the numbers three and four encores which also is part of the Sousa tradition.

It is a well-known truth that the so-called "fastidious" and sophisticated concert goer does not patronize the Sousa concerts. Because, forsooth, this cognoscenti must needs feast his soul on the more subtle, abstract music of the old masters. Which is a personal privilege we do not deny them. But Sousa's evening concert offered at least one tidbit for such an one. It was the Strauss "Feuersoth," a highly erotic theme, played remarkably well for a band interpretation. Mr. Edmund Stein on hearing this number, intimated that he would seek its inclusion on one of the remaining symphony orchestra concert programs. Mr. Stein ought to do this, because the thing has possibilities beyond measure. Sousa read his score most impressively and his musicians, so far as their instruments made it possible, carried out the Strauss thought very faithfully. The fanfare of brass at the double climax in the Strauss "Feuersoth" was magnificent, but it needed the swirl of strings to complete the episode Verbrugghen and the orchestra could do the thing. We hope they will.

Miss Marjorie Moody, a soprano, is soloist with the band. She sang the Meyerbeer "Shadow Dance" from "Dinorah" at the matinee concert and the sprightly "I Am Titania" from "Mignon." Her voice is; pleasing withal, with fair coloratura range and timber. She trains at the high registers, and these notes are throaty, but one is not unmindful of her really difficult task of singing to band accompaniment. Two other soloists with the organization are George Cary, xylophone, and William Tong, cornet. The band's variety act this year is a saxophone octet, and it is highly diverting.

Sousa himself requested this following, concluding remark: "Please say for me 'Au revoir.' He is 71 and 'Good bye' is a bit of a strain."

NOV 20 1925

Press Agents

Sousa's Band, Then and Now

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen



JOHN PHILIP SOUSA

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 30 clarinets, five flutes, 10 saxophones, eight trombones, 10 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 50 men. This year he has an organization of 100 bandmen and soloists.

The band will play here in the city auditorium November 27 under the auspices of the High school band.

NOV 18 1925

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; "Amarin Nla N-Gardeal," by O'Donnell, and the "Love Scene" from Richard Strauss' "Feuersoth," 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.

NOV 19 1925

SOUSA WILL GIVE "KIDDIES" CONCERT

Sousa's band will give a special concert for Omaha school children Monday afternoon at 3:30, and all who can muster 25 cents for a ticket will be excused from school to attend.

The concert was arranged by Superintendent Beveridge, Miss Juliet McCune, supervisor of music in public schools and Charles Franke, manager of the Auditorium.

Sousa is making his third-of-a-century tour with his band of 100 pieces and 13 soloists. He will include new and novel waltz and march features for the children. "Stars and Stripes Forever," and "The Liberty Bell," are also on the program. Tickets may be procured at the schools or from

STAR
NOV 18 1925

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 murk 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 "Feuersoth" 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 hazy. 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

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 Will Judge Bands

Winning R. O. T. C. Group to Get Cup and Be in Program.

With John Philip Sousa, noted bandmaster, as the judge of the donor of a silver prize cup, a band contest for all the R. O. T. C. bands of the Dallas and Highland Park High Schools, will be held here Dec. 4, in connection with the concert of Sousa's band, Maj. Deshler Whiting, director of the school R. O. T. C. work, said Wednesday. The offer of the world famous bandmaster was telegraphed to the schools from Minneapolis, and accepted by local school officials.

The contest will be held the afternoon of Dec. 4, when each of the six high school bands will play several selections for Sousa. The winner which he selects will be given a large silver loving cup, and will take part in the program that night, giving several numbers. The Dallas high school bands are conducted by William Herzog, former bandmaster for Gen. J. J. Pershing.

NOV 18 1925

Sousa Honored by Bandmasters Named Honorary Member of State Body

John Philip Sousa, noted band director, belongs to another organization today. He was made an honorary member of the Minnesota Bandmasters' association at its annual convention which he addressed yesterday at the Nicollet hotel. Henri Verbrugghen, director of the Minneapolis Symphony orchestra also addressed the convention.

George Thorpe of St. James was elected president of the association. Other officers elected are Carl Dillon, Fort Snelling, vice president; I. C. Brusletten, Faribault, secretary; Lars Holten, Zumbrota, treasurer; and Hugo Frey, Minneapolis; Oliver Riggs, St. Cloud, and H. C. Schmidt, Red Wing, directors.

Mr. Frey was re-elected editor of the monthly bulletin, "The Bandmaster." Fairmont was awarded the 1926 convention.

Nearly all bandmasters in the state attended the convention and in the evening the delegates and guests went to Sousa's band concert.

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, c as a girl's, sparkled, "there are 24 hours in a day."

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; "Amarin Nla N-Gardeal," by O'Donnell, and the "Love Scene" from Richard Strauss' "Feuersoth," 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.

SOUSA HONORED BY BANDMASTERS

Famous Conductor Is Made Member of Minnesota Association.

John Philip Sousa, famous band director, was made an honorary member of the Minnesota Bandmasters' association Tuesday.

The honor was extended him at the annual meeting of the association held at the Nicollet hotel, Minneapolis.

He spoke before the association, as did Henri Verbrugghen, conductor of the Minneapolis Symphony orchestra.

Tuesday night virtually the membership of the association attended the Sousa band concert in Minneapolis.

Fairmont was selected for the convention of the association. Officers elected are: George Thorpe, St. James, president; Carl Dillon, Snelling, vice president; L. C. Brusletten, Faribault, secretary; Holten, Zumbrota, treasurer; Frey, Minneapolis; Oliver F. Cloud, and H. C. E. Schin Wing, directors.

Mr. Frey was re-elected editor of the Bandmaster, monthly publication of the association.

NOV 18 1925

Sousa is Honor Guest of State Bandmasters

John Philip Sousa was the guest of honor and principal speaker at the convention of the Minnesota Bandmasters' association at the Nicollet hotel Tuesday. Officers for the new year elected Tuesday include George Thorpe, St. James, president; Carl Dillon, Fort Snelling, vice president; Dr. L. C. Brusletten, Faribault, secretary, and Lars Holten, Zumbrota, treasurer. The convention will be held at Faribault

JOHN PHILIP SOUSA



GREAT BANDMASTER COMES FOR BIENNIAL CONCERT IN HOUSTON

JOHN PHILIP SOUSA, whose biennial appearances in Houston are hailed with delight and eagerly awaited, announces his engagement for two concerts Sunday afternoon and Sunday night, December 27, at the City Auditorium.

Mr. Sousa is the dean of bandmasters and is this year celebrating his third of a century as the march king.

Since Mr. Sousa is very exacting in his requirements of his soloists, it is of interest to know that this year he is presenting with his band Marjorie Moody, soprano, and Winifred Bambrick, harpist, two of the most worthy young artists in America.

JOHN PHILIP SOUSA AND HIS BAND WILL GIVE CONCERT HERE

Lieutenant Commander John Philip Sousa, who this season makes his third-of-a-century tour and will visit Houston with his famous band on December 27, has written a total of 104 marches.

In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Parvulus," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order.

"Stars and Stripes Forever" was written at sea in 1895 while Sousa was returning from a long journey abroad; "Semper Parvulus" was written while Sousa was director of the United States Marine Band, for a ceremonial march, and since has become the official march of the marine corps; "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia,

shortly after Sousa had paid a visit to the famous relic, while "United States Field Artillery" was written in 1917 for the 309th Field Artillery, and was first played when that organization marched down Fifth Avenue in a Red Cross parade.

Sousa this year is celebrating his sixtieth year as a musician. He began his musical career at the age of 11 as a cymbal player in the United States Marine Band at Washington. In 1880, at the age of 26, he became its director with the rank of lieutenant, resigning in 1892 to form his own organization.

BAND AND DRUM CORPS WILL WELCOME SOUSA

The drum corps of Central Park school, and Father Flanagan's boys band will greet John Philip Sousa when he arrives at Union station Monday morning. They will be lined up on the platform for inspection by the noted bandmaster.

Sousa Will Inspect School Drum Corps

When John Philip Sousa and his band arrive at the Union station Monday morning they will be greeted by the roll of drums—drums of the boys of the schools of the city.

The crack drum corps of Central Park school, under direction of Joseph Billings, and Father Flanagan's band will be lined up on the platform for inspection by the famous bandmaster.

Sousa and his band will give a concert for the school children at the auditorium Monday afternoon at 3:30 o'clock. Tickets may be obtained from Miss Juliet McCune, supervisor of music in the public schools.

Today is the last day for the Sousa ticket contest about the Liberty bell. If answers were not received by the contest editor today, no prizes can be issued. Prize winners will be printed Sunday in The Omaha Daily News.

Jazz Improves Legs Says John Philip Sousa

CLEVELAND, Nov. 16.—"Jazz, whatever it is has improved American legs and shortened skirts," said John Philip Sousa, here of a concert.

"The average woman has danced until she has the kind of underpinning that goes with short skirts. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa.

SOUSA ASKS LOCAL BANDS TO PLAY ON PROGRAM OF DEC. 4

John Philip Sousa, whose band will play on the night of Dec. 4 at the Fair Park Auditorium, invited the Southern Methodist University Band, directed by Charles Barcus, and the Magnolia Orchestra, directed by Paul Ashley, to play the first two numbers on Sousa's program in concert with the visiting musicians, it was announced Monday.

DANCE MUSIC CAUSE OF SHORT SKIRT VOGUE, SAYS SOUSA

That music was the primary cause of the present short skirt epidemic is the opinion of Lieutenant Commander John Philip Sousa, who this season makes his third-of-a-century tour with his famous band, and will appear in Houston, matinee and night, December 27.

"The present dance craze began about a decade ago," says Sousa. "The development of ballroom dancing received a powerful impetus with the introduction of the tango, the foxtrot and the maxixe, the predecessors of present-day jazz. As a matter of fact, jazz largely developed in the dance halls, where small orchestras sought out new effects with which to enliven programs of dance music. When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon than would have been the case had there been no dance craze."

"Back in the petticoat days, an occasion 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 19 years' popularity of ballroom dancing, of course, has been due to the development of jazz music. Incidentally, it is my opinion that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—or to make the individual feel that she is flattered, which is the same thing—so we come to the conclusion that the short skirt persists because the average woman has danced until she has the sort of underpinning that goes with a short skirt."

Jazz Added to Sousa Program

Noted Band Leader Never Turns Baton Over to Assistant.

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

Sousa and his band of 100 American musicians, will be heard at Fair Park Auditorium, matinee and night, Friday, Dec. 4. Five high school bands will compete for the Sousa cup at the afternoon appearance, and the winner will be one unit in the massed band concert at night.

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

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

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

There is a story among the Sousa bandmen that the "governor" as they lovingly term him, rests himself during the ten-minute intermission by taking a brisk walk.

Sousa and Band in City Today



Sousa, "The March King," who will conduct his band in concert at the coliseum this evening.

Lieutenant Commander John Philip 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

Terror," Litolf.

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 "Feuersoth," 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 Octet, "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," Gulon.

Encore numbers will be chosen from among the well known marches and arrangements by Sousa.

SOUSA BEFORE AD-SELL LEAGUE

John Philip Sousa, lieutenant commander in the officers' reserve of the United States navy, will speak before the Ad-Sell league at the weekly dinner of that organization next Monday night in Brandeis restaurants. The famous march king will be luncheon guest of H. K. Mansfield, founder of the Omaha Symphony orchestra. Other guests at the luncheon will be Sandor Harmati, conductor, and Ernest Nordin, assistant director of the Omaha Symphony orchestra; also Hugo Heyn of the orchestra.

Mr. Sousa will arrive Monday morning at 11:30 and will be met at the station by drum corps of several public schools and Father Flanagan's band of boys. A concert for school children will be given Monday afternoon at 3:30 in the Auditorium.

The American boy holds a warm place in the heart of the bandmaster, and the revival of the "Liberty Bell" march on his program this year brings forth the inspiration which caused the writing of the march by Sousa on Independence Day, 1892. He returned from watching a parade of school children of Plainfield, N. J., on a pilgrimage to view the Liberty Bell and wrote the march, the sale of which has netted the bandmaster more than \$35,000.

Sousa's Band to Give Elaborate Program

John Philip Sousa, who has the title of lieutenant commander in the United States navy, and his famous band will be heard at the Omaha auditorium Monday afternoon and evening.

A matinee program will be given for the school children, under management of Miss Juliet McCune, supervisor of music in the public schools, and Charles Franke, manager of the auditorium.

Program:

Miss Marjorie Moody, soprano; William Tong, cornet; George Carey, xylophone, soloists.

Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror," LITOLF.

Cornet solo, "The Carnival," Arban—Mr. Tong.

Suite, "Cuba Under Three Flags" (new), Sousa.

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

Soprano solo, "I Am Titania" from "Mignon," Thomas—Miss Moody.

(a) Love Scene from "Feuersoth," R. Strauss.

(b) March, "The Liberty Bell," Sousa.

Interval.

"Jazz America" (new), Sousa.

(a) Saxophone Octet, "I Want to Be Happy," from "No, No, Nanette," Youmans.

Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.

(b) March, "The Black Horse Troop" (new), Sousa.

Xylophone Solo, "Morning, Noon and Night," Suppe—Mrs. Carey.

Old Fiddler's Tune, "Sheep and Goats Walking to Pasture," Gulon.

Dallas Herald Nov 27

SUNDAY, N

SOUSA'S PROGRAMS MADE WEATHERPROOF

Famous Bandmaster Has to Figure Against All Sorts of Happenings

Ever hear of a weather-proof band program?

Lieutenant John Philip Sousa makes his weather-proof and accident-proof as well.

With his band of 100 American musicians, on his third of a century tour, Sousa will appear at Fair Park auditorium afternoon and night, Friday, Dec. 4.

A feature of the afternoon will be a contest between the five local high school bands for the Sousa cup. The march king will direct and pass judgment on each organization, and award the trophy. The winning band will take part in the massed-band concert to be held as a part of the night program. The Magnolia Petroleum company band, under Director Paul Ashley, will be another unit in the night massed-band numbers. Ashley was a member of Sousa's great lakes naval station band during the World war training period.

Sousa's programs are planned months in advance, and much thought goes into their make-up. This is necessary because several numbers in each program are Sousa numbers, either original compositions or arrangements, and it takes time to prepare these novelties. In the second place, special arrangements for band must be made for such numbers as the great Strauss "Don Juan" tone-poem, which is one of the features of this season's tour, as such selections are published solely for orchestra. And with all of this forethought, Sousa and his men must be in readiness with a repertoire which will meet almost any departure from normal conditions.

Weather Makes a Difference.

The number of emergencies which can develop during the tour of Sousa's band is remarkable and the emergencies range all the way from loss of baggage to weather. And Sousa attests that weather makes a great difference in audiences.

Last season, one of the great emergencies which the Sousa or-

Yesterday and Today



ganization faced was the loss on a baggage truck of a trunk containing the score of the great "Tannhauser" overture. Yet the band surmounted that difficulty by playing the entire selection from memory. Once Sousa averted a panic when an electrical storm of great intensity put out the lights in the theater where he was playing by ordering his men to play from memory a group of the live liest tunes in their repertoire.

It is a well known fact among musicians that an entire program may be ruined for an audience by weather conditions. For instance, no musical organization can hold the attention of an audience with a slow, dragging number, whatever the artistry of the musicians, or the worth of the selection, when a sudden storm breaks outside. Sousa doesn't try. A piece of gay, attention-compelling music goes in its place. If train connections make

it necessary to begin a concert behind the usual hour, a cheerful, bright selection is pressed into service as the opening number.

OV. 22, 1925.

FIVE

When the weather is cold and dismal, a cold audience is cheered with a number which contains musical warmth. Even humorous music is brought into the programs in emergency, and to quote the words of an old son, "The Band Plays On."

Sousa's Band Plays at Fort Worth Dec. 3

Special to The News.

FORT WORTH, Texas, Nov. 22. —Lieut. Commander John Philip Sousa, member of Almas Temple of the Shrine, Washington, D. C., and his band of more than 100 pieces, will appear in Fort Worth Thursday, Dec. 3, under the auspices of Mosiah Temple Shrine Band. There will be matinee and evening concerts.

Mrs. John F. Lyons, former president of the American Federation of Music Clubs, arranged the Fort Worth appearance of the famous band, and is in charge of ticket sales at Fakes & Co.

Mrs. Martin Harris Winner in Sousa "Liberty Bell" Contest

Just a little application and thought obtained six tickets to John Philip Sousa's band concert at the city auditorium for Mrs. Martin Harris, 3870 Dodge street.

For Mrs. Harris answered, correctly, neatly and promptly, twenty questions about the famous Liberty bell, about which Sousa has written a march. Because the band will play this particular march, a contest was held to see what Omaha folks knew about the historic bell.

The Sousa contest editor is in the editorial rooms of The Omaha Daily News. Prize winners are asked to call, as there is no time to mail the tickets out.

Second prize, four tickets, goes to John Schaffuit, 2916 North Fifty-ninth street. Twenty-one other contestants were awarded two tickets each on their work.

The list of winners follows:

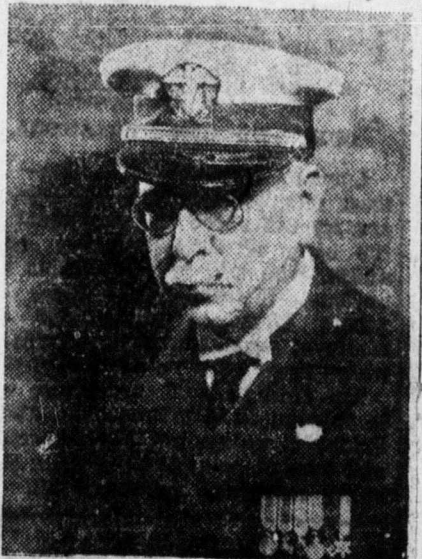
Miss Clara Pease, 2012 Oak street, Omaha.
Mrs. Margaret Cain, 2720 North Sixty-fourth street.
Mrs. A. B. DeVoe, 4523 North Fortieth street.
Miss Henrietta Kohn, 3010 Lincoln boulevard.
Floyd Jenkins, 5840 North Twenty-ninth street.
Miss Alta Thomas, Benson Station, Benson.
Mrs. Frank A. Twiss, 4517 Lafayette avenue.
George A. Gates, 2841 North Fifty-ninth street.
William Larsen, 920 Sixteenth avenue, Council Bluffs, Ia.
Miss Elizabeth Duggan, 1919 North Eighth street, Council Bluffs.
Joseph J. Milan, 4008 South Thirty-sixth street, Omaha.
Mrs. R. O. Jones, 1907 Emmet street.
Miss Antoinette Laugel, Carter Lake club.
Mrs. Edgar N. Bowles, 2801 Bristol street.
Mrs. Jerome Pfau, 2550 Pierce street.
Mrs. B. E. Stevens, 1220 North Forty-

Miss Helen Calhoun, 2590 Pratt street.
E. H. Barnes, 3415 Redick avenue.
H. M. Baird, 1165 North Fortieth street.
Bert E. Badgerow, 2201 Florence Heights boulevard.
Andrew Cecas, Clarkson, Neb.

SOUSA HERE DEC. 14

Topeka Included in Band's "Third-Of-Century" Tour.

The most famous band in the United States will be back in Topeka, December 14. This is the announcement made by Henry J.



JOHN PHILIP SOUSA

Dotterweich, local manager of the appearance at the auditorium of Lieut. Com. John Philip Sousa, the "March King," with his concert band of 96 pieces.

Topekans on several occasions have seen and heard the marching king and his musical organization, but on each occasion the most they saw of the famous composer of "Stars and Stripes Forever" was

his back, only catching occasional glimpses of the conductor's face as he responded with a snappy bow, to the applause.

Sousa this season is making his "Third-of-a-Century" tour of the country. Before the tour is over, he and his famous organization, in their 33 years of entertaining, will have traveled more than a million miles and spent fortunes in railway fare alone.

The program to be played for Topekans the evening of December 14 will consist almost entirely of Sousa's own compositions, the other composers will be represented by the soloists, who are playing members of the band as well as individual artists. There also will be Miss Winifred Bambrick, harp soloist who will specialize upon Irish classical tunes and compositions.

THE MARCH KING.

Although past 70 years of age, John Philip Sousa is young in musical spirit and conducts with all the fire of years ago.

The band numbers one hundred musicians with eleven soloists: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist, and others; cornet, xylophone, flute, saxophone, clarinet, piccolo, bassoon, euphonium and trombone. This is an opportunity for our high school young people to hear the special band instruments they are studying.

Sousa's Band in Topeka Dec. 14



Lieut. Com. John Philip Sousa.

Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band has written a total of one hundred and four marches. In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Liberty Bell," and "United States Field Artillery," probably in that order. "Stars and Stripes Forever" was written at sea in 1898 while Sousa was returning from a long journey abroad. "Semper Fidelis" was written while Sousa was director of the United States Marine band, for a ceremonial march, and since has become the official march of the Marine Corps; "The Washington Post" was written for the exercises held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest

for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic, while "United States Field Artillery" was written in 1917 for the 309th Field Artillery, and was first played when that organization marched down Fifth Avenue in a Red Cross parade.

Lieut. Com. Sousa this year is making a tour at the head of his own band, but this is his sixtieth year as a musician. Sousa began his musical career at the age of eleven as a cymbal player in the United States Marine band, at Washington. In 1880 at the age of twenty-six he became its director with the rank of lieutenant, resigning in 1892 to form his own organization.

Sousa's band will appear in the city auditorium on Monday evening, December 14. The band is being brought to Topeka by Henry J. Dotterweich.

SOUSA ISN'T AN ACROBAT —BUT ONLY A FINE DIRECTOR



One of the pet aversions of Lieut. Com. John Philip Sousa, whose famous band appears at the Liederkranz Tuesday evening, Nov. 24, is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The March King, who is now making his third-of-a-century tour at the head of his famous band probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of seventy-one.

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

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

Sousa's Band Monday



Miss Marjorie Moody

One of the beautiful and delightful solo features of the famous John Philip Sousa band is Miss Marjorie Moody, soprano, who will sing at the Omaha auditorium Monday afternoon and evening. Miss Moody was reared in Boston, Mass., where her first singing lessons were under direction of Madame Piccoli. Mr. Sousa first heard Miss Moody sing with the Apollo club of Boston, and was impressed with her ability. She sings with natural effects, and refinement. For the last five years Miss Moody has been a delight to the Sousa audiences.

Other solo artists with the Sousa band are Miss Winifred Bambrick, harpist; R. E. Williams, flutist; John C. Carr, clarinetist; Joseph Deluca, euphonium player; John Tong, cornetist; George J. Carey, xylophone artist; H. B. Stephens, saxophone player; Clifford Ruckle, bassoon artist, and J. F. Schueler, trombone player.

Some of the biggest numbers will

be "The National Game," and "The Black Horse Troop," new marches; "Cuba Under Three Flags," and a new humoresque, "Follow the Swallow." One hundred musicians, and chimes costing 15 thousand dollars, will make up a remarkable program.

Omaha school children are to have a matinee program Monday afternoon, 2:15 o'clock. Admission will be only 25 cents, tickets to be obtained through Miss Juliette McCune, supervisor of school music, or the school teachers.

The Central Park school drum corps will go to the Union station Monday, about 11 a. m., to play for Lieutenant Commander Sousa, on his arrival from Sioux City, Ia. Miss McCune, Mrs. T. R. Rutledge, and others will join the children in their reception to Mr. Sousa.

John Philip Sousa will be the luncheon guest of H. K. Mansfield, and attend the Advertising-Selling league dinner at the Brandeis restaurants in the evening.

An event that will be of state-wide importance socially will be the coming of John Philip Sousa and his band to the armory on Monday, November 30. Many prominent people throughout the state will attend the concert and Albuquerque hostesses are planning a number of social affairs for these out-of-town guests. Among those coming from Santa Fe will be Governor and Mrs. A. T. Hannett, Justice Howard L. Bickley, of the supreme court; Mr. A. B. Renahan and party of eight, Mr. R. L. Ormsbee and party of four, Mr. Guy P. Harrington, Mr. C. L. Bowlds, Mrs. Knox Taylor, Mr. John K. Stauffer and party of five, Miss Anna Kaune and Miss Newson, Mr. and Mrs. Dana Johnson, Mrs. S. C. Chatham, Mr. and Mrs. C. M. Graham, Dr. Robert O. Brown and party of four; Miss Rona Hanna and party of three, Miss Mary Ryan, Miss Violet Hoffman, and Luna Bergere with party of four.

Mr. Jay Constant of the Estancia News-Herald and party will attend from Estancia. Belen's group will include Mr. and Mrs. John Becker, Jr., Mr. Luke Tieshiel, Mr. W. L. Davidson and party of six, Mr. Fred Dils and party, Mr. C. D. Tyner and Mrs. J. T. Smith.

Others who are planning to attend are Mr. Henry Wortman and party from Peralta; Mrs. S. Seligman and party from Bernalillo; Miss Henriette Heller from Cabazon, and Mr. N. A. Wilson from Gallup. The Socorro group will include Mr. and Mrs. George Cook and party, Mrs. Myrtle Fowler and party and Miss Helen Nelson. Miss Genevieve Ranger and Miss Smithwick of Otowi and Mr. Wm. L. Erb of East Las Vegas will also attend.

Marjorie Moody, an American born and trained, is the soprano soloist with John Philip Sousa and his famous band. She will sing with the Chicago Symphony Orchestra and Civic Opera Company next year.

SOUSA WILL BE ADVISED OF WAR MOTHERS IDEA

An Effort Will Be Made to Interest Him in the Hospital Project When He Arrives in Albuquerque

When Lieutenant Commander John Philip Sousa arrives in Albuquerque for his concerts at the Armory, Monday, November 30, afternoon and night, an effort will be made to interest him in the War Mother's Memorial hospital idea with the hope that he will be so impressed as to write a march in its honor. It is thought that the sentiment behind the idea will appeal to the great march-king, and at least he will be given complete information about the project during his stay here.

Frederick A. Stock, conductor of the Chicago Symphony Orchestra, wired Mr. Sousa as follows on the day of Sousa's recent Chicago concert: "You have done more than any of us because you have carried music to more persons and developed its love among more persons than any one else in the world."

The telegram was quoted by Edward Moore, music critic of the Chicago Tribune, who went on to say: "It was not only a fitting tribute but an accurate summary of what the great band leader was able to look back upon when he played his third of a century tour concerts at the Auditorium yesterday. His band was in the best form that it has ever been in all his many visits here. He had music new and old, but always alert, bright and entertaining. Soloists, rank and file, and director were at high pitch."

"There were some new marches, entirely fit to enter the exalted company of the old; a Humoresque of 'Follow the Swallow,' that was really and genuinely humorous; and another suite 'Cuba Under Three Flags' that got into young toes as well as old. Of the soloists, there is a new cornetist, William Tong, much worth your attention; the soprano, Marjorie Moody, who has an unusually beautiful voice, and a saxophone, etette that nearly broke up the show. The only trouble with Sousa and his band is that he comes only once a year."

This is only a sample of the enthusiastic criticisms being received by Sousa and his organization wherever they have appeared this year. It is being made a state event in New Mexico because of the feeling that Sousa will never again get this far in his tours. It is the only date in New Mexico and the first one in Albuquerque in fifteen years. The march king will be entertained by Mrs. Patrick Conway, among others, during his stay here. The bands of Mr. Sousa and Mr. Conway are the leaders in their line.

Press Agents

Musical Programs Past and Present

Lieut. Com. John Philip Sousa, who now is on his third-of-a-century tour at the head of his own organization, recently came across the program for his first appearance in Chicago with the United States Marine band in 1891. The programmed numbers included the "Rienzi" overture by Wagner, Weber's "Invitation to the Waltz," "The Pearl Fishers" by Bizet, the "William Tell" overture, Gounod's "Funeral March of a Marionette," a humoresque, "The Contest," the ancestor of the "Follow the Swallow" humoresque of 35 years later; a symphonic poem, "Ben Hur's Chariot Race," also his own composition, and "Staccato Polka" by Mulder, and an aria for soprano, "The Pearl of Brazil," by David.

"A director who sought to present such a program today would find himself playing to empty benches for the advance, and certainly to a rapidly diminishing audience, were the program kept secret until the beginning of the concert," said Sousa, recently. "Audiences are as appreciative as ever of good music, but there must be more light and unacknowledged music. Audiences are different because they

live in a different set of surroundings. The motion picture, the automobile, the airplane, jazz, and even the talking machine, have come since that program was played, and the press notices indicate that it pleased the audience which heard it. Nothing indicates the change in American musical tastes like the programs of a quarter to a third of a century ago, when compared to those of today." Sousa and his band play twice in the city auditorium, Friday.

SOUSA, FAMOUS BANDMASTER, TO COME TO KEMPNER SOON



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

Says Sousa: "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the

way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

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

SOUSA'S BAND HERE TODAY

Concert to Be Given This Afternoon and Evening.

Love for his wife and the pleasant conviction that he has the best band in the world and that everything connected with his life is the best of its kind are the reasons advanced by John Philip Sousa, world's premier band leader, for his refusal to retire from his profession. Sousa and his world famous band play at the Auditorium both this afternoon and evening.

Although 71 years old and a benefactor for the past 40 years, Sousa admits that he is as much in love with his wife as the day he married her. He declares himself as young as he ever was and disclaims any chance of growing old.

Among the modest and interesting

confessions made by Sousa are the following:

"I have the greatest band in the world."

"I have the greatest flutist in the world."

"I have the greatest cornetist in the world."

"Although I hate to admit it, I won the war, alone, single handed and unaided."

"I was a wonderful child."

"I married the prettiest girl in the world."

In addition to having the greatest flutist and cornetist in the world in his band, Sousa admits to having the world's greatest killjoy in his band. He is Willy Snyder, his treasurer, who declares that the monthly pay checks for the band total to a figure that looks like the national debt. Sousa never has got around to counting accurately the members of his band, but always declares that there are 80 odd and lets it go at that.

Sousa Sees American Music Ruling World

C. C. Reeves in Success Magazine: "Music has become a great profession. It offers opportunities to youngsters with talent, but they must become slaves to it. I comb the entire country for the men of this company. They are experts; but even they must practice constantly," said John Philip Sousa.

"Do you know that there are 25,000 bands in the United States today? All of them play my music, and several thousand of them I have trained personally myself."

"The greatest amount of latent musical talent existing anywhere in the world is to be found in the United States today."

"Of the 20 greatest inventions of the last 500 years, 13 have been given the world by Americans—and this in the last 150 years. That same brain power is turning to music."

"It is inevitable that a melting pot produces a great people—all great peoples have come of a blend of races."

"I predict that within a very few years American performers will rule the world."

CITY COMPOSER LANDS SONG

Sousa's Band Will Play It At Showing Here

"Sammy Band," a patriotic song composed by Mrs. Kathryn Stovall, 1434 W. 25th-st., will be played by John Philip Sousa's band in its Dec. 8 matinee here, Mrs. Stovall was advised Monday.

The original manuscript was sent to the band director several weeks ago, and arrangements have been made to play it here, a letter from Sousa informed Mrs. Stovall.

The piece was first sung here by the American Legion quartet and the song is dedicated to them. Mrs. Stovall, is organist at the University Place Christian church and has composed several songs.

John Philip Sousa, America's beloved "March King," is giving a sermon on "Moderation." He smokes, but not until after lunch. Before prohibition he took two drinks a day. At 71 years he is younger, more robust, more active than most men of 50.

Sousa Great Dog Fancier



JOHN PHILIP SOUSA.

Only two things come before dogs in John Philip Sousa's life. These are his beloved band and his even more beloved wife, whom he still considers the prettiest girl in the world. The world famous band leader has numerous hobbies, the chief, being his dogs and his blooded horses. He is shown here with a group of the dogs which have won many ribbons and prizes for him in dog shows all over the country. Sousa and his world famous band will play here at the Auditorium twice today, giving both a matinee and an evening performance.

SOUSA AND HIS WORLD FAMOUS BAND APPEAR IN PUEBLO TODAY

Lieut. Com. John Philip Sousa and his world famous band of 100 musicians will be at the city Auditorium today for both a matinee and night performances on their third-of-a-century tour comprising most of the United States.

Sousa's organization, the parent of the present one, was founded in 1892. Before this time Sousa had played in many and various organizations and had led one or two thru a season. He joined the Marine, which later became probably the most famous band of the world, and was made leader of it in a short time.

This great leader's rise to fame is best expressed in the words of a Chicago critic after his last appearance in that city: "The Sousa had gained momentum; year by year his audiences increase. No one can take his place; no one can imitate him. He is contributing to America truly American music and interpreting the best music of all time to all people. Thru him all my enjoy the better things of music."

Included in both the afternoon and night programs will be the most famous marches that Sousa has ever written. Four new ones, "The Black Horse Troop March," "The National Game," "Cuba Under Three Flags" and "Peaches and Cream" will be presented to Pueblos besides many of his more familiar marches, including "Semper Paratus."

the official march of the Marine corps, and "The Stars and Stripes Forever."

An added feature of the afternoon's program will be the contest in which seven high school bands will take part for the Sousa cup. The famous leader has offered a silver loving cup to the best high school band in this section of the state and will personally conduct each of the bands.

SOUSA TO PLAY COMPOSITION OF DALLAS MUSICIAN

A composition by one of "Dallas' own" musicians is to be featured on the night program of Sousa and his band at Fair Park auditorium Friday, Dec. 4.

As No. 9 on the evening program "Sheep and Goats Walking to Pasture," by David Guoin, is to be given. It is called an "Old Fiddlers' Tune," and is one of the characteristic things which have won for Mr. Guoin an enviable reputation all over the country. At his last year's concert here, Sousa played Guoin's arrangement "Turkey in the Straw" with its most telling effect.

A Criticism.

John Philip Sousa said at a musicians' banquet in New York:

"I'll tell you a band story. A band, playing away for dear life, marched through the residence section of a city when a pale-faced woman ran out of a house and rushed up to the bandmaster.

"Oh, sir," she said, "will you please stop playing as you pass our house? My poor husband is very, very musical."

MUSICIANS WANTED FOR MARINE BANDS

Coincident with the coming to Pueblo of Philip Sousa, and his band, is the announcement made Friday by the U. S. Marine recruiting office in the federal building that enlistment is open in the marine band corps for men between the ages of 18 and 35. This is of special interest at this time when it is remembered that Sousa directed the U. S. Marine band, known as the "President's Own" from 1880 to 1892, and that during that time the band was rated the best Marine band the country had ever had.

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 Philip 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 Escort," 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 Riskey, oboe; Lawrence Buck, C clarinet; Ronald Green, Henry Patlogar, alto saxophone; Harley Bennett, tenor saxophone; Windell Hauth, first alto; James Wells, second horn; Edward Riskey, third alto; William Curry, fourth alto; Marlin Christian, 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 a gain have all representative high school bands of southern Colorado attend the Music Week festival to be held here in April.

SOUSA HAS RIGHT TO WEAR SIX MEDALS

John Philip Sousa, who, with his band of 100 American musicians, will appear at Fair Park auditorium December 4, matinee and night, has the right to wear no less than six medals, and maybe he will, when he stands up before his Dallas audience. The eminent bandmaster has been presented with the victory medal and the officers of the World war, the Spanish war medal of the sixth corps, the Victorian order of England, the fine arts medal from Belgium and the palms of the academy from France. Sousa wears carefully made miniature duplicates of the originals, which latter are kept in a vault because of their intrinsic and historic value.

the forthcoming engagement of Sousa's famous American band which Stanley Hardman post, American Legion, has arranged to appear at the West theatre on Sunday afternoon and night, November 29. This band personally directed by the veteran leader, for many years director of the U. S. Marine band at Washington thru the administrations of five presidents, John Philip Sousa, is now making a third of a century tour.

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 thirty-three years ago, and the latest Sousa March are presented together by Mr. Stahr.

"The Liberty Bell" was one of the most popular of the Sousa marches. It was the first of the great bandmaster's compositions to be made into a talking machine record, and until the coming of "Stars and Stripes Forever," it was more widely played than any other march. "The National Game" is a baseball march, composed by Sousa at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball, and is designed to be played as the official march of the baseball players at all baseball ceremonies, and its composition at this time is particularly fitting, as the National League is celebrating its fiftieth anniversary.

SOUSA TO JUDGE SCHOOL BANDS

State High School Organizations in Contest at Holdrege Wednesday.

Holdrege, Neb., Nov. 24.—High school bands from Holdrege, McCook, Kearney, Oxford, Stratton, Lexington and Gothenburg will compete here tomorrow for southwest Nebraska honors.

John Philip Sousa, veteran bandmaster and composer of national repute, will act as sole judge of the contest. Sousa will direct a unison concert of all bands represented during the afternoon intermission.

Leo Kelley, director of the McCook high school band, elected president of the southwestern Nebraska High School Band association at its meeting here two weeks ago, will preside at the meet.

Sousa, who makes a tour across the country from New York to San Francisco every two years, visiting high school bands and judging competitions, comes to Holdrege from Grand Island.

The contest here is the first of its kind to be held in southwestern Nebraska, but it will be an annual event henceforth, according to present plans.

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 encored 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, so-

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.

Joe Stecher, former world's wrestling champ, was a recent visitor at the William Fox film studios.

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 last 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.

MARCH KING OFFERS CUP FOR BANDS

PROGRAM TO BE PRECEDED BY CONTEST BETWEEN R. O. T. C. UNITS

Some of the six local high school bands—each of them R. O. T. C. units, is to come in for signal honors at Fair Park auditorium on the afternoon of Friday, Dec. 4.

In connection with the matinee and night appearance at the auditorium of John Philip Sousa and his band, there is to be a contest between the R. O. T. C. bands. The winner is to receive the Sousa cup, personally presented by the march king. As an additional distinction, the winning band will play during the intermission under the baton of the veteran director.

A formal memorandum covering the contest has been issued from the office of Major Deschler Whiting, of the department of military science in the local high schools, in which it is cited that the contest has been approved by the Dallas and Highland park school boards.

Conditions of the contest are that each shall play a single piece of march music, not necessarily the same. Mr. Sousa will make his decision through the process of elimination. The bands while playing in the contest, will be conducted by Wm. Herzog, band instructor in the high schools.

Bands Eligible.

Eligible bands, with their cadet leaders are as follows: North Dallas, Howard Gideon; Bryan High, Don Christian; Forest High, Walter Howell; Oak Cliff, Halsey Settle, Sunset, Lee Hainline; Highland park, Roy Ford.

At least 125 R. O. T. C. bandmen will take part. The contest will start at 2 p. m. and the regular matinee program of Sousa and his band at 3 p. m., it is announced.

A feature of the night program will be a massed band concert, for which two numbers will be given by an organization of nearly 200 musicians, made up of Sousa's band augmented by the Magnolia Petroleum company band, under Director Paul Ashley, and the Southern Methodist university band under Director Cyrus Barkus.

Sousa Pleases Thousands At Thanksgiving Concerts

John Philip 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 Tong, cornetist, 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.

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.

Mabel McKinley, Scores

American Soprano With Sousa's Band

It is expected that a composer-conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with the great Sousa organization now on its thirty-second annual tour, and therefore the famous bandmaster "points with pride" to the fact that Miss Marjorie Moody will be heard for her fifth consecutive season with the Sousa organization, in Dallas Friday, Dec. 4.

Miss Moody was reared in Boston, where her first vocal training was received under the direction of Mme. M. C. Piccoli, who has trained many singers for the operatic and concert stages, and who in her turn had been a prima donna with many opera organizations in Europe and South America.

She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, a Boston organization, but known the country over because of its fine choral achievements. During her

first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her young lifetime when she sang in the spacious Auditorium in Chicago.

Press Agents

Sousa Isn't an Acrobat

One of the pet aversions of Lieut. Com. John Philip Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The March King, who now is making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors—which may be one of the reasons that he still is in his prime at the age of 71.

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

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

Sousa's band will play in the city auditorium tomorrow afternoon and night under the auspices of the High school band.

SOUSA HERE DECEMBER 8

JOHN PHILIP SOUSA, America's most famous band conductor, will bring his musicians to the Shrine auditorium for a concert Tuesday, Dec. 8.

The celebrated band-master is making his "Third of a Century" tour. He is 71 years old, but still smokes a dozen cigars and drinks three cups of coffee a day.

Sousa will wear his 10,000th pair of white kid gloves during the present tour. He wears a new pair of each performance, and the present tour is expected to use up about 400 pairs.

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 pervasions 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.

SOUSA TO JUDGE BAND CONTEST

Holdrege, Nov. 24.—High school bands from Holdrege, McCook, Kearney, Stratton, Oxford, Lexington and Gothenberg will meet Wednesday at Holdrege at the first annual convention of the Southwestern Nebraska High School association.

A feature of the convention will be a band contest, to be judged by John Philip Sousa, veteran bandmaster of national renown. The contest will be held Wednesday morning, and in the afternoon Sousa will lead a unison concert of all the bands represented at the convention.

More than 240 players attend the convention, according to Leo Kelley of McCook, president of the association, who will go to Holdrege with the McCook high school band. The purpose of the organization, which is in its infancy, is to promote better school music in southwestern Nebraska.

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 Capitan," 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, 19 encores were offered. These took in many musical novelties several of which were written by Sousa.

The program opened with a descriptive overture "Maximilian 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 "Coming Through the Rye," "Danny Boy," and "Fanny" by Sousa.

Applaud Famous March

The program was stopped while the saxophone octet, 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' Swimm'n' Hole."

One of the pleasing novelties was the flute sextette "Dance of the Mirilitons" 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.

Suspected Sousa of Being Maroon Scout

Urbana, Ill., Nov. 21 (Special)—John Philip Sousa has been thrown for a loss at last. Recently while visiting at Urbana, Ill., the famous bandmaster was attempting to view the workout of Coach Suppke's proud pet a few days before they were scheduled to combat the Chicago Maroons. The groundskeeper started to stop him off, believing him to be a Maroon scout. A faculty member, however, corrected the error.

SOUSA'S BAND WILL OPEN HERE SOON

Harry Askin Tells of the Famous Composer's Many Triumphs; In Houston December 27.

Harry Askin, manager for Lieutenant Commander John Philip Sousa, is in Houston making preliminary arrangements for the appearance of the famous Sousa band in Houston Sunday, December 27, matinee and night.

The two concerts will be given at the City Auditorium. Announcement of the opening sale of tickets will be made shortly.

This is the third-of-a-century tour for Commander Sousa and his band of international fame.

In speaking of the great musician and his triumphal tours, Mr. Askin said:

More Sousa Triumphs.

"They never come back" is an old saying in sporting circles. It signifies that an athlete past his prime never is able to equal his old form. Except for the fact that he never lost his form—and leading a band twice a day for more than 40 years comes under the head of strenuous athletics—Lieutenant Commander John Philip Sousa is the exception that proves the rule.

"In 1919 Sousa was engaged as

the premier attraction at the Regina Industrial and Agricultural Exposition at Regina, Saskatchewan. With Sousa for a magnet the 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 grandstand, 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's Famous Marches.

That Lieutenant Commander Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than 40 years as a musical director.

Sousa's little book indicates there is good reason why he should be called "The March King." During his career he has written no less than 104 march compositions. There are 80 songs in the Sousa book, 16

suites, one Te Deum, one cantata, two hymns and 16 suites and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works.

These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game;" the new suite, "Cuba Under Three Flags;" his new fox trot, "Peaches and Cream;" and his new waltz, "Co-Eds of Michigan."

Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

Members of City Band With Sousa

When Sousa's world famous band plays here tomorrow Colorado Springs will be well represented in the personnel of the organization. At least three players now with the band have played with the municipal organization in recent years.

The list includes E. Elliott, who lived at 416 East Kiowa street, in 1922 when he was with the city band. He also has been here since. He is the first clarinet player with Sousa now.

A. D. Davenport, who plays the tuba with the Sousa band, played with the city organization this year and also for several preceding years. J. DeLuca, who extracts music as an euphonium soloist, was here several years ago with the municipal band.

Lou Fink, who is the director of the municipal band, formerly was with Sousa and has made several trips

PUEBLO THEATER NEWS TODAY



MISS MARJORIE MOODY, SOPRANO,
With Sousa and His Band, Saturday, November 28.

At the matinee performance of Sousa's band at the City auditorium Saturday Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature, and also a source of amusement for the children and grown-ups. Seats are now on sale and reservations are being made fast.



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Com. Philip Sousa, by veterans of foreign wars. The picture portrays the enthusiasms of the march past of the band battalion organized by Mr. Sousa during the World war.

Sousa and His 100 Musicians Will Play Real American Jazz

That Lieut. Com. John Philip Sousa is "a genius whose music stands supreme as the symbol of the red-bloodedness of humanity in general," is the tribute paid the famous bandmaster by Dr. Leopold Stokowski.

With his band of 100 American musicians, Sousa is to appear at Fair Park Auditorium, matinee and night, Friday, Dec. 4.

Two features of his Dallas engagement will be the high school band contest during the afternoon and the massed band concert at

night, when the Magnolia and the S. M. U. bands will augment the Sousa organization for the massed concert.

The winner of the high school contest will receive the Sousa cup to be presented by the March king himself.

The cup is now on display at Linz Bros.

As the result of an exchange of ideas with Dr. Stokowski, Sousa has added for his present third tour, jazz, "or the music of the minute," to his programs.

The Russian termed jazz "a

National Anthem for Turkey

Somewhere in America between Irving Berlin and John Phillip Sousa there ought to be a composer who can supply the requirements of the Turkish government for a national anthem. The principal progress made under the government of Kemal Pasha has been in substituting the modern hat for the fez, prohibiting the carrying of daggers, and making it possible for a divorce decree from the head of the government to be contested in the courts. These all present possibilities to the songwriters. The antipathy of the Turk for the Greek suggests another theme.

It is possible also to find a basis for the anthem in new versions of some of the old songs with popular airs like "Yes, We Have No Bananas," "Just One Girl," and, most appropriate of all, "Where Did You Get That Hat?"

A national anthem founded on any of these would be at least singable, which is more than can be said for our national anthem.



LIEUT. COMMANDER JOHN PHILIP SOUSA.

Who is coming to the City Auditorium with his famous band on Saturday afternoon and evening, November 28. Seats for this fine entertainment go on sale this morning and already there has been a big demand from music lovers in this city and all up and down the Arkansas valley. Secure your seats today if you want to hear the greatest in America Saturday.

sh influence in the body of tern music, and held that it re- ed the vitality and great free- of America."

d so, at the Dallas appear-

ance of Sousa and his band, folks will have opportunity to hear American jazz played by 100 American musicians at one time.

Reservations are now being

OF THE PRESS

John Philip Sousa and Band Will Play at Auditorium Monday



Marjorie Moody

America's march king and his organization of 100 instrumentalists and soloists will give two concerts in the Auditorium Monday afternoon and night, the afternoon program at 3:30 to be for school children only and the evening program at 8:15 for the general public. The matinee concert for the children will be under the management of Juliet McCune, supervisor of music in public schools, and Charles Franeke, manager of the Auditorium.

Announcement reads that the evening program will be more "Sousa-esque" than ever. Since Sousa began his career in 1892 he has made it a custom to write one new march each year. This season there are two: "The National Game" and "The Black Horse Troop," the former dedicated to Judge Kenesaw Mountain Landis and the latter to the famous Cleveland military organization.

He is also reviving "The Liberty Bell." Other Sousa features on the program include the annual humorous, based this season on "Follow the Swallow," a new phantasy, "Jazz America," and a new suite, "Cuba

Under Three Flags," in which the island's musical transition from Spanish music to jazz is traced.

The evening program:
Lieutenant Commander John Philip Sousa, conductor.

Harry Askin, manager.
Miss Marjorie Moody, soprano.
Mr. William Tong, cornet.

Mr. George Carey, xylophone.
Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror"

Cornet solo, "The Carnival" Arban Suite, "Cuba Under Three Flags" (new)

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

Soprano solo, "I Am Titania" from "Mignon" Miss Marjorie Moody (a) Love Scene from "Feveraneth" (b) March, "The Liberty Bell" Sousa

INTERVAL
"Jazz America" (new) Sousa (a) Saxophone Octet, "I Want to be Happy" from "No. No. Nanette" (b) Youma Messers, Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe

(c) March, "The Black Horse Troop" Xylophone solo, "Morning, Noon and Night" Mr. George Carey

Old Fiddler's Tune, "Green and Goats" Walking to Pasture" Guido

Few Able to Name Him Properly



LIEUT. COM. JOHN PHILIP
SOUSA, U. S. NAVY

That is his correct name and military title, several hundred Tribune readers to the contrary.

My, but that contest of The Tribune's last week developed into a hard one. There were many, many letters, hundreds of them, and almost as many errors as letters. You remember that a free ticket to his matinee performance here was offered each of the first 100 to give his correct name and military title. He and his famous band are coming before long. The advertisements tell when.

Just 25 out of the several hundred won tickets. More than 100 misspelled his middle name, making it Phillips. Most of the others spelled the name correctly but missed his title, Lieutenant, most of them called him, although here and there were letters giving him the purely army term of Colonel. One, perhaps, more, called him Admiral Sousa. Doubtless these meant admirable, the press agent says. One called him Marshal Joffre. Another said he was a lieutenant colonel of marines.

But it was a good contest, and educational. Now here are the prize winners, to whom tickets will be mailed shortly:

J. H. Rubel, 200 Sinclair bldg.; Gladys Osborne, 1006 S. Detroit av.; W. H. Cleveland, Jr., 1920 W. Cameron av.; C. P. Fee, Box 456; A. N. Crandall, 1006 S. Detroit av.; Mrs. L. D. Pilkington, 915 S. Jackson av.; C. B. Radley, 3307 S. Main st.; Nell Goad, 1182 S. Main st.; Bruce Wilson, 13 S. Zuni av.; W. D. McKinley, A-2 Plaza Court; Mrs. R. A.

Doty, 71 N. Wheeling av.; Mrs. Thomas Dee Fantamas, Box 347; Pliny Castanien, 123 W. Thompson st.; C. L. Thompson, county attorney's office; Mrs. O. T. Lowell, Tidal Oil Co.; Jaunita Williams, 315 S. Zuni av.; Mrs. A. D. Whitman, 1617-A S. Quaker av.; C. B. Wales, 1507 E. Sixteenth st., Apt. 17; W. deGroot, 2123 E. Third st.; Mrs. M. Middaugh, 514 W. Ninth st.; Nelle Josephine Gubser, 614 N. Denver av.; Mrs. Paul Jensen, 14 E. Tenth st., Apt. E, all of Tulsa, and Travis Pirtle, Box 764, Sapulpa; O. B. Burnside, Collinsville; George W. Wilson, Parkinson hotel, Okmulgee; Pliny Chastain, 123 W. Thompson st., Sapulpa.

Jazz? Why, It Makes the Legs Be-e-e-autiful, Says John Philip Sousa, No Less!

Cleveland, Nov. 25.—Dancing the Charleston, they tell us, gives one the papilloma, or a wart on the sole of the foot of the person doing the hoofing.

Aha! But jazz has its merits otherwise, and swaying or shaking to the tune of a merry jazzical opus makes the legs beautiful!

So don't despair, girls, don't despair.

This might not be such an important item if it didn't come this week from the lips of John Philip Sousa, world's greatest bandmaster. But he said it and he'll stick by it. And John Philip should know.

It's very simple. In grand-ma's days, they didn't have any jazz and, consequently, they danced the polka, mazurka and valse. Look what kind of legs they had. Why, they had to hide them under hoop skirts that hung way down to the ground.

SOUSA CONTEST FOR CHILDREN

News to Give Prizes and
Tickets

Ho, school folks! Can you figure out correct answers to questions in the News-Sousa Liberty Bell Contest?

The News has arranged with John Phillips Sousa, world's most famous bandmaster and leader of world's largest and best known musical organization, for a big contest.

There will be 11 prizes, three in cash, and eight pairs of free tickets to the matinee concert of Sousa's band at Shrine Auditorium Tuesday, Dec. 8.

School children who are in the Sixth, Seventh and Eighth grades in Oklahoma City public or parochial schools are eligible for entry in the News-Sousa Liberty Bell contest, according to Hathaway Harper, who is bringing the famous musical organization to Oklahoma City again this year.

The contest is being sponsored in view of Sousa's revival of the famous "Liberty Bell" march in his band concerts this year. Sousa wrote this march in the first year that he conducted his own band, after he resigned as leader of the U. S. Marine Band.

The prizes will be: first, \$10 in cash; second, \$5 in cash; third, \$2.50 in cash; and the next eight will be two free tickets to the matinee concert at Shrine Auditorium.

In order to compete for the prizes children eligible must answer 20 questions relating to the history of the Liberty Bell, and write an essay of 100 words on the Liberty Bell.

Answers to the questions, according to the contest rules, must be sent to the News-Sousa Liberty Bell Contest, c/o Hathaway Harper, 100 N. Main st., Oklahoma City, Okla., by Dec. 1.

Special attention will be paid by the judges of the contest to the neatness of the answers and the essays. Wherever possible school children should have their teacher sign the essay submitted. Winners will be announced in The News Dec. 8.

The list of 20 questions will be given in the News in Wednesday's issue. Watch for the list and try for a prize!

The News-Sousa Liberty Bell Contest is being sponsored in view of Sousa's revival of the famous "Liberty Bell" march in his band concerts this year. Sousa wrote this march in the first year that he conducted his own band, after he resigned as leader of the U. S. Marine Band.

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Sousa's Band Will Give Two Concerts In City Auditorium

Sousa and his band arrived in Denver early Thursday morning for the two concerts to be given in the City Auditorium in the afternoon and evening under the auspices of the American Legion and management of Arthur M. Oberfelder.

The ticket sale for both concerts has been very satisfactory, according to Oberfelder, and with a program of unusual interest arranged for both concerts, it is expected every available seat in the auditorium will be filled.

Seats are available at the box office of the auditorium.

TOO YOUNG TO PLAY GOLF

John Philip Sousa Does Not Smoke Cigarets or Drink Tea.

Lieut. Com. John Philip Sousa, who is now making his third-of-a-century tour at the head of his famous band, recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigar 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 cigaret. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day.

He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic club. One year in two he goes on a long hunting trip in South Carolina.

Sousa and his famous band will appear in the city auditorium Monday evening, December 14. Arrangements for the appearance are in charge of Henry J. Dotterweich.

SOUSA WILL AWARD CUP TO R. O. T. C. BAND

MARCH KING TO PRESENT
TROPHY PERSONALLY
TO WINNER.

In a contest for a handsome silver cut trophy, awarded and to be personally presented by John Philip Sousa, the march king, six R. O. T. C. bands, representing local high schools, will appear at Fair Park Auditorium at 2 p. m., Friday, Dec. 4.

Sousa and his band will be here on that date, for matinee and evening appearances. The regular matinee program will follow the contest, at 3 p. m.

Instructor William Herzog of the local high schools, will direct the different bands in the contest, and the winner will have the distinction of playing a number during the intermission, under the baton of

Musical taste in Sioux Falls was typified by the large audience on Sousa night. To keep up to date, or something, the March King did give one number labeled "Jazz America," but the popular composer's heart wasn't in his work. Neither his theme, his composition, nor his rendition was convincing. Plainly, Sousa has no flair for jazz. Everything else on a most attractive program was "good music."

Sousa himself. A formal order, with the sanction of the Board of Education, has been issued by Maj. Descher Whiting, covering the contest.

Bands which will take part with their cadet leaders, will be: Forest Avenue, Walter Ewell; Oak Cliff, Halsey Settle; Bryan Street, Don Christian; North Dallas, Howard Gleason; Sunset, Lee Hainline; Highland Park, Roy Ford.

The cup is on exhibition at Lins Bros., jewelry store.

A feature of the evening program by the Sousa organization will be two massed band numbers, in which nearly 200 musicians will take part, when the Sousa band is augmented by the Magnolia Company Band, under Director Paul Ashley and the Southern Methodist University Band, under Director Cyrus Barkus.

Sousa's Band.

The Lieut. Com. John Philip Sousa is one of the most prolific of American composers, as well as one of the most famous, is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than 40 years as a musical director. Sousa's little book indicates there is good reason why he should be called "the march king." During his career he has written no less than 104 march compositions. Among his late works are new humoresque, based upon "Follow the Swallow" and his "Jazz America," a fantasia upon current syncopated tunes. He will be seen at the Kempner theater at an early date.

SOUSA OF MIXED PARENTAGE

John Philip Sousa in Saturday Evening Post. My father was one of the best informed men it has ever been my lot to meet. Speaking several languages—he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the latter years of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the Revolution of 1822, or thereabouts, and went over into Spain, where my father was born in Seville on September 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime early in the '40s.

In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way.

He never let us know—or, if he told my mother, she never told us—just what his standing was in the Old World, but I have read so much of the Sousas since I have grown to manhood that I have every reason to believe he was a man exceptional in standing and education.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

My father did not talk much about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much-abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential.

My mother said he served in the Mexican war. He was in the Civil war, and died a member of the Grand Army of the Republic.

panied by the essays, must be in the hands of the News-Sousa Liberty Bell contest editor not later than Tuesday, Dec. 1.

Special attention will be paid by the judges of the contest to the neatness of the answers and the essays. Wherever possible school children should have their teacher sign the essay submitted. Winners will be announced in The News Dec. 8.

The list of 20 questions will be given in the News in Wednesday's issue. Watch for the list and try for a prize!

SOUSA GREETED

School Bands Play for
Famous Leader.

More than 100 young Omaha bands men turned out to meet Lieutenant Commander John Philip Sousa, who plays at the city auditorium at 3:30 p. m. and 8:15 p. m. today, when he arrived with his band today.

Sixty members of Central Park grade school drum corps and Father Flanagan's Boys' band were inspected by the famous bandmaster.

The 110 members of Sousa's band stood back and listened, apparently enjoying the impromptu concert.

Over 4,000 school children were to hear the concert this afternoon.

In the reception committee, which met the band, were a number of city and board of education officials.

SOUSA—SOLDIER, SAILOR AND MARINE

Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, and who comes to the City Auditorium who comes to the City Auditorium Saturday, matinee and night, has the enviable record of having served in all three branches of the military service of the United States. Sousa was a lieutenant in the United States Marine Corps, during his directorship of the Marine band, from 1880 to 1892. During the Spanish-American war, he was attached to the Sixth Army Corps, and during the World War, he served in the United States Navy, being retired upon reaching the age limit with the rank of lieutenant commander. Get your seats early. Hundreds of reservations have already been made.

SOUSA COMING

From all parts of the state, people are coming to pay tribute to the great Sousa on his appearance here Monday for a matinee and night performance. The tribute is merited and it will meet with ample reward. It may be the last time that an opportunity will be afforded the people of New Mexico to hear this incomparable leader and his matchless organization.

He has made his name and two English words familiar the world over. Whistle a few bars of one of his marches anywhere to men who have marched behind a band and their faces will light up and they will exclaim, "Sousa, March King." Though they know no other English, they understand the universal language of music.

Strangely enough there are not many great marches, probably fewer than there are great symphonies and infinitely less than the number of great waltzes. The superiority of Sousa's compositions over all but the rarest of the class is that they march. They are not for the concert platform, though they may be produced effectively there, but for the columns in motion. Start a Sousa march and the irresistible impulse is to move.

"Head and toe from morn till night,
Round the world and home again."

Granting Sousa's great musicianship, how has he attained those superb effects that put him in a class by himself? He reveals the secret in his life story now running in the Saturday Evening Post. First, his band is made up of the best musicians that with persistent and untiring pains are procurable. Then the organization is rehearsed and rehearsed until the elusive effect desired is caught and made permanent. Finally, he has the rare gift of showmanship. It is a knack of bringing musicians and audience into a sympathetic relationship. In his own story he gives a subtle illustration of this quality. He said that Theodore Thomas played Tannhauser to educate his audience, while his purpose was to entertain. Artistically the results were the same, but the intention of the director made one audience feel it was being instructed and the other that its aesthetic sense was being gratified. Showmanship is exhibited in a more obvious way in the arrangement and selection of a program. It makes the audience feel that all has been carefully planned and executed for its individual entertainment. No doubt we shall all go away from the concert Monday with the impression that the present tour had but one purpose in mind and that was to give two concerts in Albuquerque and to the very persons who made up the audiences.

Mr. Kyle S. Crichton is to be congratulated for his enterprise and his courage in bringing this superb organization here. It was a large undertaking, but the outcome will prove that the public will always respond when the very best is offered them.

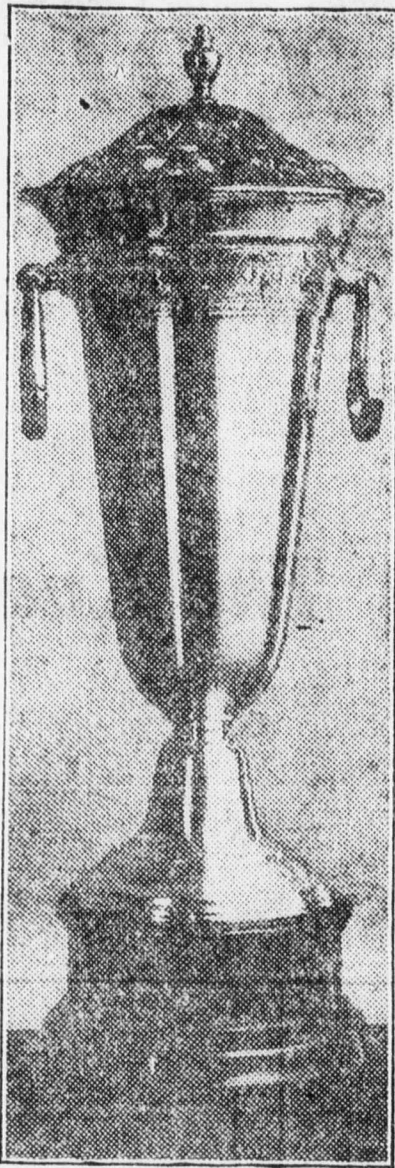
Sousa Is Right Again

John Philip Sousa is right. Jazz does make the legs beautiful. The band plays and the girls dance on and on and on. It's exercise of the best kind in

the world for the legs and it is already an axiom that exercise renders the muscles firm and the legs shapely and pretty.

Before the jazz era, our women danced not, or only seldom, and they had not the daintily turned limb that our modern young women, and women not so young, sport nowadays.

BAND PRIZE



Six high school bands—all R. O. T. C. units—will contest for this handsome silver cup before Lieut. Commander John Philip Sousa at Fair Park auditorium Friday afternoon. Their appearance before the renowned band leader will be in connection with the local appearance of Sousa and his band. The march king will decide which is the most proficient band, and at the intermission, personally present the cup to the winner. Entrants in the contest, with their cadet leaders will be: North Dallas, Howard Gideon; Bryan High, Don Christian; Forest Avenue, Walter Fewell; Oak Cliff, Halsey Settle; Sunset, Lee Hainline; Highland Park, Roy Ford. In the contest the bands will each be directed by William Herzog, high school band instructor.

SOUSA'S BAND TO BE HEARD HERE

Two Concerts On Christmas Day By Famous Organization

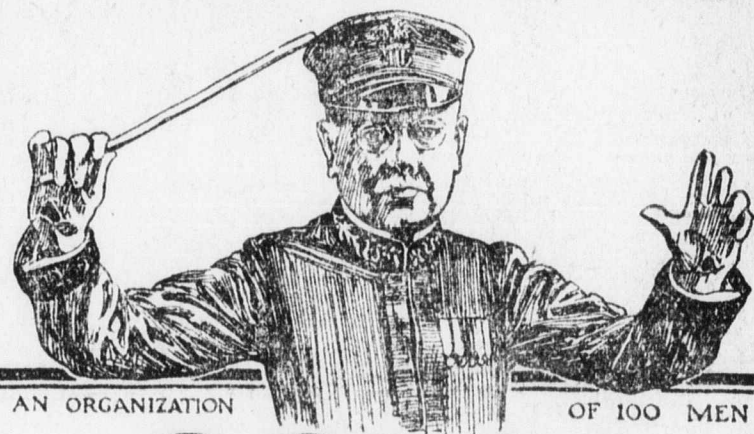
An event of prime importance to every man, woman and child in New Orleans is contained in the announcement that Sousa's Band, under direction of John Philip Sousa, himself, will play in New Orleans Christmas Day in Jerusalem Temple. This is the Third-of-a-Century tour of Lieutenant Commander Sousa and his band. Everywhere the band performs it receives public ovations almost unprecedented in American musical history.

All of the most famous of the Sousa marches, known by heart by thousands here and throughout the world, will feature the concert: "Stars and Stripes Forever," "Semper Paratus," "The Liberty Bell," "United States Field Artillery" and "The Washington Post."

And, for the first time in Sousa history, the famous band will render syncopated music, a half an hour of it. It will be the first musical organization of size to present syncopated music. "Jazz" bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with ten or a dozen trombones, thirty clarinets, half a dozen trumpets, six Sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns and saxophones to create melodies and counter-melodies, syncopation will have its first deluxe presentation.

SOUSA IN OREGON

THE WORLD'S MOST POPULAR MUSICAL ORGANIZATION



SOUSA

AND HIS

BAND

Lieutenant Commander JOHN PHILIP SOUSA, Conductor

PLAYS TO

MEDFORD WED., 20 AFTERNOON AND NIGHT

EUGENE THUR., 21 AFTERNOON AND NIGHT

SALEM FRI., 22 AFTERNOON AND NIGHT

Prices Within the Reach of ALL

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PRICES, INCLUDING WAR TAX

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| Lower Flr., first 23 rows..\$2.20 | Lower Flr., first 23 rows..\$1.65 |
| Lower Flr., last 10 rows..\$1.65 | Lower Flr., last 10 rows..\$1.10 |
| First Balcony—center...\$2.20 | First Balcony—center...\$1.65 |
| First Balcony—sides...\$1.65 | First Balcony—sides...\$1.10 |
| Second Balcony—center...\$1.10 | Second Balcony—center...\$.85 |
| Second Balcony—sides...\$.50 | Second Balcony—sides...\$.50 |

SOUSA STOPPED AT LAST; MAROON SCOUT?

John Philip Sousa has been thrown for a loss at last. Recently while visiting at Urbana, Ill., the famous bandmaster was attempting to view the workout of Coach Zuppke's proud pets a few days before they were scheduled to combat the Chicago Maroons. The ground-keeper started to run him off, believing him to be a Maroon scout. A faculty member, however, corrected the error.

SOUSA CUP WON BY PUEBLO BAND

Pueblo, Colo., Nov. 30.—This city boasts of the best high school band in southern Colorado.

Following a concert by John Philip Sousa the bands of the high schools of the southern part of the state competed for a Sousa cup before the famous bandmaster and the local band was awarded the prize.

TUNES THAT THRILL CHOSEN BY SOUSA FOR HIS PROGRAMS

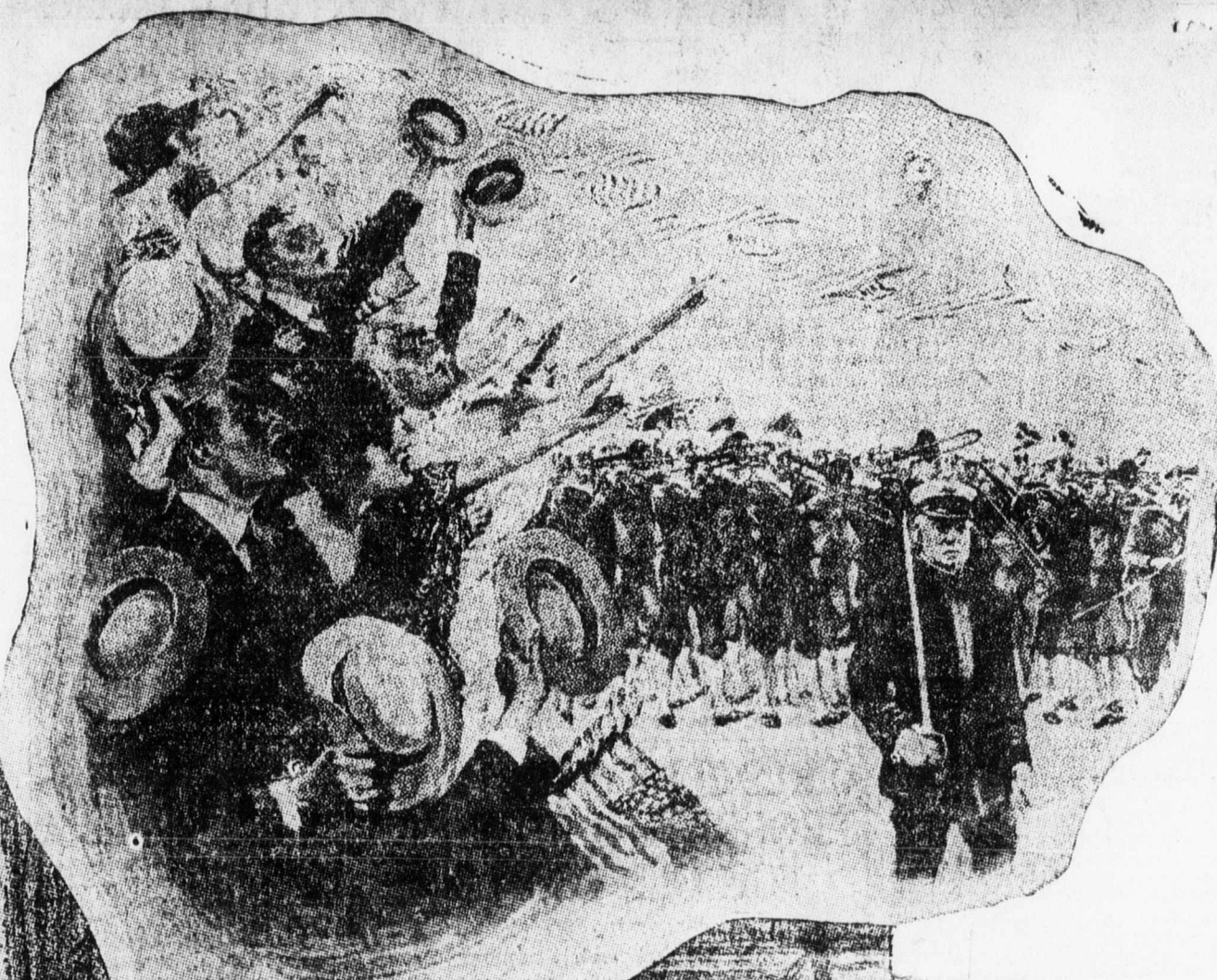
Unless a tune causes thrills to run up and down the spine of both player and listener, something is wrong with the tune, according to the life-long test of music made by Lieutenant Commander John Philip Sousa, the famous bandmaster, who is on his thirty-third annual tour and who will be in Houston with his band for matinee and night performances at the City Auditorium on Sunday, December 27. Perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others, has been music of thrills.

For a third of a century, in selecting his music, Sousa has asked himself the question: Will this selection thrill an audience? Unless he was satisfied that the selection contained a thrill, it was excluded from his programs.

Perhaps one of the reasons for the great popularity of the Sousa marches has been that the march form of which Sousa is the world's greatest master, is in every sense a music of thrills. The march lends itself to a greater coloration than any other form of music. It has the primitive war appeal which stirs the imagination. With a liberal number of marches on his program, no matter what Sousa plays the great thrill comes when the band plays his glorious Stars and Stripes Forever.

This year there will be different thrills and new thrills in the Sousa programs, and South Texans will have an opportunity to hear them when Sousa's Band comes to Houston the first Sunday after Christmas.

"THE STARS AND STRIPES FOREVER"



COURTESY OF THE N.Y. WORLD

tain the artists socially and to show them a real sample of Houston hospitality."

THE world's most popular march, as composed and played by Lieutenant Commander John Philip Sousa and his famous band. The great march king will be in Houston December 27.

SOUSA'S STORIES.

In a series of reminiscences in the Saturday Evening Post, John Philip Sousa says that the immediate success of "Pinafore" was to some extent due to an admirable topical joke. Just before it was produced Disraeli had appointed W. H. Smith, head of a firm of publishers, as first lord of the admiralty. Mr. Smith was an admirable man of business and a high-minded politician, and his proved an excellent administration, though there was something humorous in the British navy being ruled by a man without sea experience. Gilbert worked the joke for all it was worth in Sir Joseph Porter's song, "And Now I'm a Ruler of the Queen's Navee."

"Pinafore" was produced at the Opera Comique, London, Saturday, May 25, 1878, and ran over 700 nights in its first run. "What, never? Hardly ever," was heard times without number every day, and everybody sang, whistled or went to see "Pinafore." Its popularity in America was perhaps brought to a cumulative interest by an editorial in the Philadelphia Public Ledger. The Ledger's second name was the "Philadelphia Bible." Mr. Child's, its editor, was greatly respected and had a penchant for giving everybody who called on him a cup and saucer as a remembrance. The Ledger published an editorial pointing out the innocence, the cleanliness and purity of "Pinafore," in happy contrast to the tights—God knows they were modest in those days—and coarseness of the French pieces that occupied the stage. The effect was electrical. People who had never been in a theater in their lives came to see "Pinafore." It was a time of emancipation for pennied youth, for all the myriads of puritanical people suddenly discovered that the theater gave innocent enjoyment and wasn't such a hole of the devil as they had been taught to believe.

The present commander of Uncle Sam's "navee" is a California lawyer who writes bear stories for children. One cannot help ponder what the humorous Gilbert would have done with this situation.

JAZZ IMPROVES LEGS, SAYS SOUSA

CLEVELAND, Dec. 5.—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here on a concert tour.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystander sees much less that is distressing to gaze upon than in the petulant days of '00."

"Jazz? What is jazz?" And John Philip Sousa laughed heartily.



MISS WINIFRED BAMBRICK

Winifred Bambrick is the harpist in the Sousa aggregation that plays here December 13, and Marjorie Moody is a coloratura soprano.

FRIENDSHIP OF YEARS.

A fact of more or less general interest, also of some encouragement to the fraternity of reviewers, has come to light in connection with Sousa's concert December 13 in Convention hall. It is that Louis W. Shouse, now manager of the hall and the concert, wrote the story of the first Sousa concert in Kansas City twenty-five or twenty-six years ago. At that time Mr. Shouse was connected with the Kansas City Times as reviewer.

The story contains much information besides musical comment. The gowns and other accoutrements of the ladies occupied much space, and there are some startling revelations of ages for those who may look up the article in The Star's files.

Besides that, Mr. Shouse reminds us of Sousa's promise to will to the Congressional and other libraries his entire collection of musical scores, valued at 1/2 million dollars and probably worth more, since some of them have reached the antiquity where they practically are priceless. Mr. Shouse says the mail order sale for the Sousa concert, to be given on a Sunday afternoon, has reached encouraging proportions.

BEGINS CONCERTS ON TIME.

Sousa Is Prompt in His Dates With Concert Audiences.

At least one director begins his concerts at the announced hour. That one 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."

Lieut. Com. Sousa and his band will appear in the city auditorium Monday evening, December 14.

Sousa's Band to Play Here Christmas Day

Matinee and Night Performances Will Be Given at Jerusalem Temple by Famous Conductor.

Sousa's band, directed by John Philip Sousa in person, will play Christmas day at Jerusalem Temple. There will be two performances, matinee and night.

This is the Third-of-a-Century tour of Lieutenant Commander Sousa and his band. All of the most famous of the Sousa marches will feature the concerts: "Stars and Stripes Forever," "Semper Fidelis," "The Liberty Bell," "United States Field Artillery," and "The Washington Post."

And, for the first time in Sousa history, the famous band will render syncopated music, half an hour of it. The band has ten or a dozen trombones, thirty clarinets, half a dozen trumpets, six Sousaphones—the brass equivalent of the stringed bass—piccolos, oboes, French horns and saxophones.

MUSICIANS TO HONOR SOUSA WITH BANQUET

State Organizations Will Pay Homage to Famous Band Leader.

Musicians of Oklahoma are to honor John Philip Sousa at a banquet in Tulsa Sunday noon. The 39 musical organizations of Tulsa, those at the state schools and in various Oklahoma towns and individuals in many places in and out of the state are to join.

The famous director and composer, now 72 years old, was four years ago made an honorary member of the Kappa Kappa Psi, a fraternity composed of university band performers or directors. The honor was conferred by the Oklahoma chapter. W. W. Scroggs, a local member of the fraternity, two years ago invited Sousa to the Sand Springs high school and he attended a dinner there.

The arrangements are in the name of the Musicians Protective Union of Tulsa. The banquet is to be at the crystal ballroom of the Mayo. Sousa is to arrive Sunday morning to direct two concerts.

San Antonio Press 12/3

Dallas Herald 12/3

Albuquerque Journal 12/5

Dallas Dispatch 12/4

... OF A MARCH KING.

IT seems to be a notorious fact that genius is rarely a good business man. That is why they have managers and secretaries and press agents. They have to be protected from those whose minds run on business and dollars instead of on painting or literature or music. One has this brought to his attention when it is announced that John Phillip Sousa, who is about as level headed as any of the men of his type sold most of his best known compositions for very small sums.

Sousa has been writing the incidents of his life for the Saturday Evening Post and in the last number reviewed that stage in his career where his compositions were attracting some attention. And he discloses what he got for some of his marches and other things he composed. We quote him:

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 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 a 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.

And \$35 was not the minimum price at which Sousa compositions went. He says he sold some for as low as \$5 each. But the composer was wise enough to profit by these early mistakes and his later marches were written upon a royalty basis. He had arrived and could make his own terms. The best known of his earlier compositions, however, went for very little.

BAND CONCERTS AT AUDITORIUM PLEASE CROWDS

SOUSA AWARDS CUP TO FOREST HIGH BAND LEADER AT MATINEE

John Phillip 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 Litolf's "Maximilien Robespierre," or "The Last Day of the Reign of Terror." More jazz was attempted, with the same effect, and through out the program obvious attempt to relieve heavy efforts with "Hot Dry I Am" and such ditties were made. The audience responded vigorously.—R. T. F.

AN AUDITORIUM NEEDED

The Sousa concerts were an object lesson of the need of an auditorium in this city. The inadequacy of the armory was all too apparent. The acoustics and ventilation are bad and the interior is not in keeping with artistic productions. It does not provide a setting in harmony with the performance on the stage. With all the efforts at decoration—most effective perhaps at the Liurance concert—it is still a great barnlike structure, unpleasing to the eye. Furthermore the facilities for safety are not all that can be desired. The danger from panic, to which large crowds are subject, is a very real one.

Any private enterprise that will furnish a large auditorium deserves heartiest encouragement. It may be, however, that the task will fall on the community as a whole. For a united Albuquerque, working together to advance the interests of every section of it, the building of such an auditorium would not be unreasonably burdensome.

At any rate, the need for an auditorium is evident and it is growing with the enlarging city. It is a problem which the public spirited citizens must solve. Let us counsel together and devise the means for providing Albuquerque the large and adequate assembly and amusement building it stands so seriously in need of.

"March King" in Great Concert at New Auditorium

Following the matinee offering, which features a contest for the Sousa cup between local high school bands, John Phillip 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.

SOUSA AND BAND DUE CHRISTMAS

Famous Organization Will Play at Jerusalem Temple

An event of prime importance is the announcement that Sousa's Band, under the direction of John Phillip Sousa, himself, will play in New Orleans Christmas Day at Jerusalem Temple.

Music lovers and thousands not ordinarily interested in concerts are expected to greet Sousa and his band, the greatest military band in the world, at their two performances, matinee and night. Sousa's marches have a beat and a rhythm that stir the pulse and the heart and appeal to men and women of all ages and classes, a great number of whom pay little attention to music as a rule.

This is the third-of-a-century tour of Lieutenant-Commander Sousa and his band. Everywhere the band performs it receives public ovations almost unprecedented in American musical history.

All of the most famous of the Sousa marches, known by heart by thousands here and throughout the world, will feature the concert, "Stars and Stripes Forever," "Semper Fidelis," "The Liberty Bell," "United States Field Artillery" and "The Washington Post."

And, for the first time in Sousa history, the famous band will play syncopated music, half an hour of it. It will be the first musical organization of size to present syncopated music. "Jazz" bands and orchestras generally consist of ten or twelve pieces, one instrument of a kind, but with a dozen trombones, thirty clarinets, half a dozen trumpets, six sousaphones—the brass equivalent of the stringed bass-piccolos—oboes, French horns and saxophones to create melodies and counter-melodies, syncopation will have its first de luxe presentation.

MASON CITY, IOWA.—Sousa's Band recently gave a concert in the Armory, which was crowded to the doors. Many came from the surrounding towns for a radius of forty miles or more. Marjorie Moody was soprano soloist.

John Phillip Sousa is coming to Wichita this week. John Phillip Sousa is the man who made the U. S. Marine Band and "The Stars and Stripes Forever," equally famous. To many of the uninitiated in foreign parts "The Stars and Stripes Forever" is better known than "America" or our national anthem.—E. T. P.

"TRY TO KEEP YOUR FEET STILL"—SOUSA

March King Has Added "Music of Minute" to His Famous Repertoire

"Try to Keep Your Feet Still" is the slogan of John Phillip Sousa and his 100 American-born musicians on the present third of a century tour of the famous march king.

At Fair park auditorium tonight a massed band concert, in which the Magnolia Petroleum company band under Director Paul Ashley, and the S. M. U. band under Director Cyrus Barkus, will augment the Sousa organization, is to be a feature.

At the afternoon offering Sousa awarded the "Sousa trophy" to the winner in a contest between high school bands.

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

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

MANY TO HEAR SOUSA

Out-of-Town Reservations for Concert Are Now Coming in

That the special matinee by Sousa's band for school children and college students, at the Forum on December 10, will draw a full house is assured by the response coming in from cities and towns around Wichita.

Thursday morning Tom Law, who is sponsoring the concert, mailed out requests to school authorities in the Wichita district to reserve seats early. Before night Sedgwick had reserved 100 seats and Arkansas City 50. Mr. Law expects an attendance of at least 1,000 from nearby towns and cities. A special rate of 25 cents is offered for the matinee.

Sousa Will Start Tulsa Phones Buzzing Big Shows Coming to Convention Hall

The coming of Sousa's Band to Convention Hall next Sunday for a Matinee and Night will be the opening of a busy season for the seat sale at the Quaker drug store, and those who are interested in the really good things that are coming to Tulsa during the present season will save a lot of time and worry by writing down this phone number (2-6259) which is the phone number at the Seat Sale. The seat sale usually opens at the Quaker three days ahead of the show. Sousa's sale will open next Thursday morning at 9 a. m.

Sousa's Band opens the season for the things that are really worth while. Mrs. Fiske will be the next attraction at Convention Hall, appearing in Richard Brinsley Sheridan's "The Rivals." Mrs. Fiske will be supported by the greatest assembled cast that ever appeared in Tulsa. The cast includes James T. Powers, Thomas A. Wise, Brandon Tynan, Lotus Robb, Donn Cook, Jean Ford, Barlowe Borland, Herbert Belmore, Marie Carroll, Fred Eric and Gerald Rogers. "The Rivals" comes to Convention Hall for a matinee and night Thursday, December 10.

Following "The Rivals" will come a return of "Blossom Time," then comes the one that you are all waiting for, "No, No, Nanette." Following "No, No, Nanette," in the order named will come "May Robson" in "Ma Pettingil," "Lady Be Good" (a wonderful musical comedy), "Applesauce" (which will be better than the best farce comedy), "My Girl" (a wonderful musical comedy), "The Gorilla" (which is enjoying long runs now in all the larger cities), "The Student Prince" (same company that played the long run in Chicago, and also the same company that jumped from New York to Dallas as the feature attraction of the state fair which marked the opening of the New Million Dollar Auditorium, "The Student Prince" broke all records for paid admissions in Dallas, (playing to 30,000 in 12 days), "The Greenwich Village Follies," with an all-star cast, including Raymond Hitchcock and a wonderful supporting cast of 68 people. Walker Whiteside in his new play, "Mr. Wu," and last but not least, Willie Howard in "Sky High." Oh, yes! I forgot to mention the fact that the big feature films, "The Big Parade" and "Ben Hur," would be here this season. Watch for future announcements for additions to the above list, and don't forget to mark down the phone number at the Quaker.

STATE'S MUSIC LEADERS WILL HONOR SOUSA

When John Phillip Sousa, America's master band leader, arrives in Tulsa Sunday at 11:30, he will lunch with Oklahoma's most prominent and select musical directors and musicians who have been invited here to meet him.

Mr. Sousa while here will be under the escort of W. A. Scroggs, former musical director in the Sand Springs high school, and founder of a national band fraternity to which the march king belongs. The luncheon to be given in the Crystal ballroom of the Mayo, and is under the auspices of the Tulsa Musicians' Protective association. Mr. Scroggs was host to Sousa when he visited Tulsa two years ago.

About 30 local musical organizations will be represented at the luncheon, and some 200 guests are expected from various parts of the state. Harry Kiskaddon, well-known local musician, will be toastmaster. Music leaders of the state will make short addresses, to which Mr. Sousa will respond. He will give concerts Sunday afternoon at 2:30 and at 9 in Convention hall.

SOUSA'S BAND HERE ON CHRISTMAS DAY

Matinee and Night Concerts to be Given at Jerusalem Temple

An event that will make musical history in New Orleans will occur Christmas Day when Sousa's band, under the direction of John Phillip Sousa, himself, will give a matinee and night concert at Jerusalem Temple.

The greatest interest attaches to the concerts because Lieutenant-Commander Sousa is recognized as the world's greatest bandmaster, and his band of 100 is without equal. This is Sousa's Third-of-a-Century tour. The veteran leader is receiving unprecedented ovations throughout the United States. More than thirty thousand heard him in a single night in Cleveland, and 20,000 in Duluth, though he plays at both cities almost every year.

For approximately thirty years the men, women and children of New Orleans have been thrilled by the great Sousa marches, "The Stars and Stripes Forever," "Semper Fidelis," "The Liberty Bell," "United States Field Artillery," "The Washington Post," and many others of the 104 he has written.

The children who heard him a generation, or a decade ago, are grown now, but the Sousa popularity is even greater today than it was then. Sousa's marches have a beat and a rhythm that stir the pulse and the heart, and that appeal to men and women of all ages and classes, many of whom are not interested as a rule in musical concerts.

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 Phillip 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

Liberty Bell Contest Is Nearing its Close

What little boy or girl wants to make some money? You can do it by just knowing—or at least finding out—about the nation's most cherished relic, the Liberty Bell. In commemoration of John Phillip Sousa's third-of-a-century tour of America, when he will bring his famous band to Wichita for two concerts on Thursday, December 10, The Eagle is conducting a Liberty Bell contest, which is open to young and old alike.

For the most nearly correct answers to the questions below The Eagle will give \$5 in gold; to the second best \$2.50 in gold, and to the third two tickets to the Sousa concert at the Forum on next Thursday afternoon. Mail all answers to the Dramatic Editor of The Eagle. The contest closes December 8.

The questions to be answered may all be found in the histories and encyclopedias. They are as follows:

1. Where was the Liberty bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed on it.
5. When was this inscription placed on the bell?
6. Give its biblical reference.
7. How was the bell preserved from capture by the British during the revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty bell first removed from Philadelphia?
15. Name two great exhibitions at which it subsequently has been exhibited.

GUILTY OF FORGERY

Fritz Kreisler said the test of music lies in the spine—that unless a composition causes little thrills to course up and down the vertebrae, something is wrong—with the tune. John Phillip Sousa, American bandmaster, believes in the same, and he works to the end of "spine ticklers" in every composition and also in every rendition. Sousa and his band will appear at Fair Park Auditorium, matinee and night, Friday, Dec. 4.

SPECIAL SOUSA STUNT

At the matinee performance of Sousa's Band Dec. 8, at the Shrine Auditorium Lieut. Commander Sousa will introduce a musical novelty, "Showing Off Before Company," in which various members of the band will do individual stunts.

The instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band.

Sousa's Band.

With the addition of 30 minutes of jazz to his programs, the slogan for the annual tour of Lieut. Com. John Phillip Sousa, coming to the Kempner December 18, and his band has officially been made "Try to Keep Your Feet Still," but the unofficial slogan for this particular tour—his 33d—or for any other is "Sousa, Himself, in Person. (Not a Motion Picture.)"

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 1st test march. All Dallas high bands were conducted in the contest by Bandmaster Herzog, former bandmaster 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 Barcus, 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 Litolof's "Maximilien Robespierre," not very familiar here, and the love scene from "Feuersoth," 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 picaresque suite, "El Capitan 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, Nannette;" 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."

Sousa's Band

THE American music lover has learned, long ago, that music costs money, whether he takes it free over a radio set costing \$100 to \$200, through talking machine records costing a dollar or more each and played on machines costing \$150 to \$200 or at first hand at concert and opera.

He also has learned that the presentation of music is not 100 percent profit.

But because Lieut. Com. John Phillip Sousa has learned from Henry Ford that mass production is the most economical production, and because Sousa for a third of a century has been standing on his own financial feet, even the Sousa fan does not always realize that a tour such as that to be undertaken this season must attract box office receipts in excess of \$1,000,000 in order to finish upon the right side of the ledger.

Salaries, of course, form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and with the soloists, the average wage for the 100 men is well over \$125 a week. That is \$12,500 a week in salaries and for the season of thirty-five weeks, \$437,500. The second greatest item of expense is the \$90,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps."

Transfer men who haul the Sousa band from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

As many as 10,000 persons have paid admission to a single concert, and as many as 19,000 have heard two concerts in a single day, and according to the Sousa cost sheet, the expense of the average performance is not met until the attendance is more than 2,000 persons.

JOHN PHILLIP SOUSA TO JUDGE HOLDREGE H. S. BAND CONTEST

Veteran Bandmaster to Decide Competition Among School Bands of Seven Cities

WILL DIRECT UNISON NUMBER

Holdrege, Nov. 24 (LP)—High school bands from Holdrege, McCook, Kearney, Oxford, Stratton, Lexington and Gothenburg will compete here tomorrow for southwest Nebraska honors.

John Phillip Sousa, veteran bandmaster and composer of national repute, will act as sole judge of the contest. Sousa will direct a unison concert of all bands represented during the afternoon intermission.

The program will open with a contest, each band playing several selections of various types to bring out technique, tone and volume.

During the afternoon each band will play its favorite numbers, and Sousa will lead all bands in unison as a special feature of the occasion.

Leo Kelley, director of the McCook high school band, elected president of the southwestern Nebraska high school band association at its meeting here two weeks ago, will preside at the meet.

Sousa, who makes a tour across the country from New York to San Francisco every two years, visiting high school bands and judging competitions, comes to Holdrege from Grand Island. Similar contests were judged by him in Lincoln and Omaha. From here he will go to Denver.

The contest here is the first of its kind to be held in southwestern Nebraska, but it will be an annual event henceforth, according to present plans.

In a series of reminiscences in the Saturday Evening Post, John Phillip Sousa says that the immediate success of "Pinafore" was to some extent due to an admirable topical joke. Just before it was produced Dr. Smith had appointed W. H. Smith, head of a firm of publishers, as first lord of the admiralty. Mr. Smith was an admirable man of business and a high-minded politician, and his proved an excellent administration, though there was something humorous in the British navy being ruled by a man without sea experience. Gilbert worked the joke for all it was worth in Sir Joseph Porter's song, "And Now I'm a Ruler of the Queen's Navy."

"Pinafore" was produced at the Opera Comique, London, Saturday, May 25, 1878, and ran over 700 nights in its first run. "What, never? Hardly ever," was heard times without number every day, and everybody sang, whistled or went to see "Pinafore." Its popularity in America was perhaps brought to a cumulative interest by an editorial in the Philadelphia Public Ledger. The Ledger's second name was the "Philadelphia Bible." Mr. Childs, its editor, was greatly respected and had a penchant for giving everybody who called on him a cup and saucer as a remembrance. The Ledger published an editorial pointing out the innocence, the cleanliness and purity of "Pinafore," in happy contrast to the tights—God knows they were modest in those days—and coarseness of the French pieces that occupied the stage. The effect was electrical. People who had never been in a theater in their lives came to see "Pinafore." It was a time of emancipation for penned-in youth, for all the myriads of puritanical people suddenly discovered that the theater gave innocent enjoyment and wasn't such a hole of the devil as they had been taught to believe.

(Copyright, 1925.)

Sousa and His Band.

Before he sailed on a recent trip to Europe, Fritz Kreisler, the Austrian violinist, in a newspaper interview, struck the keynote of all music with the declaration that the test for all music is in the spine, and unless a tune causes the thrills to run up and down the spine of both player and listener, something is wrong with the tune. That has been the lifetime test of music with Lieut. Com. John Phillip Sousa, the famous bandmaster, who is now on his thirty-third annual tour, and perhaps one of the great reasons for his success has been that the Sousa music, both his own compositions and his renditions of the works of others has been music of thrills. Sousa comes to the Kempner matinee only, December 18.

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

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

HIGH BAND TO TAKE A PART Will Enter Tournament Being Held at Holdrege.

Nov. 25 marks the day of the high school band tournament which is to be held at Holdrege.

Commander Sousa, known all over the United States and in the most important countries of Europe, will be at this tournament, and act as one of the judges. He will help select the winning band after which he will lead this band in one of his favorite march pieces.

The first prize is to be \$100 and also a cup which has to be won three years in succession before it may be kept by one band. The second prize is \$65 and also a cup which has to be won just once. The third prize is \$35.

The bands that are entering in this contest are as follows: Lexington, Cozad, Gothenburg, McCook, Holdrege, Stratton and Kearney. McCook won second place at Lincoln, Neb., last year.

No one is allowed to play in this contest except high school pupils. There is to be one piece played, either a march piece or a concert piece. The Kearney band will play "Bandman's Delight," written by W. L. Skaggs, Op. 50.

The schools entered have formed a Western Nebraska band association.

Musical Novelty and Education Combined By Sousa's Offering

At the matinee performance at the Wichita Forum on December 10, Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1925 edition, wherein various members of the band will do individual stunts.

At the beginning of the second part the stage is entirely vacant. The first section that appears is the clarinets, playing the ballet music of Sylvia. This is followed by other sections of the band, doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grownups.

Sousa Likes Trapshooting

JOHN PHILIP SOUSA, celebrated bandmaster, is an ardent devotee of the trapshooting sport, and never overlooks an opportunity to indulge his hobby. When he was in Denver last week he was a guest of the Denver Trap club at the organization's annual turkey shoot. The picture below shows the famous bandmaster with Jackie Franklin (left) and Casper Hofmann III (right), the two youngest members of the club, both of whom are rated as expert shots in spite of their tender years.



MOTORISTS' REST GREEN TRAD AND FIRE DESTROYS HOME

Short Skirt Due to Jazz, Says Sousa



That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who this season makes his third-of-a-century tour with his famous band. Music, and particularly jazz and its forerunners, set the American girls to dancing, the dancing developed their leg muscles and once pipestem legs had become the exception, rather than the rule, fashion decreed the short skirt.

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the 10 years' popularity of the ballroom dancing, of course, has been due to the development of 'jazz music,' he says.

Sousa and his band will play in Convention hall Sunday, December 6.



SOUSA AND HIS BAND Everyone Can Hear and Enjoy the Splendid Music of Sousa and His 100 Piece Band

Holdrege Auditorium, November 25th

When you listen to Sousa's five-score instruments played by as many artists, at the Holdrege Auditorium on Wednesday, November 25th, the effect will be as of one tremendous organ. From the softest passage to the grand crash of a thrilling climax this blend of beauty seems to flow from the tip of Sousa's baton.

Everyone can and should attend this wonderful musical treat. Interpreting the best music of all time you will relish "The Black Horse Troop March," "El Capitan," "Peaches and Cream," with as great a zest as the band displays in rendering them. And too, the admission is so moderate as not to make the entertainment prohibitive, 1,000 choice reserve afternoon seats have been blocked off and placed on sale at \$1 (tax extra.) These seats are going fast.

During the intermission of the afternoon concert Sousa will personally conduct for one or two selections the massed high school bands of ten towns or more that come to do him honor on this day. A seat you will want to see.

PUBLIC DEMANDS PLENTY NOVELTY, SOUSA DECLARES

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

Sousa believes that his success as a bandmaster in a considerable degree has been due to the fact that he realized early in his career the American demand for novelty. Two novelties the Sousa public has been trained to expect annually. One is the new Sousa march and the other is the new Sousa humoresque. Since the days when he wrote "The Liberty Bell" for his first tour, every Sousa Season has seen at least one new march, and this year there will be two, "The Black Horse Troop," dedicated to the great Cleveland military organization, and "The National Game," a baseball march written at the invitation of Judge Kenesaw Mountain Landis, high commissioner of organized baseball. The Sousa humoresque always is a revue of the popular tunes of the day, with one being used as a theme. This season the theme is "Follow the Swallow." A year ago it was "What Do You Do on Sunday, Mary?" and the year before that it was the classic chanson, "Mr. Gallagher-Mr. Shean."

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

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

SOUSA'S FAMOUS BAND HERE ON DECEMBER 18 Notable Conductor to Play Matinee Engagement at Kempner.

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-third

annual tour with his band. The medals of which Sousa is most proud, of course are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World war, and the Spanish War Medal, of the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts Medal. From the

FAMOUS BANDMASTER COMES TO KEMPNER DECEMBER 18



John Philip Sousa.

French nation he received the Palmes of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault. Sousa's band will appear at the Kempner theatre December 18, matinee only, 2 o'clock.

SOUSA AND HIS BAND PLEASE STUDENTS

Aberdeen, Nov. 30.—Two over-flowing audiences at the Northern State Teachers college auditorium testify to the continued popularity of Sousa and his band, at the recent visit to Aberdeen. Not only did the college students and the people of Aberdeen appreciate the Band, but people from within a radius of a hundred miles or more came to Aberdeen for this great event. The program was all that it was expected to be and everyone who heard it is looking forward to a return date. The next great musical event at the Northern State Teachers college will be the coming of the Minneapolis symphony orchestra for three concerts, sometime next May.

SOUSA'S BAND—THEN AND NOW. Fifty Men in First Organization—One Hundred Members Now.

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

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

A concert by Sousa's band will be given in the city auditorium Monday evening, December 14. Arrangements for the Topeka appearance of the band are in charge of Henry J. Dotterweich.

"GREAT MUSIC CHIEF"

Sousa Made Chief of the Star Blanket Indians.

The "March King" also is the "Great Chief of Music." He is also known in the records of the marine corps as Lieut. Com. John Philip Sousa and to the American public is known as the leader of the nation's most popular band, The Marine Band of Washington and later the director of the Great Lakes Training Camp band, the largest that has ever played under one leader.

Sousa comes to Topeka with 100 members of his band and a corps of soloists for one concert at the city auditorium, December 14. He greatly prizes all his titles but



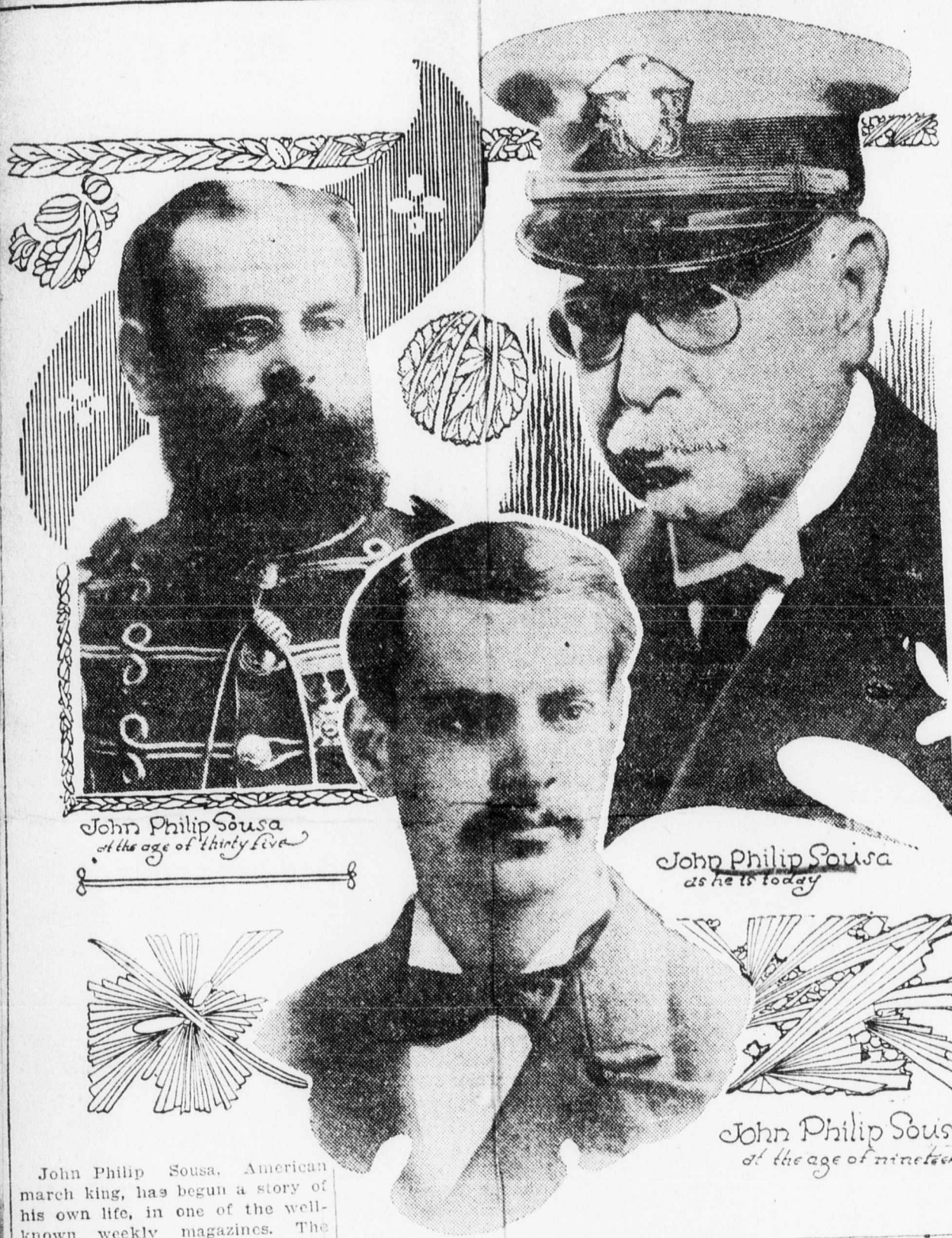
JOHN PHILIP SOUSA

his newest perhaps pleases him most, as he was recently made a chief of the Star Blanket Indians and was given the title of Kee-foe-Che-Kay-Wee, meaning "Great Music Chief."

"Of all his marches, Sousa is perhaps the proudest of his first, "The Liberty Bell March," the "The Stars and Stripes Forever," "The Washington Post" and "Semper Fidelis" are possibly better known.

For the revival of "Liberty Bell" Sousa has caused to be cast a set of chimes costing more than \$15,000. These chimes will be played by George Carey, for several years xylophonist with the Sousa organization.

American March King Appeared First in Dallas at 1895 State Fair



John Philip Sousa, American march king, has begun a story of his own life, in one of the well-known weekly magazines. The first installment appeared in the issue of Saturday, Oct. 31. The great American composer and director has been recognized in the musical world for a third of a century. His first appearance in Dallas was thirty years ago, during the State Fair of 1895. With his band he is booked for the new Fair Park Auditorium, matinee and night, Friday.

His Dallas appearance will be on his third-of-a-century tour, celebrating his more than thirty years as an American musician. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such light esteem that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

"I have postponed this plan for a decade because it would have involved disloyalty to four or five members of my organization who were born abroad," Sousa says. "I would not dismiss these men, because of their thorough musicianship and long service, in order to make such a demonstration of American musical growth, interesting as it might be. I have always endeavored to take the best music of all composers to the audiences throughout the country, and I believe I played excerpts from 'Parsifal' on tour twelve years before that work was given an opera performance in New York. My sole purpose in an all-American tour would be to impress upon the American people the artistry and variety of our modern American music."

JAZZ IMPROVES LEGS SAYS JOHN PHILIP SOUSA.

CLEVELAND, Nov. 27.—"Jazz, whatever it is, has improved American legs, and shortened skirts," said John Philip Sousa, here on a concert. "The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa laughed heartily.

SOUSA AND BANDSMEN ARE SHOWN COURTESY BY ALBUQUERQUEANS

D. B. McKee, secretary of the Chamber of Commerce, presented the members of the Sousa band with stamped souvenir booklets of Albuquerque, which many of them mailed to their friends and relatives. There were 85 in the party. Mr. Sousa and his bandsmen were taken for a trip to Isleta. At noon Mr. Sousa was host at an informal luncheon at the Franciscan, at which Miss Moody and Miss Bambrick of his company, Maurice Klein and Matt Simon were guests. In the evening Mr. Sousa, Miss Moody and Miss Bambrick were were guests at dinner at the home of Mrs. Patrick Conway, wife of the director of Conway's band. Mr. Conway and Mr. Sousa are great friends.

Jazz Improves Legs Says John P. Sousa

CLEVELAND, Nov. 27.—(I. N. S.)—"Jazz, whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90. Jazz? What is jazz?" And John Philip Sousa laughed heartily.

The Milwaukee Journal observes that the Washington Post is now playing a much different march than the one Sousa wrote and dedicated to it. The Post wants Secretary Wilbur to waltz out of the Navy Department.

Age Limits

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

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

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

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

ELDER SOUSA A WELL-INFORMED MAN

Spoke Several Languages-- Little Knowledge of Music

My father was one of the best-informed men it has ever been my lot to meet. Speaking several languages—he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the latter days of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the revolution of 1822, or thereabouts, and went over into Spain, where my father was born in 1824. As he grew to his youth he left either Portugal or

Spain and went to England, and from England came to America sometime early in the 40s.

In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way.

He never let us know—or, if he told my mother, she never told us—just what his standing was in the Old World, but I have read so much of the Souzas since I have grown to manhood that I have every reason to believe he was a man exceptional in standing and education.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

My father did not talk much about his youth in Spain, or when he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential.

My mother said he served in the Mexican War. He was in the Civil War, and died a member of the Third Army of the Republic.—John Philip Sousa in Saturday Evening Post.

SOUSA PRESENTS MUSIC AND NOT ACROBATIC SHOW

Famous Leader And Band To Be Here Dec. 8.

BANDMASTERS who do their daily dozen while conducting the band undoubtedly have caused many of his listeners to become indignant. Those in Oklahoma City who attend the two concerts to be given by John Philip Sousa's band at the Shrine auditorium Tuesday afternoon and night, December 8, will not have their attention distracted by acrobatics of the director.

Acrobatics while conducting a band is one of Sousa's pet aversions. The "march king" now making his third-of-a-century tour, probably is the most restrained of the present day conductors.

Sousa has written a total of 104 marches. In point of sales of the sheet music and phonograph records, the five most popular have been "Stars and Stripes Forever," "Semper Parvulus," "The Washington Post," "The Liberty Bell," and "United States Field Artillery."



J. P. SOUSA

SOUSA WEARS WHITE GLOVES.

New Pair Used In Each Concert By Famous Band Director.

If you are interested in figures, you may be interested to learn that somewhere along the route of his third-of-a-century tour, Lieut. Com. John Philip Sousa will work his fingers into his ten thousandth pair of white kid gloves.

Sousa upon the director's stand probably would be more at home without a baton than without his white kid gloves, and with a record of a new pair of gloves every time he has appeared on the conductor's stand over a stretch of thirty-three years, the March King has been somewhat of a friend to the kid glove industry. This season, it is estimated that the forty weeks of his tour will require about 400 pairs of gloves.

A concert by Sousa's band will be given in the city auditorium Monday evening, December 14. Arrangements for the Topeka concert are in charge of Henry J. Dotterweich.

JAZZ IMPROVES LEGS SAYS JOHN PHILIP SOUSA

CLEVELAND, Nov. 28.—"Jazz whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystander sees much less that is distressing to gaze upon than in the petticoat days of '90." "Jazz? What is jazz?" And John Philip Sousa laughed heartily.



John Philip Sousa Fair Park Auditorium, Friday

Albuquerque Journal 11/29

There'll Be A Hot Time In The Old Town Tomorrow Afternoon and Night When Sousa Plays

LIEUTENANT Commander John Philip Sousa and his world famous Band of nearly 100 pieces comes to the Armory tomorrow. They play in the afternoon at 3 p. m. At night at 8:15 p. m. They arrive from Trinidad at 9:05 Monday morning, and you might like to be down there to meet them. Bill Emery and the Albuquerque Municipal Band will be there to escort Mr. Sousa to the Franciscan. Just a word about practical de-

greatest living Americans. It really is one of the great treats of life to be able to see a man like Sousa in his prime. You'll be proud to tell your grandchildren about it. Don't you often wish you had seen McKinley or Roosevelt or a great writer like Mark Twain or a musician like Theodore Thomas? For the mere pleasure of seeing Sousa, the man, your ticket to the concerts tomorrow would be worth the money.

of Sousa's greatest marches. At the matinee Sousa will play "Marion" and at the night performance "Sousa Is a Gentleman" both marches from the pen of Lullie Hodder-Wheeler of Albuquerque. Miss Marjorie Moody, soprano soloist of the Sousa organization, may also sing "The Santa Fe Trail", written by Cora A. Kellam and Lloyd A. Kellam, formerly of Albuquerque and now of Santa Fe.

Some Features
Miss Moody will sing, and Miss Winifred Bambrick will play the harp for Sousa. George Carey, the xylophone wonder; William Tong, new cornet wizard; George Gulden, drummer; the saxophone octette; the piccolo sextette; the \$10,000 set of chimes used in the "Liberty Bell" march; "Stars and Stripes Forever". And jazz and dance tunes mingled with the rest of overtures such as "Tannhauser", "Robespierre", and a pick of all the famous Sousa marches. A glorious two hours and a half entertainment both matinee and night, my friends, and one you'll never get done kicking yourself for if you miss it.

- Night Program**
1. Overture, "Maximilien Robespierre" or "The Last Day of the Reign of Terror"....Litolf
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 Scene from "Feuersoth"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, "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, Johnson, Weir, Madden, Conklin and Munroe.
(b) March, "The Black Horse Troop" (new)Sousa
8. Xylophone Solo, "Morning, Noon and Night"Suppe
Mr. George Carey
9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"Gulon

- Matinee Program**
1. Overture, "Tannhauser".....Wagner
2. Cornet Solo, "Centennial"Bellstedt
Mr. William Tong
3. Suite, "El Capitan and His Friends"Sousa
(a) "El Capitan"
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(c) "The Bride-Elect"
4. Soprano, "Shadow Dance" from "Dinorah"Meyerbeer
Miss Marjorie Moody
(Flute Obligato by Mr. R. E. Williams)
5. Largo, "The New World"Dvorak
INTERVAL
6. Village Scene, "Sunday Evening in Alsace"Massenet
7. (a) Saxophone Octette, "On the Mississippi"Klein
Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
(b) March, "The National Game" (new)Sousa
8. Xylophone Duet, "March Wind"Carey
Messrs. Carey and Goulden
9. "Pomp and Circumstance".....Elgar
And this list of encores at both shows:

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



Lieutenant Commander John Philip Sousa

tails and then I'll go on to tell you everything about Sousa you might not have heard. Sousa headquarters at 311 West Central, phone 702, will handle matinee tickets there until noon. After that they will be at the Armory box office. Night performance tickets will be on sale at 311 West Central till 5 o'clock. After that at the Armory. The prices are: Night, \$1.65, \$2.20, and \$2.75. THERE WILL BE 200 UNRESERVED SEATS SOLD AT THE DOOR FOR THE NIGHT SHOW. THE PRICE, \$1.10. The matinee prices: \$1.10, \$1.65 and \$2.20.

If you have your choice of going to either one of the shows, go to the matinee, will you? You'll do everybody a favor, because seats are going to be at a premium for the night show. Lots of wise people are going to both shows, but we're not insisting on that. This is the only date for Sousa in New Mexico. The first in Albuquerque for 15 years. Perhaps the last for all time in this section.

And about school children. We got a concession from Mr. Sousa on that. You can still get a few 50c tickets for children going to Junior High and under. If they go with an adult, they can have the choice of seats in any part of the house. If the children go alone, they can sit in the special reserved section for them in the balcony. Good seats. If they have tickets, they will be excused from school. The matinee starts at 3 o'clock, remember, and it will be a full program, with the same soloists, and the same list of wonderful encores. If I get space here I'll print both programs, but in any case you can see them on the window at headquarters, 311 West Central.

Police Precautions

In order to facilitate the handling of the crowd for the two big performances, parking will not be allowed on South Fifth between Gold and Silver, and on West Silver between Fifth and Sixth. When you realize that there will be approximately 4,000 in attendance during the day you'll know what a traffic problem it will be. Cars can drive up to the entrance, deposit their passengers and go on to park in the next block.

There has been a special box office built at the Armory special for the Sousa appearance. There has also been installed a special protection near the door which will prevent any draft from the opened door. The janitor will start heating the building in the morning.

John Philip Sousa was born in Washington, D. C., the son of Antonio Sousa and Elizabeth Trinkhaus Sousa. His father was an attaché of the State Department before the Civil War, and a soldier in the Union Army during the war. Sousa's education as a musician began when he was about six years old. His first instruction was in vocal music, and then in violin. By the time he had reached the age of fifteen he was a teacher of violin, and at the age of seventeen he was a conductor in the various theaters devoted to the pretentious operettas of the day. At the age of twenty-one he became violinist with Jacques Offenbach, composer of "The Tales of Hoffman" during his American tour with an orchestra. At the age of twenty-six, in 1880, he accepted the post of director of the United States Marine Band, with rank of Lieutenant. He held this post until 1892, when he resigned to become the head of the organization with which he is now making his thirty-second annual tour. On May 31, 1917, Sousa was commissioned a Lieutenant, senior grade, in the United States Navy, and until the end of the World War, he served at the Great Lakes Naval Training Station in charge of the musical activities of that station. Upon the signing of the Armistice, he returned to the Naval Reserve Forces with the rank of lieutenant-commander, from which, because of having reached the age limit, he was recently retired.

Stokowski Speaks

Leopold Stokowski, celebrated conductor of the Philadelphia Symphony Orchestra, heard Sousa first playing before a crowd of 6,000 in the New York Hippodrome. "I marveled," he said. "The music swept me off my feet. The rhythm of Sousa stirred me, for it is unique in the world. I tried to analyze my sensations. What is it? I asked myself. I wished I knew the spirit of it. The music had such wonderful regularity. Someone else might have such regularity, but he would not have the enormous drive and push. My heart throbs to Sousa. I had other impressions, but none as that of Sousa's wonderful music. I noted his winsome smile and the delightful little tricks that everyone enjoyed. From that time on I always wanted to meet him—that musician with a beard like that of a pirate. "He has something in his music different from that in any other I have ever heard. Others have written marches, and last year I studied many of the marches of

Dallas Herald Nov 27

SOUSA EAGER FOR SMALL-TOWN TALENT

Brass Bands Have Yielded Big Organization Many Promising Musicians

That the big band of Southern Methodist university will be one unit in the great massed band concert to be conducted by Lieutenant Commander John Philip Sousa on the evening of Dec. 5 at Fair park auditorium, is significant in thought with the ideas of Sousa on the subject of keeping his organization recruited to full strength.

Sousa, with his band of 100 American musicians, is to appear matinee and night. In the afternoon he will conduct a contest between the five local high school bands, and personally award the Sousa cup to the winner.

At night, the Magnolia band, under Director Paul Ashley—who was a member of Sousa's Great Lakes Training Station band in 1917-18—will be grouped with the S. M. U. band and Sousa's own men for the massed concert.

It is Sousa's declaration that the old-time "silver cornet" band of the American small town is yielding to colleges and universities as the recruiting ground for capable musicians.

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

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

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

SOUSA IS COMING CHRISTMAS DAY

Lieutenant-Commander John Philip Sousa will lead his famous band on Christmas day at Jerusalem Temple, according to Henry Askin, manager of the band, who arrived in New Orleans Thursday night to arrange the concert.

Sousa's band, now in Denver, is touring the United States on its "This-of-a-Century" tour. A personnel of 100 pieces is being carried on the trip. From New Orleans the musicians will go to Houston and thence to the West coast.

"Dance music is one of the feature of the tour," said Mr. Askin, who is stopping at the St. Charles hotel. "Mr. Sousa has quickened his music and it is being welcomed with great popularity wherever he plays. The feature pieces of the tour have been 'The Stars and Stripes Forever,' 'King Cotton,' and 'The High School Cadet.' Among other numbers on Sousa's program are 'Peaches and Cream,' fox-trot; 'Co-Eds of Michigan,' waltz, and 'Jazz America.'"

SOUSA'S BAND TO PLAY IN AUSTIN DEC. 29

John Philip Sousa and his band will appear at the University men's gymnasium on Dec. 29 in two performances, a matinee at 3 p. m. and at 8:15 p. m. night. The band will play here under the auspices of the Amateur Choral club. Lieut. Com. Sousa and his organization have been presented here on three previous occasions by the Amateur Choral club and on each occasion proved popular with Austin audiences.

Jazz Improves Legs.

CLEVELAND, DEC. 1.—"Jazz whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystanders see, much less that is distressing to gaze upon than in the pettiest days of '90." "Jazz? What is jazz?" And John Philip Sousa, laughed heartily.

Oklahoma City News

CHILDREN WORK FOR PRIZES

News-Sousa Liberty Bell Contest Under Way

By CONTEST EDITOR
School children of the sixth, seventh and eighth grades of Oklahoma City schools were busy Friday finding answers to the questions in the News-Sousa Liberty Bell contest.

Questions which were printed twice this week are reprinted again Friday for the benefit of those children who failed to start the contest the first day.

The News has arranged with John Philip Sousa, leader of the famous Sousa band which will play at Shrine auditorium, Dec. 3, for the contest.

Prizes will include cash and tickets to hear Sousa's band play. The contest is open to pupils in the sixth, seventh and eighth grades of Oklahoma City schools.

Eleven prizes are offered. The child who comes closest to answering correctly the twenty questions, and writes the best and neatest 100-word essay on the Liberty Bell will receive a cash prize of \$10.00. The second best will receive \$5.00, and the third best, \$2.50. For each of the next eight there will be two free tickets to the matinee, Dec. 8.

Here are the twenty questions you must answer to enter the contest:

1. Where was the Liberty Bell first cast?
2. When was it brought to America?
3. When was it recast and why?
4. Quote the inscription prophetically inscribed upon it.
5. When was this inscription placed on the bell?
6. Give its Biblical reference.
7. How was the bell preserved from capture by the British during the Revolution?
8. When and upon what occasion did the bell become cracked?
9. When was it last sounded?
10. When was it removed from the tower of Independence Hall?
11. Where was it placed?
12. What is its present location?
13. Upon what kind of a pedestal was it mounted?
14. When was the Liberty Bell first removed from Philadelphia?
15. Name two great exhibitions at which it subsequently has been exhibited.
16. When did Lieut-Com. John Philip Sousa write the Liberty Bell March?
17. What gave him the inspiration?
18. When and where was it first played?
19. What occasion did it mark in the life of Sousa?
20. What is the occasion of its revival this year?

Remember! All answers and essays must be in to the News-Sousa Liberty Bell Contest Editor by Tuesday, December 1!

New Orleans Tribune 11/27

SOUSA HEADS LIST AT HALL.

Famous Conductor Was the First Entertainer in 1899.

John Philip Sousa was the first entertainer at Convention hall. The record of the hall lists almost sixteen hundred separate affairs since first entry which reads, "February 22, 1899, Sousa and His Band."

That was the occasion of the opening of the original Convention hall, when Sousa conducted a concert in the afternoon and at night gave another concert, which was followed by a grand ball with the music furnished by Sousa's band. All of Kansas City society turned out that night to enjoy the novel experience of dancing to the music of a band which had become famous even in that day.

A photograph of the band as it appeared then shows about fifty men, with its leader distinguished by luxuriant whiskers. The whiskers, Mr. Sousa has stated in this memoirs, were grown to make him appear older than he was when he became conductor of the United States Marine Band, when he was hardly more than a boy.

A picture of the Sousa band today shows that the characteristic whiskers have disappeared and that the number of men in the band has been increased to one hundred. That is the band which will be heard at Convention hall next Sunday afternoon. Tickets will be on sale at the J. W. Jenkins Sons' Music Company tomorrow.

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Night When Sousa Plays

Brass Bands Have Yielded Big
Organization Many Promising Musicians

News - Sousa Liberty Bell
Contest Under Way

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Some Features
Miss Moody will sing, and Miss Winifred Bambrick will play the harp for Sousa. George Carey, the xylophone wonder; William Tong, new cornet wizard; George Gulden, drummer; the saxophone octette; the piccolo sextette; the \$10,000 set of chimes used in the "Liberty Bell" march; "Stars and Stripes Forever". And jazz and dance tunes mingled with the rest of overtures such as "Tannhauser", "Robespierre", and a pick of all the famous Sousa marches. A glorious two hours and a half entertainment both matinee and night, my friends, and one you'll never get done kicking yourself for if you miss it.

Night Program
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Mr. William Tong
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(a) Under the Spanish
(b) Under the American
(c) Under the Cuban
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Miss Marjorie Moody
5. (a) Love Scene 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, "Liberty Bell".....Sousa

INTERVAL
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7. (a) Saxophone Octette, "I Want to be Happy" from "No, No, Nanette"Youmans
Messrs. Stephens, Heney, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
(b) March, "The Black Horse Troop" (new)Sousa
8. Xylophone Solo, "Morning, Noon and Night"Suppe
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9. Old Fiddler's Tune, "Sheep and Goats Walking to Pasture"Guion

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3. Suite, "El Capitan and His Friends"Sousa
(a) "El Capitan"
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4. Soprano, "Shadow Dance" from "Dinorah"Meyerbeer
Miss Marjorie Moody
(Flute Obligato by Mr. R. E. Williams)

5. Largo, "The New World"Dvorak
INTERVAL
6. Village Scene, "Sunday Evening in Alsace"Massenet
7. (a) Saxophone Octette, "On the Mississippi"Klein
Messrs. Stephens, Henry, Goodrich, Johnson, Weir, Madden, Conklin and Munroe.
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8. Xylophone Duet, "March Wind"Carey
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And this list of encores at both shows:

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"Follow the Swallow"
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Sabre and Spurs
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Boy Scouts
Bullets and Bayonets
The Thunderer
Liberty Loan March
League of Nations March
By G. T. Bye
STARS AND STRIPES FOREVER
(The Greatest March Ever Written)

Conclusion
I'm out of breath; I'll stop. But it's the easiest thing in the world writing about Sousa. An even easier thing hearing him and his Band, and something you'll never forget. Perhaps the last chance, too, if you stay in New Mexico. I'm not urging you to go, but I do hope you'll take in the matinee where you have some choice of seats. The night show's going to be a jam, with standing room only. Tomorrow matinee and night, Monday, November 30. A red letter day for New Mexico. The whole state's going to be represented, headed by Governor Hannett. I'll see you then.
KYLE S. CRICHTON.



Lieutenant Commander John Philip Sousa

tails and then I'll go on to tell you everything about Sousa you might not have heard. Sousa headquarters at 311 West Central, phone 702, will handle matinee tickets there until noon. After that they will be at the Armory box office. Night performance tickets will be on sale at 311 West Central till 5 o'clock. After that at the Armory. The prices are: Night, \$1.65, \$2.20, and \$2.75. THERE WILL BE 200 UNRESERVED SEATS SOLD AT THE DOOR FOR THE NIGHT SHOW. THE PRICE, \$1.10. The matinee prices: \$1.10, \$1.65 and \$2.20.

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A Word of Warning
All unpaid for reservations not taken up by noon of Monday will be sold. We simply can't hold them any longer unless special arrangement has been made. All paid for reservations will be at the box office window.

A Word of History
Have you been reading Sousa's life story which is appearing in the Saturday Evening Post? A great story of a great man! Read it before you go to the concert and get the full measure of one of the

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

Concluding, he said: "Sousa is a genius whose music stands supreme as a symbol of the red-bloodedness of humanity in general."

A Little Local Slant
Mr. Sousa is always willing to support local endeavor when it is as good as what he happened to find in Albuquerque. The Shrine Band will play one number in collaboration with the huge Sousa outfit as an encore to the night performance. They will play the "Nobles of the Mystic Shrine," one

That the big band of Southern Methodist university will be one unit in the great massed band concert to be conducted by Lieutenant Commander John Philip Sousa on the evening of Dec. 5 at Fair park auditorium, is significant in thought with the ideas of Sousa on the subject of keeping his organization recruited to full strength. Sousa, with his band of 100 American musicians, is to appear matinee and night. In the afternoon he will conduct a contest between the five local high school bands, and personally award the Sousa cup to the winner.

At night, the Magnolia band, under Director Paul Ashley—who was a member of Sousa's Great Lakes Training Station band in 1917-18—will be grouped with the S. M. U. band and Sousa's own men for the massed concert.

It is Sousa's declaration that the old-time "silver cornet" band of the American small town is yielding to colleges and universities as the recruiting ground for capable musicians.

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

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

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

SOUSA IS COMING CHRISTMAS DAY

Lieutenant-Commander John Philip Sousa will lead his famous band on Christmas day at Jerusalem Temple, according to Henry Askin, manager of the band, who arrived in New Orleans Thursday night to arrange the concert.

Sousa's band, now in Denver, is touring the United States on its "This-of-a-Century" tour. A personnel of 100 pieces is being carried on the trip. From New Orleans the musicians will go to Houston and then to the West coast.

"Dance music is one of the feature of the tour," said Mr. Askin, who is stopping at the St. Charles hotel. "Mr. Sousa has quickened his music and it is being welcomed with great popularity wherever he plays. The feature pieces of the tour have been 'The Stars and Stripes Forever,' 'Kim Cotton,' and 'The High School Cadet.' Among other numbers on Sousa's program are 'Peaches and Cream,' foxtrot; 'Co-Eds of Michigan,' waltz, and 'Jazz America.'"

SOUSA'S BAND TO PLAY IN AUSTIN DEC. 29

John Philip Sousa and his band will appear at the University men's gymnasium on Dec. 29 in two performances, a matinee at 3 p. m. and at 8:15 p. m. night. The band will play here under the auspices of the Amateur Choral club. Lieut. Com. Sousa and his organization have been presented here on three previous occasions by the Amateur Choral club and on each occasion proved popular with Austin audiences.

Jazz Improves Legs.

CLEVELAND, DEC. 1.—"Jazz whatever it is, has improved American legs and shortened skirts," said John Philip Sousa, here for a concert.

"The average woman has danced until she has the kind of underpinning that goes with a short skirt. The bystanders see, much less that is distressing to gaze upon than in the pettiest days of '90." "Jazz? What is jazz?" And John Philip Sousa, laughed heartily.

SOUSA HEADS LIST AT HALL.

Famous Conductor Was the First Entertainer in 1899.

John Philip Sousa was the first entertainer at Convention hall. The record of the hall lists almost sixteen hundred separate affairs since first entry which reads, "February 22, 1899, Sousa and His Band."

That was the occasion of the opening of the original Convention hall, when Sousa conducted a concert in the afternoon and at night gave another concert, which was followed by a grand ball with the music furnished by Sousa's band. All of Kansas City society turned out that night to enjoy the novel experience of dancing to the music of a band which had become famous even in that day.

A photograph of the band as it appeared then shows about fifty men, with its leader distinguished by luxuriant whiskers. The whiskers, Mr. Sousa has stated in this memoirs, were grown to make him appear older than he was when he became conductor of the United States Marine Band, when he was hardly more than a boy.

A picture of the Sousa band today shows that the characteristic whiskers have disappeared and that the number of men in the band has been increased to one hundred. That is the band which will be heard at Convention hall next Sunday afternoon. Tickets will be on sale at the J. W. Jenkins Sons' Music Company tomorrow.

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.

Sousa of Mixed Parentage.

John Philip Sousa in Saturday Evening Post: My father was one of the best informed men it has ever been my lot to meet. Speaking several languages—he was, according to those who knew, a most accomplished linguist—and being an inveterate reader, he had stored up wisdom from a multitude of sources.

In the latter years of his life, when he was an invalid, I have seen on his table four or five books in different languages, each of which he would be reading.

He was very reticent about his boyhood days, but I did know that his father and mother were driven out of Portugal during the revolution of 1822, or thereabouts, and went over into Spain, where my father was born in Seville on September 14, 1824. As he grew to his youth he left either Portugal or Spain and went to England, and from England came to America sometime early in the '40's.

In Brooklyn he met my mother, who was visiting America with some school friends—she was born in Franconia, Bavaria—and they were married; and my mother used to tell, with a great deal of pride—because if there ever was a wife who loved her husband it was my mother—that she learned English by her using her German Bible and his using an English one, which they translated in that way.

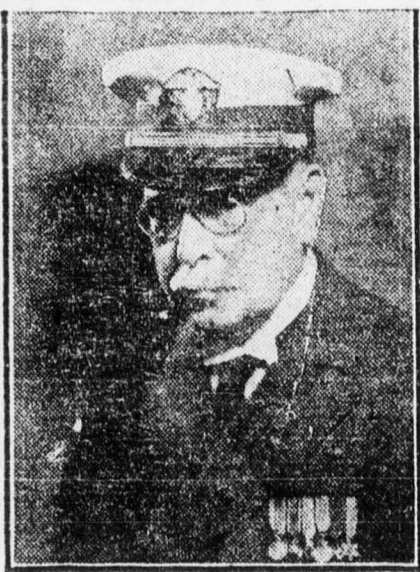
He never let us know—or, if he told my mother, she never told us—just what his standing was in the old world, but I have read so much of the Sousas since I have grown to manhood that I have every reason to believe he was a man exceptional in standing and education.

His knowledge of music was very limited, but he had an unusually acute and musical ear, and would no doubt, in these days of jazzing, have made a great name for himself as a jazz player.

My father did not talk much about his youth in Spain, or where he was on the sea; he found many things to interest him in the present. He was a gentleman in the liberal and accurate significance of that much-abused and variously defined word. Enough dropped from his lips to show that his family was prominent and influential.

My mother and he served in the Mexican war. He was in the civil war, and died a member of the Grand Army of the Republic.

SOUSA COMING TO TULSA ON SUNDAY



John Phillip Sousa.

That Lieut. Com. John Philip Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine band, Sousa has set down as he has written them the various works which have flowed from his pen in more than 40 years as a musical director. During his career he has written no less than 104 march compositions. There are 80 songs in the Sousa book, 16 suites, 1 Te Deum, 1 cantata, 2 hymns and 16 suites and enough miscellaneous compositions to bring the total to 272. These figures do not include transcriptions and arrangements.

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

Sousa and his band come to convention hall Sunday, December 6, matinee and night.

SOUSA'S BAND TO APPEAR IN CITY, DEC. 19

\$1,000,000 Is Receipts Necessary When Famous Band Undertakes Tour.

"Sousa and his band" are coming to the Sprenger theater Matinee and night on Saturday, December 19. Mail orders now being received.

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

Salaries of course form the greatest item of expense in the Sousa budget. The Sousa bandmen are the finest instrumentalists to be had and with the goldists, the average wage for the 100 men is well over \$125 a week. That is \$12,500 a week in salaries and for the season of 35 weeks, \$437,500. The second greatest item of expense is the \$50,000 which will be paid the railroads for 25,000 miles of transportation at the rate of 3.6 cents a mile. To this will be added, during the season, about \$30,000 for sleeping car accommodations and special trains to enable the band to make some of its longest "jumps." Transfer men who haul the Sousa from railway train to concert hall and back to the railway train will receive about \$40,000 in Sousa money, while the weekly average for newspaper and billboard advertising is about \$5,000—\$175,000 for the season. These figures, total \$772,000 and no allowance yet has been made for rehearsal expenses, library, insurance against loss of instruments or music by wreck or fire, preliminary expense, booking fees and incidentals.

In spite of his enormous operating

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 Phillip Sousa.

icians 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.

During the luncheon, at which the Misses Marjorie Moody and Winifred Bambrick, soloist and harpist, of Mr. Sousa's band, were also guests, Mr. Sousa discussed further what he termed the "glorious age of American music."

"In 20 years, America will occupy a dominating position in the world's music," he said. "We are as the fox, with our nose making a wedge in the door. Soon we will have it open."

"While I do not believe in a national school, it is inevitable that America shall some day have music distinctly its own. Of course, it has jazz. But while the peculiar rhythm of jazz originated in America, the music itself is foreign. The best jazz writers have not hesitated to take some of the most beautiful foreign works for the basis of their compositions."

SOUSA'S BAND TO PLAY HERE

"Make It Snappy" Will Be Keynote of Program Given by Bandmaster

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

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

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

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musi-

AT THE KEMPNER



Miss Winifred Bambrick, harp soloist, with Sousa's band, coming to the Kempner December 18.

SOUSA'S MUSIC VARIED.

All sorts of music, from Litolf's rather thrilling "Maximilian Robespierre" overture to Sousa's own "Jazz America," are to be found on the bandmaster's program next Sunday afternoon. There are soloists galore, xylophone, saxophone, cornet, soprano and others. Incidentally, the last time the Litolf overture was heard here it was played by the Little Symphony augmented, and conducted by N. DeRubertis.

Louis W. Shouse, who is managing the concert, is beginning his seat sale tomorrow at the J. W. Jenkins Sons Music Company. This is the program:

Overture, "Maximilian Robespierre".....Litolf
Cornet solo, "The Carnival".....Arba
William Tonge
Suite, "Cuba Under Three Flags" (new)....Sousa
Soprano solo—
"I Am Titania" from "Mignon".....Thom
Love scene from "The Merry Widow".....E. Straus
March, "The Liberty Bell".....Sousa
"Jazz America" (new).....Sousa
Saxophone quartet, "I Want to Be Happy".....Lounnan
Mezzos, Stephens, Henry Goodrich, Johnson.
Weir, Madden, Conklin and Murre.
March, "The Black Horse Troop" (new)....Sousa
Xylophone solo, Morning, Noon and Night.....Supp
George Cary.
Old fiddler's time, "Sheep and Goats Walking to Pasture".....Gutot

SOUSA TO LEAD MARSHALL'S

Topeka Band on Program in City Auditorium December 14.

Topeka's favorite band, Marshall's, will be led by John Philip Sousa, when the veteran bandmaster comes to Topeka next Monday for a concert in the city auditorium. Henry J. Dotterweich, in charge of the arrangements, announced today, Marshall's will play one or more numbers jointly with Sousa's band, under the direction of the latter's founder and leader.

The appearance to be staged here recalled today the fact that twenty-five years ago the late John Marshall, founder of Marshall's band, directed Sousa's aggregation in his own composition, "The Topeka State Journal March," when Sousa came to Topeka. It is said that the number, or one of the numbers, probably to be played by the combined bands will be Sousa's famous march, "The Stars and Stripes Forever."

There will be about 150 pieces in the combined bands, according to Mr. Dotterweich.

expense, Sousa has been able to keep his prices well below those of any other touring attraction, musical or theatrical. Sousa attracts a wide public. As many as 10,000 persons have paid admission to a single concert, and as many as 13,000 have heard two concerts in a single day, and according to the Sousa cost

BRINGS FAMOUS BAND HERE



John Philip Sousa.

Lieut. Com. John Philip Sousa this year is making his third-of-a-century tour at the head of his own band, but this is his sixtieth year as a musician. Sousa began his musical career at the age of 11 as a cymbal player in the United States Marine band at Washington. In 1880, at the age of 26, he became its director with the rank of lieutenant, resigning in 1892 to form his own organization.

SOUSA AND HIS BAND HERE DECEMBER 18

Organization to Play Matinee Engagement Only, at Kempner.

Lieut. Com. John Philip Sousa, who this season makes his Third-of-a-Century tour with his famous band, has written a total of 104 marches. In point of sales of the sheet music and the talking machine records the five most popular have been "Stars and Stripes Forever," "Semper Fidelis," "The Washington Post," "The Lib-

erty Bell," and "United States Field Artillery," probably in that order.

"Stars and Stripes Forever" was written at sea in 1898 while Sousa was returning from a long journey abroad; "Semper Fidelis" was written while Sousa was director of the United States Marine band, for a ceremonial march, and since has become the official march of the Marine corps; "The Washington Post" was written for the expenses held by the Washington, D. C., newspaper of that name when the prizes were distributed in an essay contest for children; "Liberty Bell" was written on July 4, 1892, in Philadelphia shortly after Sousa had paid a visit to the famous relic while "United States Field Artillery" was written in 1917

COMING TO SHREVEPORT SOON



John Philip Sousa, who will direct his famous band in two concerts at the Strand theater Sunday, December 20, matinee and night.

Sousa, Famous Bandmaster With Many Medals, Will Appear Here December 27

Numerous honors have been conferred upon John Philip Sousa in the third of a century that has elapsed since he became a bandmaster. One of the most recent honors bestowed on the march king was by the Star Blanket band of Indians, who made him their honorary chieftain and gave him the tribal name of Kee-Too-Che-Kay-Wee Okemow, which signified Great Music Chief.

Six medals, conferred by four governments, may be worn by Lieutenant Commander John Philip Sousa. The medals of which he is most proud are his military decorations, three in number. They are the Victory medal, the Officers of the World War medal, received during the world war, and the Spanish War medal, of the Sixth army corps.

On his world tour several years ago, Sousa was decorated at the hands of the late King Edward of England, who bestowed on him the Victorian order. The Academy of Hainault in Belgium gave him the Fine Arts medal. From the French nation he received the Palmas of the academy.

Because of the risks of travel, and the size of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies and cost more than \$1000. The originals are kept in a vault.

Sousa and his band are now on a tour which will bring them to Houston for matinee and night performances on Sunday, December 27, in the city auditorium.

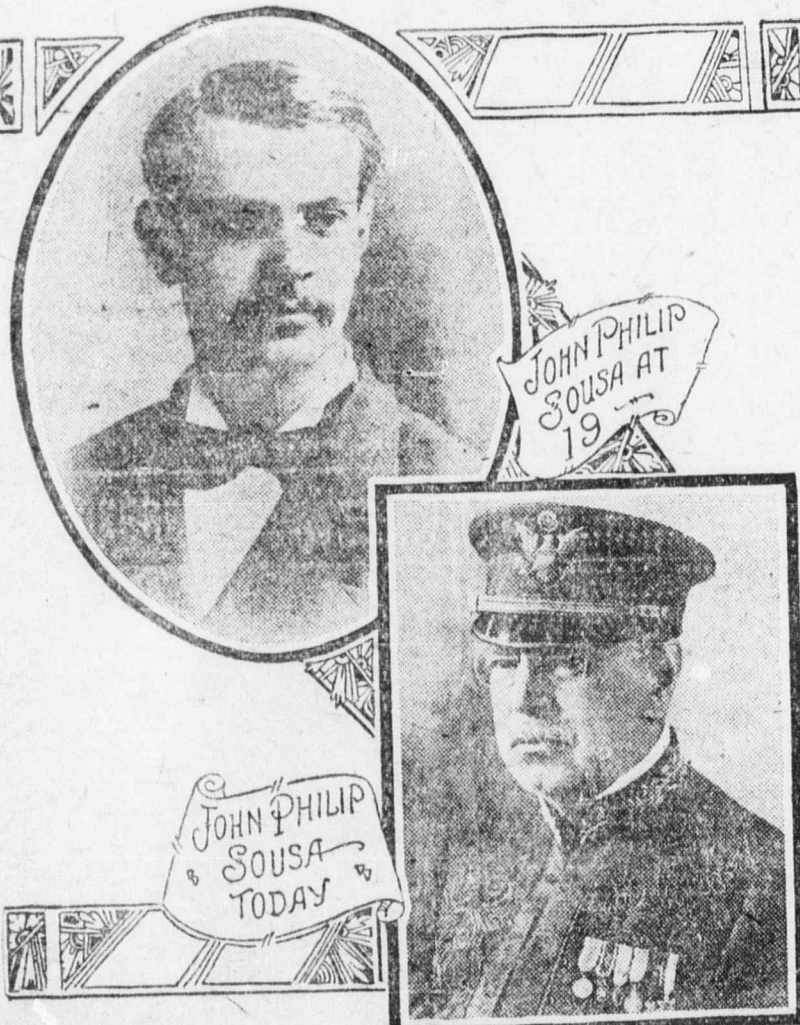
Chief Sousa

Lieutenant Commander John Philip Sousa, who recently became chief of the Star Blanket Band of Indians and was given the tribal name of Kee-Too-Che-Kay-Wee Okemow, which signifies the great music chief.



of workers. Graham reported total subscriptions of \$53,677.05 while Steadman reported \$54,874.95. Schools of the city subscribed \$1939.53, while industrial subscriptions totaled \$5035.56.

Third of Century on Tour



One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This present season, which marks his third-of-a-century tour, finds Sousa with a travel record of \$35,000 miles to which he will add about 25,000 miles before March 6, 1926, when his journey ends.

At his present rate, Sousa will reach his goal six or seven years hence.

Then quite likely he will start after the second million.

Incidentally the Sousa transportation bill this season will amount to about \$100,000, of which sum about \$80,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

Sousa recently startled the country by declaring that he still considered himself too young to play golf. The 71-year-old bandmaster declared that the ancient and honorable Scottish game might appeal to him if he ever found himself becoming decrepit, and, at the same time he expected to take up cigaret smoking and tea drinking.

Sousa, as a youth in his teens was graduated from corn silk cigars to clear Havana, and he does not recall that he ever smoked a cigaret. Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback and shooting over the traps at the New York Athletic club. One year in two he goes on a long hunting trip in South Carolina.

Sousa at Dallas December 4

Dallas, Nov. 28.—John Philip Sousa's Band will play two concerts at the new Fair Park Auditorium December 4. A matinee for school children of Dallas will feature the afternoon appearance, and in the evening the Southern Methodist University Band, directed by Charles Barcus, and the Magnolia Band, directed by Paul Ashley, have been invited to play the first two numbers on Sousa's program in concert with the Sousa Band.

Sousa Recalls Good Old Days of the Cornet



"A man will forget many details of his youth, but he never forgets that he once played in the silver cornet band," says Lieut. Com. John Philip Sousa, who this season makes a 30,000 mile tour of America at the head of his famous organization, which comes to the Saenger theater for a matinee and night performance on Saturday, December 19.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary club, the chamber of commerce and the country club," says Sousa. "In the smaller American towns, a man belonged to the brass band for recreation and for business reasons. He placed advertisements in papers offering to hire plumbers, carpenters or blacksmiths upon condition that they were good trombonists, clarinetists and bass drummers, and he let these workmen off for brass band duty because the town band was the great means of advertising a city, and the average small town, especially in the middle west was known by the quality of its band."

"So the man who has played in a

small-town brass band never forgets his day as a bandsman. After every concert several men confide to me that they once were bandsmen, and not a few also admit that they have preserved at home their band uniforms. The brass band was an integral factor in our American life until a few years ago. As a matter of fact the great majority of my men came from the small-town brass bands until a few years ago. Nowadays the majority of them come from colleges and universities, where the student band occupy much the same position of esteem held by the town bands a quarter of a century ago."

Tribune Band to Surprise Sousa Here

Little Musicians to Greet Big Master

Now, this is a little surprise on John Philip Sousa, the world's greatest band master, who comes to Tulsa today with his famous band for a matinee and night performance at Convention hall.

It can be told to you now because when you are probably reading it Sousa will still be asleep enroute, to Tulsa—he arrives here at 11:25 today—and so Sousa won't know about it until it happens.

You see, The Tribune newsboys' band is not as famous as Sousa's band, but the players are just as willing as any of Sousa's, when it comes to making brass instruments breathe melody.

And willingness and heart are a lot about a band. So they're going to be in the lobby of the Mayo hotel today when Sousa and his band enters.

Sousa will come in and start for the register, don't you know. But lo! see him stop. He will hear a band that is not his own playing one of his own marches.

And The Tribune newsboys' band will be playing it!

That will be a pleasing welcome

to the famous band director. But turn about is fair play. So while Sousa hears The Tribune newsboys' band first in Tulsa, the newsboys will hear Sousa's band this afternoon as guests of the Convention hall management.

Sousa's afternoon program will start at 2:30, while the night performance starts at 9—so you can go to church and also hear the band.