

SOUSA SAYS HE WILL BE HERE

To Play Sept. 20 Under Auspices of the Legion



John Philip Sousa

There is only one Sousa, and he will be in Waterville at the City Opera house Monday afternoon, Sept. 20, rain or shine. He will give one concert in Waterville that afternoon under the auspices of the George N. Bourque Post American Legion.

This is the thirty-fourth season of Sousa and his Band. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's band has been the one with which Sousa himself has appeared. And never but once in his third of a century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

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

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

THAT LIEUTENANT COMMANDER John Philip Sousa is one of the most prolific of American composers as well as one of the most famous, is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than 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. These 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 Kick Horse Troop" and "The National Salute," his new fox trot, "Peaches and Cream," his new waltz, "Columbia," and his new march, "Columbia." 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.

THE CALL BOY.

Sousa Here in November

Rae Samuels at Orpheum; 'Big Parade' Again at Davidson

JOHN PHILIP SOUSA, march king, will return Nov. 6 for two concerts at the Milwaukee Auditorium, afternoon and evening.

A unique honor was bestowed on the director-composer this year, when a fleet of de luxe Pullman parlor cars were named after his marches. The first car to be put into service was "Liberty Bell." Sousa was a passenger on its first trip. Soon "Washington Post," "Semper Fidelis," "Manhattan Beach" and others will be in service.

This season Sousa will complete 1,000,000 miles of travel with his famous organization.

Rae Samuels tops the bill at the Palace Orpheum. A rubie number is always the high spot in Rae's programs but she also has a new assortment of comedy, jazz and blue songs. Dance Visions of 1926 is a new offering by a sextet of dancers. Marie Chaney and Edward Fox head the cast.

Dare and Wahl are comedians.

SNAPPY MUSIC BIG FEATURE OF SOUSA'S PLAN

Twenty Minutes Limit of Patience of Most Listeners Bandsman Says.

"Make it Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. Philip Sousa who will bring his eighty-five piece band to Grand Forks October 20 on its thirty-fourth annual tour.

And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that twenty minutes is the longest time that the average listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and make two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

SOUSA AND HIS BAND

Next Sunday afternoon and evening at Symphony Hall will come the annual concerts of Sousa's Band. As usual the March King's pen has been active in the interim, and this year his programmes will offer the new "Sesqui-centennial March," the official march of the Philadelphia Exposition and a "Gridiron March," dedicated to the Washington newspaper men's club of that name. Again Marjorie Moody will assist the band as soprano soloist.

Their tumbling landed them in Earl Carroll's Vanities and the Ziegfeld Follies.

Frank Hunter and Mae Percival are presenting "Wopology," a playlet in Italian dialect.

Danny Duggan, who has competed in more than 100 dance tournaments, appears with his company in "A Mirror of Motion in a Frame of Melody."

The film program is topped by Irene Rich in a drama of modern society life, "The Honeymoon Express."

SOUSA HAS DONE MORE THAN MARCHES

Lieutenant-Commander John Philip Sousa, who comes with his band to Symphony hall next Sunday afternoon and evening, Sept. 19, is undoubtedly the most versatile and the most prolific of American composers. The world at large knows him as the March King, but in spite of the fact that he has published 123 marches—including his three new ones, "Sesqui-Centennial," "Pride of the Wolverines" and "Gridiron Club"—the marches represent only a small share of his labors.

Sousa is the composer of six operas, including "El Capitan," "The Bride-Elect," "Desire," "The Queen of Hearts," "Chris and the Wonderful Lamp" and "The Charlatan," all great successes in their day. He has to his credit more than 20 suites, 40 or 50 songs and a monumental work for orchestra, organ and choir, "The Last Crusade," performed in Philadelphia two years ago. He has written three novels, "Pipetown Sandy," "The Transit of Venus" and "The Fifth String," to say nothing of his recently published autobiography, "Keeping Time."

But the great labor of any conductor is not in composition, but in transcription and arrangement. Sousa only can guess at the amount of music which he has transcribed or arranged for his own organization. A fairly close guess is 5000 compositions.

NEW "NATIONAL ANTHEM"

That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandsman, who this season will make his thirty-fourth annual tour, with the big band which bears his name. Sousa bases his opinion upon his experiences during his last tour, which extended over more than forty weeks and which took him into more than forty of the states.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or its non-success according to their sympathies. By actual count last season, 'How Dry I Am' was sung at eighty-three luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.' By some peculiar twist, the 'drys' seemed to be singing the old song as a paean of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humoresque this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and MAY play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

Sousa's Band

Lieut. Comdr. John Philip Sousa, famed leader of the greatest band in the world, will bring his band to Worcester for two concerts, Saturday, Sept. 25, in Mechanics hall. It is his 35th annual tour and as the conductor is growing old the time must come when he will have to abandon an annual tour, make certain to see him

conduct by hearing the band this month when it comes to Worcester. His programs range from jazz to symphonic music, and there are several new selections, including his new marches "Sesqui-centennial," in honor of the Philadelphia celebration, and "The Gridiron Club," in honor of the Washington newspaper men's club. It is in the comedy section of his program that Sousa displays his greatest versatility. He has the usual number of soloists, including Marjorie Moody, soprano; Howard Goulden, xylophonist; John Dolan, cornetist; Winifred Bambrick, harpist and a score of others, including a battery of saxophones.

Seats for the concerts are on sale at Stein's.

SOUSA SAYS JAZZ PART OF AMERICA

Modern Age Is One of Speed, Roar and Racket, Bandsman Declares

Lieutenant Commander John Philip Sousa declares that jazz has become an integral part of American life. He further states that he will include syncopation on his 1926 programs.

"Nowadays the most soap is not sold by the maker of the best soap, but by the soapmaker who attracts the most attention with his advertising," says Sousa.

"Neither are the most building lots sold by the subdivision corporation having the best lots, but by the subdivision organization which has the fastest-talking salesmen, the best lunch and the most elaborate vaudeville show."

"So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention-compelling music."

"I think every composer in America today is striving for a form or a style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

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

Sousa and His Band At Woolsey Hall Here Next Week Thursday

This story may or may not be original with Lieut. Com. John Philip Sousa, who comes to Woolsey hall next Thursday. At any rate, the March King has been telling it at luncheons and receptions tendered him along the route of his thirty-fourth annual tour.

In New York there is a cloak and suit manufacturer called Jones by Sousa, largely because there never was a cloak and suit manufacturer named Jones. Business had been bad, so bad in fact, that Jones had become ill from worry. While he was at home he received a telephone call from his partner.

"Come right down to the office," said the partner. "I have great news for you."

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

"The news will do you good," insisted the partner and he kept saying "great news" and "good news" so enthusiastically, that Jones decided to go to the office. He dressed himself and called his chauffeur, and then as he was leaving the house, he received another call from the partner insisting that he hurry and that great good news awaited him.

So Jones stepped into his car and urged the chauffeur to "take a chance." On Riverside Drive, traveling at 40 miles an hour, his car was stopped by a traffic policeman who herded him to the curb, drew out his summons book and said, "Say, where do you think you're going—to a fire?"

"I think so," Jones replied cheerfully.

Sousa's Band

Lieutenant Commander John Philip Sousa and his famous band on their annual tour will give two concerts at Foot Guard Hall, Wednesday afternoon and evening of this week, for which tickets are now on sale at McCoy's music store, No. 89 Asylum street. Reservations can be made by telephoning 2-6147.

As one of the concert selections this year the band will play a new humoresque which Sousa has written especially for this tour. Commander Sousa says:

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or its non-success according to their sympathies. By actual count last season, 'How Dry I Am' was sung at eighty-three luncheons at which I was a guest."

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Sousa to Give Two Concerts In November

JOHN PHILIP SOUSA, world famous march king, will return to Milwaukee Nov. 6 for two concerts at the Auditorium, afternoon and evening.

An unique honor was bestowed on the director-composer this year, when a fleet of Pullman parlor cars were named after his most famous marches. The man who names the Pullman cars several months ago asked William H. Egan, stationmaster of the Pennsylvania terminal in New York to invite Sousa to name the cars. The first car to be put into service was "Liberty Bell" and Sousa was a passenger upon its first trip. Soon "Washington Post," "Semper Fidelis," "Manhattan Beach," and others will be in the service.

The tribute to Sousa was accorded not only because Sousa is a patron of the musical arts, but also because he is one of America's champion patrons of the railroads. During this present season Sousa will complete 1,000,000 miles of travel with his famous organization. His personal carfare some one has estimated at almost \$50,000, while the all-time transportation bill for the big band is about \$3,500,000. Adding to this estimate charges for Pullman berths and baggage transportation, Sousa has contributed about \$5,000,000 to the railroads of America.

Music By Dett on Sousa Program

Because of the present interest of American music lovers in American Negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the Negro tenor, the work of R. Nathaniel Dett, an American Negro composer, is represented in this season's programs of Lieut. Com. John Philip Sousa. The composition which Sousa will offer will be the "Juba Dance," from the suite, "In the Bottoms." This will be

the first presentation of Dett's work by band or orchestra.

"In the Bottoms" is in five movements. The prelude is entitled simply "Nightfall." Then follows "His Song," the weird, crooning melody of an aged Negro singing to himself. "Honey," the third movement, is after Paul Lawrence Dunbar's poem, "A Negro Love Song," while the "Barcarolle" in the words of the author, "paints the pleasure of a sunshiny morning on the Father of the Waters."

Of the "Juba Dance" movement which Sousa will play, the composer says, "This is probably the most characteristic number of the suite, as it portrays more of the social life of the people. 'Juba' is the stamping on the ground with the foot, and following it with two staccato pats of the hands. At least one-third of the dancers keep time in this way, while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more fantastic (and at the same time more fantastic) endeavors. The orchestra generally consists of a single 'fiddler' perched high on a box or table; who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double-stepping and bowing."

Sousa believes that Dett will achieve a place as one of the foremost composers of his race.

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Providence Journal 9/13/26

Evening News 9/13/26

Eastford Times 9/13/26

Gay 9/13/26



MAY BE ANOTHER FAMOUS MUSICIAN: this charming portrait is Lieut. Com. John Philip Sousa, bandmaster and composer, and his youngest grandchild, Jane Priscilla Abert, daughter of the former Helen Sousa. Wide World photo

SOUSA TO HAVE NEW PROGRAM

Rearranges Program for Academy Concert.

Novelty and innovation always have been the controlling motives in the programs of Lieut. Com. John Philip Sousa, who is making his thirty-fourth annual tour at the head of his own famous organization, and who will be seen in Erie at Academy High school, on Monday, Oct. 4. Any profits which might be involved in this appearance, will be turned over to the musical clubs and orchestra of Academy High school.

From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed, Sousa has insisted that his programs must always contain many new numbers, both of his own writing and by others. This season there is no exception.

Notable among the novelties for the new Sousa season is a band arrangement of George Chadwick's "The Ride of Tom O'Shanter." Chadwick is the president of the New England Conservatory of Music, and the transcription for band has been made by Sousa himself.

Sousa will also play a new composition by Johnny Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Circassian lady of the sideshows of another generation. In addition, Sousa has arranged for band music in the Juba dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the negro composer.

SOUSA'S BAND

At Foot Guard Hall Wednesday Afternoon and Evening.

Lieutenant-Commander John Philip Sousa, who brings his noted band to Foot Guard hall Wednesday afternoon and evening, is one of the greatest travelers of modern times as well as one of the elect of the world of music.

Sousa, who has a tremendous capacity for work, takes his band on tour each season and travels thousands and thousands of miles as he visits the cities and towns in all sections of the country where the Sousa band is an institution and its annual visit a distinct event.

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons



JOHN PHILIP SOUSA

in which he visited less than half of the states of the union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than forty-three of our forty-eight states and five Canadian provinces. Yet it was not until he was in his thirty-third season that Sousa did the greatest traveling of his career. The record was a trip of about 3,300 miles made in approximately six days and a half from Regina, Saskatchewan, to Philadelphia, and remarkable because ten concerts were given along the way.

At present railway rates, Sousa's personal expenditures for carfare have amounted to about \$40,000. On that basis the transportation of the Sousa organization of 100 persons has cost about \$4,000,000. But Sousa's band originally consisted of about fifty pieces and it traveled in the days of the two-cent fare, so Sousa actually has patronized the railway companies to the extent of about \$2,000,000. This computation, of course, takes no account of Pullman and luggage expenses.

Tickets are now on sale at McCoy's No. 87 Asylum street, for the afternoon and evening concerts at Foot Guard, Wednesday.

History of Sousa Marches Interesting

Must great work await upon inspiration or can it be done upon the spur of necessity? Lieut. Com. John Philip Sousa should know, because he has been the March King for the better part of a half century and without much question he is the master of the march form. But the famous bandmaster, who this season is making his 34th annual tour, during which he will play at the Academy Friday, matinee and evening, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances.

Let us take a few examples. "Stars and Stripes Forever," without much doubt is the greatest of the Sousa marches. It was written aboard the S. S. "Teutonic," in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip to Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand there is "Semper Parvulus." It was written while Sousa was director of the United States Marine band, and it was written from necessity. At military reviews and formations in Washington, it was customary for the Marine band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Parvulus" was the result and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand. "Semper Parvulus" is now the official march of the United States Marine Corps.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New York business man, that day had marched in a procession of school children to Independence hall, to see the Liberty Bell. Sousa sat down and wrote a march. "High School Cadets" was written

for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children, conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for first Liberty Loan parade at the beginning of the World war.

Phila Record 9/13/26

Tour of Sousa With Program

Lieutenant Commander John Philip Sousa will begin tomorrow at Longwood, Pa., on the estate of P. S. duPont, a tour of 10 weeks. He will be at the head of his band and the tour will take him into Canada and the maritime provinces and to many cities and towns in the United States. One of the principal offerings on his program is his new "Sesquicentennial March." Two other new marches are "Pride of the Wolverines," dedicated to the city of Detroit, and "The Gridiron Club," in honor of that nationally famous social organization of Washington. He has a new composition called "The Wets and the Drys," which has occasioned much comment. Another humoresque on his program is "Oh, How I've Waited for You" and there is also his syncopated "Jazz America." His saxophone corps has a special contribution of "Saxerewski," which adapts Paderewski music to jazz rhythm. Then there is in dancing mood, Dett's "Juba Dance." Grainger's "Country Gardens" and Arthur Woods' "Yorkshire Lassies" are of decided interest. Technikowsky's posthumous "Le Voyvode" is a masterpiece. Hadley's "Herod" overture, Chadwick's "Tam O'Shanter" and Demersmann's "Espagnol" are of merit. There are two suites on the Sousa list, including waltzes by Strauss, Sullivan and Sousa, and "All American" with Herbert and Greshwin represented in addition to Sousa. Marjorie Moody, soprano with the band, has two Sousa songs, "Crossing the Bar" and "The Brown Thrust." She also has "The Beautiful Blue Danube" to sing. John Dolan, cornet, and Howard Goulden, xylophone, are soloists who will be heard. Nearly all the encores for the season will be Sousa marches. This is because of their great popularity.

SOUSA SAYS NEWEST MARCH ALWAYS BEST

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public and it backs its judgment with almost a half million dollars worth of royalty on the sheet-music in addition to buying 10,000,000 copies of the talking machine records. "The last one," says Sousa, who this season makes his thirty-fourth annual tour with his famous band, coming to Woolsey Hall Thursday afternoon and evening.

"At home," says Sousa, "I always have had a habit of inflicting each new composition upon the family. Each first performance always brings the chorus, 'the best thing you ever have written,' but I know that it is a chorus of derision, because before I play the new number, I always announce that it is the best thing I ever have done."

"Seriously, at the moment of writing, each march has seemed to me to be the best thing I have written, and I would not be fair with myself or with a public that has been enormously kind to me, if I did not declare to myself that I was driting something better than anything I ever had written before. Of course, in the well-known 'cold gray dawn of the morning after the night before' I realize that the graph of my work as a composer has not been a steadily-mounting, unbroken line. But I have

tried to make each composition better than its predecessors and if I have a philosophy, I believe it is expressed in the conviction that even with a considerable career behind me I must keep up the pace. Because I have seen so many conductors come and go, I realize, perhaps more keenly than any other person in the world, that the Sousa marches and the Sousa band this year and each year to come MUST be better than ever before."

Boston Advertiser 9/15/26

Chicago Tribune 9/15/26

John Philip Sousa's annual Chicago concerts will be Sunday, November 7, in the Auditorium. Among the novelties in the program will be "The Wets and the Drys," a humoresque of his based on tunes having to do with light wines and beer, soda-pop, heavy whiskies and ale, tea, bottled goods, spigot-goods, cask-goods, and water. When the March-King and his band were billed some weeks ago in Ocean Grove (N. J.), the Drys in and about that pious place made spirited objection to the inclusion of the fantasia, calling it, among other things, an insult to the Constitution. Lieutenant Sousa, who crossed the country last season, is now on his season tour.

Sousa Will Play New Works in Hub Sunday

The program for the Sousa Band concerts in Symphony Hall next Sunday afternoon and evening will feature a humoresque of Sousa's own composition, "The Wets and the Drys." Sousa's new "Sesqui-Centennial March," a cornet solo by John Dolan, entitled "Sounds on the Riviera," and a symphonic ballade by Chadwick, "Tam O'Shanter," will also be high spots.

Marjorie Moody, soprano soloist, will sing a vocal version of Strauss' waltz, "On the Beautiful Blue Danube."

SOUSA'S BAND HERE TUESDAY

Sousa and his band will play at Rajah Theatre Tuesday afternoon at 2:30, and evening at 8:15, under the auspices of Rajah Temple. Children can get special tickets for the matinee.

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieut. Com. John Philip Sousa. Sousa in such a season as that of 1925-1926 played to more than 2,000,000 people in

242 cities and towns, located in 42 States. Obviously the only way to know what is interesting such a widely-scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearance the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

Now how does this work out when Sousa plans his program for his current tour?

In the first place, this year is the Sesquicentennial of American independence. So one of the new marches is entitled "Sesquicentennial March" and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And of course he will play "The Liberty Bell" frequently.

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys."

The radio receiving set is almost as common throughout America as the telephone, so Sousa will tell his audiences how a radio program sounds to him.

NEW HUMORESQUE IN SOUSA PROGRAM

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his thirty-fourth annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken for his main theme the song-hit, "Oh, How I've Waited for You," which was sung in By the Way, a London revue during the past theatrical season seen at the Gaiety and Central theatres in New York. Backing it up are such well-known "waiters" as Wait Till the Clouds Roll By, from the well-remembered Oh Boy! the old college classic, Wait for the Wagon and Vesta Tilley's song of the London music halls, Waiting at the Church.

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of his last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than half of all suggestions received either wanted a humoresque that would "boom" Florida or that would use the Prisoner's Song.

Sousa and his Band will give one concert in Bangor Auditorium on Monday night, Sept. 20. Seats are on sale at Steinert's music store Central street.

St Paul Press 9/17/26

SOUSA PRESENTS BAND AT YANKTON COLLEGE

(Special to the Argus-Leader) Yankton, Sept. 14. — John Philip Sousa and his 80-piece band will present a concert in Yankton in the latter part of October. Prof. L. N. Dalley, director of the Yankton college Conservatory of Music, announced today. The musical organization will be the same under the auspices of the Yankton college.

MUSIC NOTES

The ninth consecutive annual appearance of John Philip Sousa and his band in St. Paul will be made Sunday, October 17, when he is to play at the Auditorium under the management of Edmund A. Stein. Marjorie Moody, soprano, and Winifred Bambrick, harpist, are among the soloists with the organization, which is reported to be up to the best Sousa standard of size and quality.

BIG SEAT SALE FOR SOUSA BAND CONCERT

Such is the demand for seats at the Sousa Band concert in The Auditorium next Monday night that a



big house already is assured. The sale, at the Steinert music store, 87 Central street, is being conducted by Miss Elizabeth Firth. Prices are \$1, \$1.50 and \$2, plus tax. The concert will begin promptly at 8.15. Sousa's band for this 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.

PLENTY OF DANCE MUSIC

Dance music is one of the features of the Sousa program. Peaches and Cream, a fox trot, written by Sousa, and Co-Eds of Michigan, a waltz of his own composition, are on the program this 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 twenty dance tunes which in their time were as widely danced to 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 Capitan, The Bride Elect Desiree and The Queen of Hearts.

SOUSA AND HIS BAND

AT WOOLSEY HALL, NEW HAVEN.

One of the most conspicuous events on the season's early amusement calendar will be the appearance at Woolsey hall, New Haven, Thursday afternoon and evening of Lieut. Com. John Philip Sousa and his band of more than one hundred picked musicians. The afternoon performances will be given at 3:45, that time having been set to accommodate the many school children who wish to attend the matinee. The evening concert will commence promptly at 8:15.

It is a most varied and entertaining program that Sousa has arranged for this, his thirty-fourth annual tour of America, combining as it does many of the popular old time numbers and several brand new

ones. Among the prime features will be the New Humoresque, Sousa's annual fun contribution; the Sesqui-Centennial exposition march; the Gridiron club, the Pride of the Wolverines, the Famous Saxophone Octette and the Triple Octette of clarinets.

Principals in the Sousa organization this year include Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet; John W. Bell, xylophone; R. E. Williams, flute; Edw. Heney, saxophone; Roy Schmidt, clarinet; Noble P. Howard, euphonium and J. P. Schaefer, trombone.

Allentonian Join Sousa at Willow Grove

Berthold Wavrek, flutist of the Allentown Band, today joined Sousa's Band at Willow Grove. He is an old pupil of Martin Klingler, now leader of the Klingler's Municipal Band and the latter was a guest of the great March King on Sunday. He paid Mr. Klingler a fine compliment, stating he had more recruits from the Allentown leader's musical forces, developed under his instruction, than from any other single source.

Edwin Metzger, French horn player, has also become a member of the Sousa organization. He will play with them for ten weeks. Mr. Metzger is also a member of the faculty of the Pennsylvania Band and Orchestra School of Allentown.

The first Allentonian to go with Sousa was Fred Paff, who later went to the Victor Talking Machine Company Orchestra, and is now with Pryor. He was with Mr. Klingler for fifteen years; Herman Johnson, clarinetist, went with Sousa from the Allentown Band while Mr. Klingler was its conductor and is now with Herbert Clark. William Kehm, French horn player, is now with Pryor; William Herb, Allentown's premier tuba player, is now with Sousa; Albertus L. Meyers, present leader of the Allentown Band, had a season with Sousa; Walter Bender, who went with Pryor; Howard Haas, euphonium player, Mr. Wavrek and Mr. Metzger, now with Sousa, all of whom were under Mr. Klingler's direction at one time or other in the early parts of their musical careers.

BRILLIANT PROGRAMS AT SOUSA CONCERTS TODAY

It is a notable program that has been arranged by Lieut. Com. John Philip Sousa for his concerts at Woolsey Hall this afternoon and evening, probably the most varied and interesting of the many he has given to local music lovers. The list of selections is as follows:

- At The Matinee: 3:45 p. m.
1. Dances, "Yorkshire Lassies" (New) ... Collected by Arthur Wood
 2. Cornet Solo, "Cleopatra" Demare
 3. Suite, "All American"
 - a. Pan Americana ... Herbert
 - b. "Song of the Flame" Gershwin
 - c. "Her Majesty, the Queen" ... Sousa
 4. Vocal Solo, "Crossing the Bar" (New) ... Sousa
 5. Miss Marjorie Moody
 6. Symphonic Ballade, "Tom O' Shanter" ... Chadwick
 7. Divertissement, "Espagnole" ... Demersmann
 8. a. Saxophone Corps, "Hello, Aloha! How are you?" ... Baer
 9. Messrs. Heney, Kincaid, Sullivan, Madden, Conklin, Schlantz and Monroe.

- b. March, "The Gridiron Club" (New) ... Sousa
8. Xylophone Solo, "Parade of the Wooden Soldiers" ... Jessel
 9. Mr. Howard Goulden

In the Evening: 8:15 p. m.

1. Overture, "Herod" ... Hadley (Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")
2. Cornet Solo, "Sounds from the Riviera" ... Boccalari
3. Suite, "The Three S's"
 - a. "Morning Journals" ... Strauss
 - b. "The Lost Cord" ... Sullivan
 - c. "Mars and Venus" ... Sousa
4. Vocal Solo, "On the Beautiful Blue Danube" ... Strauss
5. Miss Marjorie Moody
6. Symphony Poem, "Le Voyvode" ... Tschalkowsky
7. Interval
8. A Fancy, "The Wets and the Drys" (New) ... Sousa
9. a. Saxophone Corps, "Saxerewski" ... Paderewski-Hicks
10. Xylophone Solo, "Liebesfreud" ... Kreisler
11. Dance African, "Juba" ... R. N. Dett

SOUSA AT SYMPHONY NEXT SUNDAY

For his annual concerts in Symphony hall next Sunday afternoon and evening, Sousa will offer an exceptionally varied program, the new feature being a Humoresque of his own composition entitled "The Wets and the Drys." Other compositions will be Sullivan's "The Lost Cord," a cornet solo by John Dolan, "Sounds from the Riviera" and Sousa's own new Sesquicentennial March. The vocal soloist will be Miss Marjorie Moody, and she will sing "On the Beautiful Blue Danube."

WHAT SOUSA'S BAND WILL PLAY HERE

Agreeable Variety in Program of Concert in Auditorium Monday Night.

By this time 'most everybody knows that Sousa and his famous band are to be here next Monday night for a concert in The Auditorium, and, without doubt, the usual big crowd will be there. Tastes vary as to other kinds of music, but everybody likes a good band—and here is the best of all.

Seats are on sale at Steinert's music store, 89 Central street, the sale, as usual, being conducted by Miss Elizabeth Firth.

The program for the Bangor concert is highly attractive, including the new Sousa humoresque, The Wets and the Drys, which is a musical cocktail that will tickle everyone's taste:

- Lieut.-Commander John Philip Sousa, Conductor.
1. Overture, Herod ... Hadley (Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")
 2. Cornet Solo, Sounds from the Riviera ... Boccalari
 3. Suite, The Three S's ...
 - a. Morning Journals ... Strauss
 - b. The Lost Cord ... Sullivan
 - c. Mars and Venus ... Sousa
 4. Vocal Solo, On the Beautiful Blue Danube ... Strauss
 - Miss Marjorie Moody.

MEMBERS OF SOUSA BAND TO PLAY WITH BACHMAN IN TAMPA

AUGUST HELMECKE, NOTED BASS DRUMMER, AMONG ADDITIONS

Million Dollar Organization Now Touring North on Fair Circuit

Several well-known members of Sousa's band will come to Tampa with Bachman's Million Dollar band for its engagement beginning January 1 and ending the first week in April. Among them will be August Helmecke, bass drummer, known as "the dean of American drummers."

Mr. Helmecke played here with the Bachman organization in 1925, as a "loan" from Sousa's band, but his services could not be obtained last season, which was his twentieth with Sousa. He is available to the Million Dollar band for its next engagement because Sousa's band ends its work for the year on November 20. Mr. Helmecke is a notable figure in the band, not only because of his virtuosity, but by reason of the comedy he puts into his part.

News of the engagement of the Sousa players reached the Tampa Board of Trade yesterday in a letter from Harold Bachman, director of the Million Dollar band. The letter was dated September 8 at Detroit, where the band was playing at the Michigan state fair. Mr. Bachman wrote they were giving concerts both afternoon and evening, displaying on the band stand a large sign reading:

"Meet us in Tampa, Florida, from December to April, 1927." Other engagements are to be filled by the band in the near future at the Kentucky state fair, Louisville; Madison county fair, Huntsville, Ala.; the Kentucky trotting races, Lexington, and the Mississippi-Alabama fair, Meridian. Several more fair engagements are likely before the band goes to Chicago to broadcast a series of concerts from radio station WLS before coming south for the winter. The band played one concert before the "mike" at that station early this summer and won so great a volume of applause from all parts of the country that a return engagement was arranged.

5. Symphony Poem, Le Voyvode, ... Tschalkowsky
- Interval
6. A Fancy, The Wets and the Drys (New) ... Sousa
7. a. Saxophone Corps, Saxerewski ... Paderewski-Hicks
- Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe.
- b. March, The Sesqui-Centennial (New) ... Sousa
8. Xylophone Solo, Liebesfreud, ... Kreisler
- Howard Goulden.
9. Dance African, Juba ... R. N. Dett

Sousa's Band

Two days less than four months from the conclusion of his longest and most strenuous tour, Lieut. Com. John Philip Sousa, beloved American composer-conductor, picked up his baton again for another season.

On March 6, 1926, in Richmond, Va., Sousa concluded his thirty-third annual season of forty-two weeks and 39,000 miles. On July 4, in Hershey, Pa., he began his thirty-fourth season at the head of his own organization.

Sousa's new season will not be as long as that of last year. One year in two, Sousa reserves the right to a holiday in duck-hunting time, and therefore, the tour will be of only twenty weeks, and will end in Baltimore, about the middle of November, which is the time when the ducks are most plentiful along Chesapeake Bay.

The "wearing qualities" of Sousa were given a severe test during the last season. Although he has been playing before the American people for a third of a century, the total number of persons (2,032,409) who paid admission to his performances was the greatest of his entire career. He is the one musician before the

American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year. Last season he varied his usual route with a trip into western Canada. This season, in addition to his American engagements, he will make a brief tour of the Maritime Provinces of Canada.

Sousa's program this year will be distinguished by the unusual number of novelties, not the least of which

Sousa's Band

That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who this season will make his thirty-fourth annual tour, with the big band which bears his name, coming to Woolsey hall Thursday. Sousa bases his opinion upon his experiences during his last tour, which extended over more than forty weeks and which took him into more than forty of the states.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or its non-success according to their sympathies. By actual count last season, 'How Dry I Am' was sung at eighty-three luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.' By some peculiar twist, the 'drys' seemed to be singing the old song as a pagan of victory. The 'wets' seemed on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humoresque this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and may play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

SOUSA WRITES MARCH, PRIDE OF WOLVERINES

Dedicated to Detroit, To Have First Performance Here.

Lieut.-Commander John Philip Sousa has dedicated a new march to the City of Detroit and will play it for the first time when he brings his band to Orchestra Hall Sunday afternoon and evening, Oct. 10. "Pride of the Wolverines" is the title of the new composition. The idea of writing a march for and about the city of Detroit was in Sousa's mind for a long time before it was crystallized by a request from Mayor John Smith, when Sousa and his band were at Orchestra Hall last year.

Like Strauss with his waltzes, Sousa's marches have almost always been inspired by some special event or some well known institution or organization, so that his long list of marches includes such titles as "High School Cadets," "Field Artillery," "Washington Post," "Black-horse Troop," though his two most popular, which appear on practically every program, have more general titles—"Semper Fidelis" and "Stars and Stripes Forever."

Sousa's Band

Band music is satisfying to the great majority of people. There is a "pep" and punch to it that sinks in deep and has a lasting effect. Today Sousa's band is the outstanding organization of its kind in the world, and no more commanding figure waves a baton than Lt. Commander John Philip Sousa, who has given a half century of his life to band music. Sousa and his band come to Worcester Saturday, Sept. 25, to give two concerts in Mechanics hall, matinee and evening. The tour is directed by Sousa personally. With the band comes Marjorie Moody, soprano; John Dolan, cornet soloist; Winifred Bambrick, harpist, and Howard Goulden, xylophonist. The programs are exceptionally attractive including his new humoresque, "The Wets and the Drys," with a collection of familiar numbers, "Have a Little Drink," "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "We Won't Go Home Until Morning," "Auld Lang Syne" and others. It is typical of Sousa and is the band hit of the country today. There is a saxophone selection which is called "Saxerewski," in which the music of Paderewski is adapted to jazz time. There is a program of classical numbers and selection in a serious vein. It is in the comedy section of the program that Sousa shows his great versatility and then there are the Sousa marches which make up the encores. The solo numbers are features.

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

SOUSA AND HIS BAND

At Woolsey Hall Thursday Matinee and Night

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

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

"So the man who has played in a small-town brass band never forgets his day as a bandman. After every concert several men confide to me that they once were bandmen, and not a few also admit that they have preserved at home their band uniforms. The brass band was an integral factor in our American life 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 the colleges and universities where the student band occupies much the same position of esteem held by the town bands a quarter of a century ago."

John Philip Sousa Comes to Tea in Hydroplane



Lieutenant Commander John Philip Sousa, the march king, recently returned to his home at Port Washington, L. I., for a brief week-end visit, making the journey by hydroplane. He had as his companion in flight Miss Marjorie Moody, who is the soloist with him on this season's tour. Mr. Sousa's daughter, Miss Priscilla greeted them saying: "You're just in time for tea."

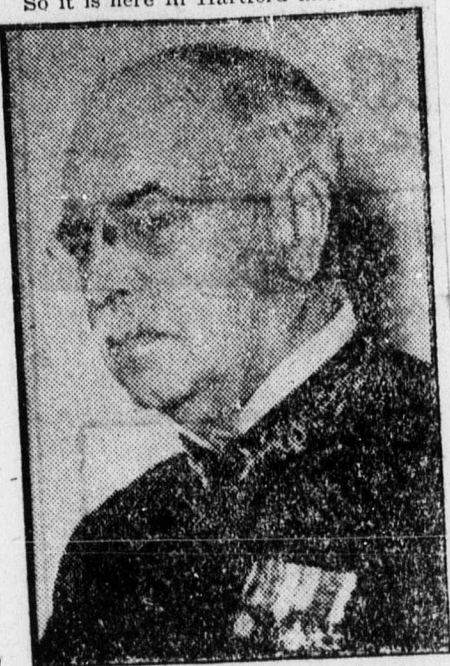
SOUSA'S BAND HERE TO-DAY

Noted Organization at Foot Guard for Two Concerts.

Lieutenant Commander John Philip Sousa and his world-famed band appear at Foot Guard hall this afternoon and evening, the noted bandmaster and his superb organization to-day making its annual visit to this city.

The Sousa band has been the greatest organization of its kind in the world for more than two decades and its concerts an institution to which music lovers everywhere look forward.

So it is here in Hartford and it is expected that two large audiences will greet the celebrated bandmaster and his ensemble of picked musicians.



JOHN PHILIP SOUSA

pected that two large audiences will greet the celebrated bandmaster and his ensemble of picked musicians.

Mr. Sousa has arranged interesting programs for both the afternoon and evening concerts. At each concert, the stirring Sousa marches will be used as the encores and feet will beat and hearts swell as the eighty-odd musicians play the inspiring "Stars and Stripes," "El Capitan" and the other favorite Sousa marches.

Mr. Sousa has a fine group of artists augmenting the band. The concertmaster again is John Dolan, world's greatest cornetist, and the talented soprano, Miss Marjorie Moody, is again with the band as soloist.

Mr. Sousa is now on a tour that will take him to every city and town of size in the country. Hartford is one of the first to hear him after the band's successful engagement of several weeks at Willow Grove, Philadelphia, where thousands acclaimed the band as the best of the many Mr. Sousa has taken on tour.

The matinee was set for 3 o'clock and the evening performance is to begin at 8:15.

Sousa Matinee

In order that the school children of New Haven may have an opportunity of hearing Lieut. Com. John Philip Sousa and his band at Woolsey Hall on Thursday, the time for the matinee performance has been set for 3:45 p. m. The evening concert will begin at the usual time—8:15. Not alone has the matinee time been set back for the youngsters, but special priced tickets will also be on sale for their convenience, thus affording them ample opportunity to see the great bandmaster lead his famous organization of more than one hundred pieces. Tickets are now on sale at Steiner's, 183 Church street, for the big event, and on Thursday the Woolsey Hall box office will be open all day for those who delay their purchasing until that time.

Lieut. Com. John Philip Sousa's band for his tour this season is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-3. 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, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, typani, 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 saxophone 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 more than twice that number.

SOUSA DELIGHTS LARGE AUDIENCES

Noted Band Master and Musicians Give Excellent Concerts at Longwood

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

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

Governor Robinson was a guest of Mr. and Mrs. duPont at the afternoon concert.

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

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

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

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

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

Sesqui March On Sousa's Program

The Sesqui-Centennial March will be one of the features of Lieut. Commander John Philip Sousa's program when he appears here with his famous band on Friday evening, Sept. 24, is the 104th composition of this type from the prolific pen of the noted bandmaster. Incidentally it is said to be one of the finest he has written.

Sousa seizes his inspirations from current news happenings; hence this march dedicated to and written for the great exposition which is attracting many thousands of people from all parts of the world to the Cradle of Liberty at the present time.

Ever since Sousa was director of the United States Marine band at the very beginning of his days as a bandmaster he has kept a little red notebook in which he has entered the names of his various compositions and the dates on which they were written.

Many people may assume that marches are the only type of composition with which Sousa is identified, but any such will find an examination of this notebook a revelation.

There are 80 songs in the Sousa book, one Te Deum, one cantata, two hymns, and 16 suites and enough miscellaneous compositions to bring

Reading Eagle 9/14/26

SOUSA'S BAND AT RAJAH

Following a concert this afternoon at 3:30, Sousa and his band will play in Rajah Theatre again tonight at 8:15 under the auspices of Rajah Temple. The band of Rajah Temple will play with Sousa's in two numbers.

Each season the Sousa public throughout America "waits" eagerly for the announcement of the new Sousa homages with which the March King provides the main comedy number for his program. So this season, Sousa, for his 34th annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central Theatres in New York. Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," the college remembered "Oh Bye!" the college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

Sousa Writes Detroit March

NEW honor for Detroit—the fourth city of the land, the motor metropolis of the world, has inspired John Philip Sousa, the march king, to perpetuate the spirit of Detroit in a march, which he has christened "Pride of the Wolverines" and which will have its first performances when Sousa brings his famous band to Orchestra Hall, Sunday afternoon and evening, October 10.

The writing of the march during the past Summer was actually induced by the request of Mayor John Smith who mounted the platform at the Sousa concert in Orchestra Hall last year and asked the March King to add Detroit's name to those of various institutions and organizations which he has honored with dedicated marches.

But Sousa confessed that the idea of a Detroit march had long been in his mind because he had watched the astounding growth of the city during the many years he had been coming here with his band—now in its thirty-fourth year, by the way—and because of the feeling of affection which he developed for the city during the time he was here with the 200-piece Great Lakes Training Station band which he had trained during the war.

He promised Mayor Smith that there should be a Detroit march this season unless the muse deserted him entirely and recently he sent word to Mayor Smith that "Pride of the Wolverines" was ready. Harry Askin, Sousa's genial manager, sends private information that he has heard a piano version of the march and that it sounds like one of the March King's best.

SOUSA SEES POVERTY FOR AMERICAN COMPOSERS

According to Lieut. Com. John Philip Sousa, who brings his band of nearly 100 pieces to Bangor, Monday, Sept. 20, for a concert at the auditorium, a lack of financial award commensurate with their efforts is likely to result in a blight of the rising generation of American Composers. Sousa 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," user would have had 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.

Commercial 9/14/26

New Haven Times 9/14/26

Hartford Times 9/14/26

Detroit Times 9/14/26

AT ACADEMY TOMORROW



LIEUT. COM. JOHN PHILIP SOUSA

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.

"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. 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 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 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. This famous march will be part of Sousa's program at the Academy tomorrow matinee and evening.

Sousa and His Band Coming to Minneapolis for Two Concerts Oct. 18

Lieutenant Commander John Philip Sousa, distinguished American composer-conductor, will be in Minneapolis with his band on October 18 for a matinee and an evening program in the Lyceum theater.

The present tour is Sousa's thirty-fourth and marks a third of a century that he has been before the American people.

Sousa will let his sense of humor have full play in the new humoresque he will play this season—"The Wets and the Drys." Sousa says, "How Dry I Am," has become the real national anthem, and he says he may play, on the Minneapolis programs, "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

SOUSA CONCERT

"Sousa and his band," with all the enthusiasm and magnetism that couplet suggests, come to Worcester next Saturday, Sept. 26, scheduled to give two concerts in Mechanics Hall, matinee and night. With the band of 100 pieces, and the famed "march king" conductor, there are a dozen soloists, including Marjorie Moody, soprano, Howard Goulden, xylophonist and the best trap drummer in the world, Winifred Bambrick, the dainty harp soloist, John Dolan, premier cornetist, Edward Heney, saxophonist, and several other regular members of the band. In addition to one of the finest programs Sousa has ever presented, including his much talked about fantasy, "The Wets and the Drys," he will play for encores several of his 180 marches which include "Stars and Stripes Forever," "Semper Fidelis," "King Cotton," "Washington Post," and also will play his new marches "Sesqui-Centennial" and "The Gridiron Club," both of which were written for this, the third-of-a-century tour. Good music appeals to everybody, but a band has a fascination that cannot be resisted. It is like a circus, always welcome. This year's programs are exceptionally attractive, new compositions by the "march king" composer, suites, symphonic poems, fantasies, new saxophone compositions, and carefully selected compositions from the masters, including Tchaikowsky, Kreisler, Boccherini, Strauss and others. A feature of the afternoon concert will be the new Sousa song composition, "Crossing the Bar," to be sung by Miss Marjorie Moody, and a symphonic ballad by

George Chadwick is another number on the matinee program. "The Wets and the Drys," which is featured in the evening program, is one of the best of all Sousa compositions, an element of comedy entering into it with all the songs that are familiar to advocates of both.

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

Sousa's March Honors Detroit

"Pride of the Wolverines" is the title of a new march composed during the past summer by John Philip Sousa and dedicated to the city of Detroit.

It will have its first performances when Sousa brings his famous band to Orchestra hall for afternoon and evening concerts, Sunday October 10.

The march was composed in response to a formal invitation by Mayor Smith made to the noted composer on his visit to Detroit last winter. The mayor appeared on the platform at Orchestra hall during the evening concert and told Sousa that he was sure Detroit would feel very proud if it ever achieved the honor of inspiring one of the Sousa marches, as other American cities and institutions have.

"I have really been thinking about just such a march for some time," Sousa replied. "In fact ever since I brought the Great Lakes Training Station band over here during the war and received such a wonderful reception. I and the growth of your remarkable city as I behold it on my succeeding visits has deeply impressed me too. Perhaps during the coming summer my intentions will take definite musical form."

"Pride of the Wolverines" is the result, a title which will rank with other marches by Sousa which are played around the world fully as much as the waltzes of Strauss. "Washington Post," "High School Cadets," "Sabres and Spurs," "Field Artillery" are just a few of the popular Sousa marches, not to mention "Semper Fidelis" and "The Stars and Stripes Forever" which appear on practically every Sousa program.

Are Americans Losing Hearing?

According to Lieut. Com. John Philip Sousa, who comes to Bangor with his band, Monday, Sept. 20, 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 moderate 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 the American no longer hears sounds which attracted the attention of the average individual of a generation ago.

To the world at large Lieut. Com. John Philip Sousa is known as the March King.

As a matter of fact, however, the veteran bandmaster, who will visit Portland Friday evening of next week with his 100 bandmen, has really achieved as much in the field of composition along other lines as he has in writing marches.

It is not claiming too much to say that Sousa is probably both the most

SOUSA PRESENTS NEW NUMBERS

Famous Band Delights Audiences With Varied Programs at Longwood

MR. AND MRS. DUPONT HOSTS AT CONCERTS

Only Sousa and his band could have run the gamut of musical expression from Tchaikowsky's symphonic poem "Le Voyvode" to "Sweet Adeline," without perhaps suffering some comparison. But the same technique and careful preparation seems to have been put into "Sweet Adeline" for instance as into Mr. Tchaikowsky's tone poem of a loved cheated battle scarred veteran. Sousa's Band never seems to leave anything undone.

Sandwiched in between so wide a breach—which perhaps is no breach at all since "Sweet Adeline" belongs to an age and rightly takes rank with the classics now—was such well known selections as "Valencia," the always favored "Star and Stripes Forever," "Whoop 'em Up Elms," "The Wets and the Drys," and "The Lost Cord" of Sullivan, "Oh, How I Waited For You" and many others.

It was Sousa's annual visit to Longwood, estate of Mr. and Mrs. Pierre S. duPont near Kennett Square, Pa., and was given for the benefit of the Sandy Landig Camp of the Y. W. C. A. There was an afternoon and evening concert. The boys of the Ferris Industrial School under Colonel A. E. Tanager and his staff were guests at the afternoon concert as were a Governor and Mrs. Robinson, and Mr. and Mrs. C. Palmer Chapman. Mr. Chapman is master of the Rhode Island State Grange.

The afternoon program was equally

as varied as that given last night. Miss Marjorie Moody, soprano; John Dolan, solo cornetist and Howard Goulden, xylophone artist, were soloists at both concerts. One also must not forget the Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Co. Klin, Schlantz and Monroe, who comprised a saxophone octette which proved to be the comedy of the concert.

Miss Moody was in excellent voice and gave a delightful rendition of "On the Beautiful Blue Danube," "There's a Merry Brown Thrush" and "Roses of Picardy," were encores. John Dolan captivated his hearers with his cornet playing. Mr. Dolan shows himself a master of his instrument. His first number was "Sounds of the Riviera" and as an encore he played "Just a Cottage Small by a Waterfall." He achieves a remarkable singing tone in the slow passages with unusual brilliance and execution in rapid movements. Mr. Goulden performed flawlessly on the xylophone and played Kreisler's "Liebesfreud" first and then the well known "Sousvenir." A popular number "Lots 'a Pep" was added for good measure.

"The Three S's"—Strauss, Sullivan and Sousa—was one of the best numbers of the evening, we thought. The sprightly music of Strauss was brought out in "Morning Journals" and this was followed by Sir Arthur Sullivan's "The Lost Chord" in which Dr. Firmin Swinnen accompanied the band on the Longwood organ. The result was impressive. The power of the band and great organ in the forte passage was nothing short of remarkable. The suite was closed with "Mars and Venus" which was typical Sousa.

"The Wets and Drys" was most appropriate. It contained a hint of

great thirst and of days when "Have a Little Drink" was more of a by word than it is now. It ended with "Auld Lang Syne."

Without the Sousa march no concert of the lieutenant commander's would be complete. This time it was a new one—"The Sesqui-Centennial" and it proved equally as rousing as any the March King has written with perhaps the exception of "Stars and Stripes."

Members of the Wilmington Police Band, Fort DuPont Band, Richardson Park Band and a whole host of other musicians were present at the concert last night.

SOUSA'S BIG BAND THRILLS NEW HAVEN

Sousa and his band were "hugely enjoyed" in New Haven, according to the Journal Courier of Friday, Sept. 16, whose critic goes on to say:

With all the old familiar verve and snap that has made it one of the outstanding musical organizations of the country, Sousa's Band kept hundreds of hearts in a rhythmic military swing yesterday afternoon and evening, in the two concerts given in Woolsey hall under the auspices of the Yale School of Music. It is such fun hearing a Sousa concert. One may softly tap time with his foot, or inwardly hum along with the stirring strains—formality cast aside and joyousness in the heart. Sousa, young of heart, serenely leads his military band through a maze of compositions ranging from overtures, symphonies, and marches, to the lighter forms of dance music. The concert began with the overture Herod, written by Hadley for Richard Mansfield's production of Stephen Phillips's tragedy, Herod. As an encore, On the Gridiron, a popular Sousa medley, was given. John Dolan, in a cornet solo, Sounds from the Riviera, by Boccherini, pleased his audience so well that A Cottage Small was given at their insistent demand. A suite, Morning Journals, Strauss; The Lost Chord, Sullivan, and Mars and Venus, by Sousa, was next played, the Sousa composition being remarkable for a unique drum feature. The Vagabond's Song was the encore. Miss Marjorie Moody, a youthful, lyric soprano was the only vocalist with the company, her blithesome interpretation of Strauss's On the Beautiful Blue Danube, being well received. As encore she sang There's a Merry Brown Thrush, Sousa; Italian Street Song, Victor Herbert, and Comin' Through the Rye. As a brilliant end to the first half of the program, Tchaikowsky's symphony poem, Le Voyvode, was masterfully rendered by the band. The Pride of the Wolverines was the encore.

The big new march by Sousa, The Sesqui-Centennial, written for and dedicated to the present celebration now on in Philadelphia, showed that the master of the march is still at his peak in writing a rollicking march tune. But when the standard and beloved Stars and Stripes followed by Semper Fidelis were played, the old responsive cord was struck and if one were well along in years, one went back to beautiful memories and if one were quite young, one thought of grand marches before Yale proms and balls.

Howard Goulden, a master with the xylophone, played several difficult and intricate compositions which included Kreisler's Liebesfreud, and a modern jazz number called Lots of Pep, this last with orchestral accompaniment. With the characteristic dance movements of an African dance, Juba, by R. N. Dett, ringing in their ears, the last composition rendered, the audience filed from the hall, intent upon one thing—the discussion of Sousa and his wonderful music force which has thrilled thousands of people for over 34 years.

SOUSA TELLS HOW AND WHEN HE WROTE MARCHES

Many Done on Spur of Necessity Rather Than Awaiting Inspiration, Says "March King"

Must great work await upon inspiration or can it be done upon the spur of necessity? Lieut. Com. John-Philip Sousa should know, because he has been the "march king" for the better part of a half century and without much question he is the master of the march form. But the famous bandmaster, who this season is making his thirty-fourth annual tour, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances. Sousa's band will be heard at the Park Theatre here next Sunday.

"Stars and Stripes Forever," without much doubt is the greatest of the Sousa marches. It was written aboard the S. S. "Teutonic," in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip to Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand there is "Semper Fidelis." It was written while Sousa was director of the United States Marine Band, and it was written from necessity.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New York business man, that day had marched in a procession of school children to Independence Hall, to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children, conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII. at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for First Liberty Loan Parade at the beginning of the World War.

SOUSA AND FAIR OFFICIALS GUESTS AT ROTARY LUNCHEON

The Fair Booster luncheon of the Reading Rotary Club was held in the ballroom of The Berkshire with about 150 in attendance. John Philip Sousa, Rotarian, was the guest of honor, as well as Fair officials and members of the vaudeville troupe at the Fair this week. Abner S. Deysher, president of the Reading Fair Association, sent his regrets through A. Lincoln Frame.

Others introduced were Jacob Seldomridge, of Lancaster, secretary of the Pennsylvania State Fair Association, and the following entertainers: Ralph Hankinson, auto polo; Mrs. Joseph Hankinson, Hattie Delmar, who featured with vocal selections; George Harrod, of Worth & Harrod, booking agents; Jacob J. Jansly, acrobat; Prof. John Agee, brewery horse act, and Mr. and Mrs. Eugene Random, clown acrobats.

Bishop Breyfogel and Charles Packard were welcomed on their return from long vacations.

George F. Eisenbrown led the diners in community singing. Music was furnished by Harold Dorwin.

SOUSA BAND MET BY RAJAH MUSICIANS AT STATION HERE

Sousa's Band, with Lieutenant Commander Sousa himself, arrived here at noon via the Pennsylvania Railroad from Philadelphia. The band was met at the station by the band and drum and bugle corps, both in uniform, of Rajah Temple, Mystic Shrine, under whose auspices the Sousa Band was booked for two concerts, matinee and night, in Rajah Theatre. The Rajah Band, Eugene Z. Weldner, conductor, will play in two numbers with Sousa's musicians tonight on Rajah stage. The two organizations paraded together to the center of the city.

The Sousa organization will make a long jump tonight to New England, leaving about midnight in three special cars for the Northeast.

prolific and the most versatile of American composers.

Not only has Sousa published 128 marches—including his Sesqui-Centennial March, new this year, which will be played at the local concert, and his Pride of the Wolverines and Gridiron Club, also new—but he is the composer of six operas.

These include El Capitan, The Bride-Elect, Desire, The Queen of Hearts, Chris and the Wonderful Lamp and the Carlatan, all successful in their day.—Adv.

Rehearsals of John Philip Sousa's opera, "El Capitan," were begun by the Philadelphia Operatic Society, under the direction of Clarence K. Bawden, Wednesday night. They will be continued every Wednesday evening in Music Hall, Estey Building, 17th and Walnut streets, until the performance is given, December 15, next, with Mr. Sousa himself conducting. Young singers who desire to participate in this and the operas that are to follow, "Manon" and "Der Freischütz," should apply early for an audition. Auditions will be held on Friday, Oct. 10, at 8 o'clock on rehearsal night. The first opera will be "El Capitan."—Mr. Bawden.

19/16
Tubane
Sunday evening, Sept. 26, Lieut. Com. John Philip Sousa and his Famous Band will appear at the R. I. Auditorium in concert under the management. This should prove one of the outstanding musical events of the coming season as this season Sousa has arranged many new novelties to celebrate his 34th annual tour at the head of his own band.

Sousa in such a season as 1925-26 played to more than 2,000,000 people in 242 cities and towns, located in 42 States. He has delighted millions of hearers not only in America but throughout the countries visited by the band during their several tours of Europe.

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 his great organization, 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, who has trained many singers for the operatic and concert stage. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, known the country over for its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the spacious Auditorium in Chicago, and was heard, among others, by Herman DeVries 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 'Ahi Fors e lui' from La Traviata surpassed by a league the performances of many a coloratura soprano heard in these regions. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement and her training seems to be of the best."

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, Miss Moody has the unusual faculty of being able to make herself heard in the great halls and auditoriums in which the Sousa organization has appeared, and yet before an audience of 10,000 people, such as have attended a single Sousa concert in Cleveland or New York, her singing is as sweet, as delicate and as free from any

MARJORIE MOODY



Soprano With Sousa and His Band.

suggestion of effort as if she were singing in an intimate concert chamber.

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

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.

The program, including many new novelties, is as follows:

1. Overture, "Herod" Hadley
2. Written for Richard Mansfield's production of Stephen Phillips's tragedy, "Herod."
3. Cornet solo, "Sounds From the Ringers" Boccalari
4. Suite, "The Three S's" Straus
5. a. "Morning Journals" Straus
6. b. "The Lost Chord" Sullivan
7. c. "Mars and Venus" Sousa
8. Vocal solo, "On the Beautiful Blue" Straus

Symphonic poem, "Le Vovvode" Tschalkowsky- Interval.
- 9. Dance, "The Wets and the Drys" Sousa
- 10. "Saxerewaki" Paderewski-Hicks
- 11. "The Lost Chord" Sullivan
- 12. "The Beautiful Blue" Sousa
- 13. "The Beautiful Blue" Sousa

Make it Snappy Is Watch Word Of March King

Sousa Believes Public Wants Action; Big Demand For Seats

The seat sale for the Sousa concert at the Auditorium next Monday evening, which opened Tuesday morning at the Steinert music store on Central street, is being very liberally patronized. Sousa never failed to draw a big house in Bangor and the demand on the opening day and today for reserved seats has been so brisk that the great March King is assured of as big if not bigger audiences than has ever greeted him here in previous years.

Sousa gives one of the best concerts that it is the privilege of the people of Bangor and vicinity to hear. Not only is it his great organization of nearly 100 pieces that appeals but the popular and up-to-date characteristics of the program which is always springing something new and unexpected. Mr. Sousa makes a great study of his audiences and gives them what he thinks they want and Sousa programs of the past have shown that the famous leader has never failed to hit the mark of popular appeal.



Lieut. Com. John Philip Sousa

The seat sale will continue at the Steinert store in charge of Miss Elizabeth Firth until late Monday afternoon when the check boxes will be transferred to the auditorium. The sale opens each day at 9 o'clock and continues until 5.30. Seats are going so well that those desirous of the best selections are advised to attend to their reservations early.

"Make It Snappy"

"Make It Snappy," is the watchword of the American music public," says Sousa. 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 and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile enroute to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give 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."

MISS MARJORIE MOODY



Soprano Soloist Who Will Be Heard with Sousa's Band in Woonsocket, Sunday, Sept. 26.

SOUSA FEATURES TWO SOLOISTS

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

Sousa and His Band will appear at the Park Theatre Sept. 26 under the auspices of LaRoe's Music Store.

Will Give Concert Here September 25



JOHN PHILIP SOUSA

Sousa Has Aversion To Carrying Money

Pickpockets Nicked Famous Bandmaster Twice; Now He's Cautious About Funds

For almost 40 years, Lieut. Com. John Philip Sousa has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the March King next Friday night when he comes to this city for a concert would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than 25 years he has demonstrated that if a man is famous enough he doesn't need it.

Sousa's habit of going about almost penniless originated during a tour of Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a most trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour, the manager with the band meets all expenditures even

down to newspapers and cigars. Two or three times a week Sousa asks his manager for a "loan" of 50 cents. That is literally all that he ever carries. When he is in New York, he sometimes stretches a point and carries a dollar. When the dollar is burned up in riotous living, he "borrows" another—but only one.

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

NOTED CONDUCTOR SECURED AT YORK

York, Sept. 11. — John Philip Sousa, the bandmaster, will come to York as guest conductor for the York Operatic Society when that organization presents his opera, "The Bride Elect," in the early part of December. Mr. Sousa will be present for a number of rehearsals, including a dress rehearsal, and will conduct for the two renditions of the opera.

Legion to Sponsor Annual Appearance Sousa's Famous Band

Through the efforts of the George N. Bourque Post, American Legion of this city, everyone who appreciates high class music will have an opportunity to hear the very band that the world can offer next Monday afternoon at 2.30 o'clock at the City Opera House. No less personage than Lieut. Commander John Philip Sousa with his famous band will give delight at this time to the music-loving public. This, it is understood, will be the last tour of the illustrious band leader, and those who do not hear him this time, may never again be privileged to do so.

The local Legion post has invited the Waterville High school band to attend this concert free. It should be an occasion of inspiration to the youthful musicians. It is also understood that the Legion's percentage of the proceeds of the concert will be turned in to the new post home fund. Legion men will serve as ushers, and they expect to be kept extremely busy.

Sousa says that 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," he says, "should remember that the people who attend his entertainments are the people who dance to jazz music. 'Make it snappy' is the watchword of the American music public. They 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 enroute to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

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SOUSA TO PLAY AT THE CAPITOL

Lieutenant Commander to Direct His Incomparable Band at Local Theatre Wednesday, Sept. 29.

Lieut. John Philip Sousa and his incomparable band is on its 34th annual



LIEUT. JOHN PHILIP SOUSA

tour and will give a concert at the Capitol theatre, Wednesday evening Sept. 29.

Sousa's Concert

John Philip Sousa and his band furnished all the old thrills and a number of new ones to a somewhat smaller audience at Woolsey hall last night, one of the stops on the famous band's 34th tour of America.

A well balanced program, with plenty of thundering crescendos, captivating melodies and haunting arias, brought out the huge aggregation's versatility and provided a very enjoyable evening to lovers of band music. The special numbers and solos were unique and entertaining and brought many calls for encores.

Two popular ensemble numbers on the evening program were a symphony poem, "Le Voyvode," by Tschalkowsky, and a fancy, "The Wets and Drys," by Sousa. The first carries you through a Russian tragedy with a comparatively happy ending. An elderly nobleman returning from the wars finds his young bride with her young lover and provides himself and his servant with guns. He

commands the servant to shoot the bride, intending himself to shoot the lover. The servant, however, is terrified and shoots the old nobleman by mistake. Sousa makes you see it as clear as a movie.

The second is in a lighter vein and tells of a wet and dry in search of a drink. During the story "Have a Little Drink," "How Dry I Am," "Down Where the Wurzburgers Flow," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home Until Morning" and "Auld Lang Syne" are blended together in a pleasing pattern.

The saxophone corps, including Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe, featured the special numbers. They played some selections from Paderewski and Hicks, and then in response to encores gave a real vaudeville performance. Some of the numbers were "The Ole Swimm'n' Hole," with vocal accompaniment, Deutsch "Simfunny," several "Blues" songs, and a long list of old favorites with delightful variations.

Miss Marjorie Moody, the only vocal soloist on the program, sang "On the Beautiful Blue Danube" in a pleasing voice and was called for several encores. A cornet solo by John Dolan, who gave "Sounds From the Riviera," by Boccalari, was also well received, and he responded with "Just a Cottage Small."

Another novel and pleasing number was a xylophone solo, "Liebesfreud," by Kreisler, rendered by Howard Goulden. He also played several popular numbers for encores.

The overture was "Herod," by Hadley, and the band gave a performance this was a fitting greeting from an old friend. An interesting group called "The Three S's," including "Morning Tournais," by Strauss; "The Lost Chord," by Sullivan, and "Mars and Venus," by Sousa, was another number.

A new march by the leader, "The Sesqui-Centennial," was full of the martial spirit characterizing the work of Sousa. After this number, the audience thrilled to "Stars and Stripes Forever" and "Semper Fidelis" as encores. The closing number was an African dance, "Juba," by R. N. Dett, which was full of weird strains, melody and noise and proved a fitting climax.

Yesterday afternoon at Woolsey hall Sousa and his band gave a matinee performance with an entirely different program. The soloists were the same, with different selections, and Sousa introduced another new march, "The Gridiron Club."

Sousa and his band are just as full of fire and spirit as of old and the performance yesterday afternoon and last night insure them of a welcome from music lovers for many seasons to come.

Three New Marches Composed by Sousa

Three new marches were written this year by John Philip Sousa, the indefatigable "march king," who will come to the Milwaukee Auditorium Nov. 6 for two concerts, afternoon and evening.

Every year the composer is besieged by requests to dedicate a composition to some civic or military organization or public enterprise. From these he selects those which afford immediate inspiration. This year the new compositions are the "Sesqui-Centennial March," written to commemorate the exposition in Philadelphia; the "Gridiron Club March," dedicated to the famous organization in Washington; and the "Pride of the Wolverines," official march of the city of Detroit.

Marches which Sousa has composed in recent years have included: "The Gallant Seventh," dedicated to the 7th New York regiment; "Comrades of the Legion," to the American Legion; "Ancient and Honorable Artillery," to the famous Boston organization; "Nobles of the Mystic Shrine," to the Shriners of America; and "The National Game," to Judge K. M. Landis and the baseball players of America.

A Characteristic Sousa Pose



Lieut. Commander John Philip Sousa is an out of doors man, and there is nothing he loves better than his dogs and his horses. Incidentally he names his dogs for his compositions. Here are Semper Fidelis (an excellent name for an Airdale) and two prize Sealyhams of his own rearing, El Capitan and American Maid.

SOUSA HAS NOVELTIES

Novelty and innovation always have been the controlling motives in the programs of Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour at the head of his famous organization. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the Metropolitan Opera house, Sousa has insisted that his programs always must contain many new numbers, both of his own writing and by others. This season is no exception. Sousa and His Band of 100 come to the Sandusky Theater, matinee and



John Philip Sousa And His Youngest Grandchild.

night, Oct. 7. Mail orders will now be filled.

Notable among the novelties for the new Sousa season is a band arrangement of George Chadwick's "The Ride of Tam O'Shanter." Chadwick is president of the New England Conservatory of Music, and the transcription for band has been made by Sousa himself. Sousa will also play a new composition by John Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Circassian lady of the side-shows of another generation. In addition Sousa has arranged for band the Juba Dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the negro composer.

Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club." For

Miss Marjorie Moody, for several years soprano soloist with the band, he has written a song "The Thrush," which is a musical setting to the poem of that name by Lucy Larcom, a New England poetess, who lived from 1826 to 1893.

Sousa also has made the arrangements for his humorous numbers, which include two humoresques, "Waiting," based upon "Oh How I've Waited for You" from "By the Way," and the Sousa musical debate, "The Wets and the Drys," as well as a musical burlesque, entitled, "On Your Radio."

SOUSA'S BAND

A programme of more than usual interest and variety of appeal will be given by Lieutenant-Commander John Philip Sousa and his famous band at Symphony Hall this afternoon and evening. Always an ardent patriot, Mr. Sousa has on this occasion put together a list of pieces in which the American composer receives his full share of recognition.

For more serious examples of our native talent, the programme contains Henry Hadley's Overture, "Herod," written for Richard Mansfield's production of Stephen Phillips' tragedy of that title, and George W. Chadwick's Symphonic Ballad, "Tam O'Shanter," played here at the concerts of the Boston Symphony Orchestra under Dr. Muck. Mr. Sousa himself is represented by his new march, "The Sesqui-Centennial," by a Humoresque entitled "The Wets and the Drys," and by his "Mars and Venus." Finally, Nathaniel Dett's capital "Juba" brings the programme to an end.

A Sousa concert would not be complete without an array of soloists, and on Sunday, Miss Marjorie Moody will play an arrangement of Strauss' "The Blue Danube." John Dolan will provide a cornet solo, "Sounds from the Riviera," and Howard Goulden will render upon the mellotone xylophone the "Liebesfreud" of Kreisler.

SOUSA SAYS JAZZ LACKS ORIGINALITY

Band Leader Still too Young to Take up Golf

"Jazz will live as long as dancers want it," said John Philip Sousa, world famous band leader, at the Hotel Somerset yesterday. Sousa, who, as a lieutenant commander in the United States navy during the world war, headed the largest organization of musicians ever gathered under one director, was in Boston yesterday with his band.

"When one reaches my age," continued Mr. Sousa, "one can look with complacency upon such popular outbursts as we have in jazz at present, and have had in other forms in the past."

"I don't condemn jazz. It has its sins, but I would not denounce it for that reason. To do so would be acting in the fashion of barbarians who used to hang whole families for a crime by one of its members."

"The worst fault of jazz, I believe, is its frequent lack of originality in attempting to popularize beautiful classical selections. Earlier forms of popular music were more original."

Sousa will be 72 years old on Nov. 8. About two years ago he said he did not play golf because he felt he was still too young. Yesterday he declared he had begun looking over sticks, and by the time he is 82 he thinks he may take up the game.

The great band leader is still without the rich beard that so distinguished his features during and long after his rise to fame. He explained yesterday that he raised the beard when he was a youth of 22, because it was the only way in which he could secure a good position as a conductor. Without a beard he looked too young and no one would hire him.

During the world war the beard came off, and yesterday Mr. Sousa said it is off for good, because his youthful appearance no longer is held against him.

"There has been a remarkable transition in the make-up of bands in America during my lifetime. When I first became a conductor, native American players were rare. Today it is the foreign players that are rare. In my band of 80 pieces there are not more than two foreigners. Thirty years ago it would have been impossible to organize a good band composed almost wholly of native Americans."

The explanation, he said, is that music has become commercially profitable. The pay now is sufficient to attract native players.

Sousa's Band

This is Sousa week in Worcester.

It is the official opening of the musical season, two concerts by Sousa and his band being given in Mechanics hall Saturday afternoon and evening. The grand old "march king" has opened the season in Worcester for many years and this year he comes with 160 musicians and a dozen soloists in two of the best programs he has ever made. While he plays several original numbers, several of his own compositions, he does not neglect anything in the encore numbers, for it is there that he plays again those familiar marches that are so thoroughly instilled into the minds of millions, including "Stars and Stripes Forever," "Semper Fidelis," "King Cotton," "Washington Post," and several others of the 180 he has written. In his regular program he plays the new marches written for this third-of-a-century tour, "Sesqui-Centennial," and "The Gridiron Club."

His soloists are Marjorie Moody, soprano, Howard Goulden, xylophonist and the best trap drummer in the world, John Dolan, premier cornetist, Winifred Bambrick, harpist, Ed Heney, saxophonist, and others.

His programs include Hadley's overture, "Herod," Sousa's new suite, "The Three S's," Tschalkowsky's symphonic poem, "Le Voyvode," Sousa new fancy, "The Wets and the Drys," the best fantasy he has written, saxophone corps "Saxerewski," with Paderewski music set to jazz, and the dance African, "Juba," Arthur Woods' "Yorkshire Lasses," another Sousa suite, "All American," George Chadwick's symphonic ballads, "Tam O'Shanter," Demersmann's "Espagnole," and Percy Grainger's dance tune, "Country Gardens." In addition there are half a dozen solo numbers. Tickets for both concerts are on sale at Steinert's.

SOUSA ARRANGES BRILLIANT PROGRAM FOR CONCERTS HERE TODAY

It is a notable program that has been arranged by Lieut. Com. John Philip Sousa for his concerts at Woolsey Hall this afternoon and evening, probably the most varied and interesting of the many he has

given to local music lovers. The list of selections is as follows:

At the Matinee—3:45 P. M.
Dances, "Yorkshire Lasses" (new)...Collected by Arthur Wood
Cornet Solo, "Cleopatra"...Demare
Mr. John Dolan

Suite, "All American"
a. Pan Americana.....Herbert
b. "Song of the Flame," Gershwin
c. "Her Majesty, the Queen," Sousa

Vocal Solo, "Crossing the Bar" (new).....Sousa

Miss Marjorie Moody
Symphonic Ballade, "Tam O'Shanter".....Chadwick

Interval

Divertissement,
"Espagnole".....Demersmann

a. Saxophone Corps, "Hello, Aloha! How are you?".....Baer

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

b. March, "The Gridiron Club" (new).....Sousa

Xylophone Solo, "Parade of the Wooden Soldiers".....Jessel

Mr. Howard Goulden

Dance Tune, "Country Gardens".....Grainger

In the Evening—8:15 P. M.
Overture, "Herod".....Hadley

(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")

Cornet Solo, "Sounds from the Riviera".....Baccalari

Mr. John Dolan

Suite, "The Three S's"
a. "Morning Journals"....Strauss

b. "The Lost Chord".....Sullivan

c. "Mars and Venus".....Sousa

Vocal Solo, "On the Beautiful Blue Danube".....Strauss

Miss Marjorie Moody
Symphony Poem, "Le Voyvode".....Tschalkowsky

Interval

A Fancy, "The Wets and the Drys" (new).....Sousa

a. Saxophone Corps, "Saxerewski"....Paderewski-Hicks

Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

b. March, "The Sesqui-Centennial" (new).....Sousa

Xylophone Solo, "Liebesfreud".....Kreisler

Mr. Howard Goulden

Dance African, "Juba"....R. N. Dett

Three More Marches Written by Sousa

THREE new marches were written this year by John Philip Sousa, the indefatigable "march king" who comes to the Milwaukee Auditorium Nov. 6 for two concerts, afternoon and evening.

Each year the composer is besieged by requests to dedicate a composition to some civic or military organization or great public enterprise. From these he selects those which afford immediate inspiration. This year the new compositions are the "Sesqui-Centennial March," written to commemorate the exposition in Philadelphia; the "Gridiron Club March," dedicated to the organization in Washington; and the "Pride of the Wolverines," official march of Detroit.

Letter From Sousa To Local Director Discusses Study

Victor Alessandro has a good deal to say among his professional colleagues and pupils about the importance of studying solfeggio, three months study of which he requires of all his pupils. Mr. Alessandro is very proud of a letter on the subject from John Philip Sousa, the bandmaster, in which Mr. Sousa corroborates Mr. Alessandro's policy, as follows:

"Referring to our conversation relative to a study of solfeggio... The leading authorities are fully of the belief that a course in solfeggio is invaluable in developing the musical senses. Only a day ago I was reading an earnest article by that Russian pianist and composer, Serge Rachmaninoff, who most earnestly advocates a study of solfeggio to everyone desiring to become proficient in music. For the cultivation of the ear, the mental knowledge of intervals, and the production of sight readers, I know no better system than solfeggio."

Large Number Enjoys Sousa And His Band

**Fine Program Is Replete
With Novelties and So-
loists Prove Delightful
Cover Wide Range.**

Lieutenant Commander John Philip Sousa and his band paid their annual visit to New Haven yesterday and gave two concerts in Woolsey Hall.

His programs this year cover a wide range of compositions from a

symphony by Tschalkowsky and Henry Hadley's "Herod" to the jazziest of modern music. The latter, however, was not on the printed program but was included in the encores.

"Morning Journals", a Strauss waltz, was one of the delightful numbers included in a suite of which the other numbers were "The Lost Chord" and "Mars and Venus," one of Mr. Sousa's own compositions. In this is a unique part for the small drums—a long roll which begins like the patter of rain drops and increases in volume and tempo, dying down only to gain strength for another prolonged attack.

There were other novelties galore—Sousa novelties—not all new but even the oldest of them still furnish applause winning entertainment to Sousa audiences.

For instance, one still gets the same thrill when the cornetists step to the front of the platform and play the bugle calls in "Stars and Stripes Forever," as when it was first done.

In encores Mr. Sousa was more than generous last night for to a

program of nine numbers he added 15 extra ones, in response to applause.

The soloists were Mr. John Dolan, cornet, Miss Marjory Moody, soprano and Mr. Howard Goulden, xylophone. Miss Moody has a very sweet voice and the singing of "On the Beautiful Blue Danube" so pleased her hearers that they demanded three additional songs from her.

Mr. Goulden is most dextrous when it comes to handling the hammers of the xylophone. He played "Liebesfreud" by Kriesler and for encores Draly's "Souvenir" and "Lots of Pep."

Worcester Telegram 9/9/26

JOHN PHILIP SOUSA'S BAND APPEARS SATURDAY



JOHN PHILIP SOUSA

Sousa and his band, with a corps of soloists, and a program the best in Sousa's history of program making, come to Worcester Saturday to give two concerts in Mechanics hall, matinee and night. It is the third of a century tour of the famous band and its equally famous conductor, and admirers of the band are anxiously waiting to hear again some of the marches that have been played, hummed, whistled and played for 30 years. It is the new programs that have the appeal at the present time. His "The Wets and the Drys," the new humoresque, is said to be one of the best hits he has brought out, reviving as it does, several of the airs so familiar to advocates of both phases of the question. The first half of the programs at both concerts is given up pretty much to classical and serious compositions, including his new suites, and the second part of the programs are given over to the more popular style of music, and his newest compositions. In addition to "The Wets and the Drys," there is the saxophone corps playing "Saxerewski," the music of Paderewski being set to jazz. There are the new marches, "Susquehanna" and "The Gridiron Club," and there are the new dance numbers, Percy Grainger's "Country Dances," and the dance African, "Juba." Howard Goulden plays xylophone solos at both concerts and Marjorie Moody, soprano, is the soloist afternoon and evening. In addition to John Dolan, premier cornetist. But it is the encores which have the appeal, the Sousa marches and the latest music which Sousa has arranged for encores, including "Valencia" and others.

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

Post and Courier Press 9/18/26

Sousa And His Band Are Due Here Friday

Lieut. Commander John Philip Sousa, who will pay his annual visit to Portland Friday night of next week, had the distinction last year of playing to the greatest number of persons in his entire professional career.

In the 42 weeks during which his famous organization was on the road he played to 2,032,403 persons and in Cleveland, Ohio, in the course of that tour, he played to the greatest single audience ever gathered in one building to hear any kind of musical program.

Sousa's 34th annual tour this year will be somewhat shorter than that of last season for the reason that the veteran bandman reserves the right to a holiday every other year to give himself an opportunity to indulge in his favorite sport of duck hunting. He therefore will close the tour which started July 4 in Pennsylvania, in Baltimore about the middle of November, and then will go duck hunting along Chesapeake Bay.



White

JOHN PHILIP SOUSA

And Miss Priscilla Sousa. When at his Long Island summer home, at Port Washington, the famous bandmaster and composer likes to venture on the waters of Manhasset Bay, with his daughter, in this little craft. It serves to remind him that he is a lieutenant-commander, retired.

Sousa's Band Large Organization; Will Play In Sandusky On October 7



JOHN PHILIP SOUSA

Coming to Sandusky Theatre With Band

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.

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.

The famous band comes to Sandusky theater for two concerts on Thursday, Oct. 7. Probably the last appearance of this national institution in Sandusky. There will be a special proposition for the school children for the matinee which will be announced later. Sale of seats opens on Tuesday, Oct. 5. Mail orders will be accepted now and promptly mailed.

"MUSICAL COMEDY"

The kind of a show you like. That is what the Sandusky theater has to offer today for three performances. A peppy musical revue properly mounted. Eastwood Harrison will present his "That's My Baby" Company, presenting the nonsensical musical farce "That's My Horse." In the supporting company will be found many well known names, among them that jolly black face comic, Frank Butler, Schell Sisters, Betty Steel, Buschman and Long and a "Santa Claus chorus" of well filled stockings.

There will be screen attractions also that will be very enjoyable. The matinee at 2:30 and the evening shows at 7 and 9. It will be a good idea to attend the matinee and avoid the evening crowds.

Pawtucket Times 9/18/26

Marjorie Moody Will Sing With Souza's Band

Sunday evening, Sept. 26th, Lieut. Com. John Philip Sousa and his famous band will appear at the R. I. Auditorium in concert under the management of Albert Steinert. This should prove one of the outstanding musical events of the coming season. Sousa has arranged many new novelties to celebrate his 34th annual tour at the head of his own band.

Sousa in such a season as 1925-26 played to more than 2,000,000 people in 242 cities and towns located in 42 states. He has delighted millions of hearers not only in America, but throughout the countries visited by the band during their several tours of Europe.

It is to be expected that a composer, conductor as thoroughly American as Lieut. Com. John Philip Sousa would select a vocalist of American birth and training for solo appearances with his great organization, 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, who has trained many singers for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, known the country over for its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the spacious Auditorium in Chicago.

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

Sousa Celebrates Thirtieth Birthday of Stars and Stripes



MISS WINIFRED BAMBRICK
Harpist with Sousa's Band

This season, the 34th of his career as the director of his own organization, Lieut. Com. John Philip Sousa will celebrate the 30th Birthday of his most famous march "Stars and Stripes Forever." Aside from its fame, "Stars and Stripes Forever," has the distinction of being the first Sousa march which brought its composer a great amount of money. It was written when Sousa had been at the head of his own organization for three years and a director for almost two decades. Sousa had written other successful marches, it is true, but varying circumstances had denied him of just rewards. "High School Cadets" for instance, had achieved an immense popularity, but he had sold it outright for \$25. Then came "The Liberty Bell," but a composer's rights to royalty from the sale of phonograph records had not yet been established, and although thousands of records of the composition were made, he did not share in the profits.

"Stars and Stripes Forever," on the other hand, has brought Sousa a

steady income almost from the date of its composition. To date 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone. World sales almost double this figure. The march was written on a sleety, foggy day in December, 1896, while Sousa fussed and fretted on the old S. S. "Teutonic" in New York Harbor, as he waited for the weather to clear so the ship could reach its pier.

"Stars and Stripes" will, of course, be played at the coming concert by the Sousa organization at the Auditorium, Monday night for no Sousa program would be complete without this inspiring and stirring march.

That there will be a big audience at Monday night's concert is guaranteed by the advance seat sale now going on at Steinert's Music Store on Central street. There has been a very brisk demand and the big house is rapidly being taken up. Every seat in the auditorium is reserved but many of the seats are as low as \$1, and none are over \$2.

Sousa's Band

If one lives in the eastern part of the United States and has occasion to travel between New York and Philadelphia, one may, within a few months, make the trip in a de luxe parlor car named for one of the famous marches of Lieut. Com. John Philip Sousa, who visits Portland Sept. 24 in the course of his 34th annual tour with his famous band. The man who names the Pullman cars, several months ago asked William H. Egan, station master of the Pennsylvania Terminal in New York to invite Sousa to name a set of the new parlor cars for the famous marches and Sousa has complied. The first car to be put into service was Liberty Bell and Sousa was a passenger upon its first trip. Sousa's band will visit Portland, Sept. 24, 25 and 26 in the service.

Sousa's Band Comes for Two Concerts in October

Sousa's band will give two concerts, matinee and evening, in the Armory early in October. The bandmaster will play his own popular compositions and a program of standard and popular music. A

Grand Rapids 9/17/26

Famous Bandmaster Aims To Make Saxophone Respectable

Instrument Got Into Bad Company Years Ago, Says Sousa, And He Wants To See It Stage A Comeback

One of the avowed purposes of the third-of-a-century tour of Lieut. Commander John Philip Sousa, which brings him to Portland for a concert at City Hall on Friday night of this week, is to make the saxophone respectable.

According to the veteran bandmaster that instrument got into bad company several years ago when it became the worst offender in the first crude jazz music, and it has been declassified ever since.

Sousa believes that a saxophone, like a man, may be done, but never out, and this season he is endeavoring to make the saxophone stage a comeback.

Harold B. Tephen, saxophone soloist, and a saxophone octette will in his Portland concert demonstrate to his audience that the instrument really has choir qualities. In fact, a Paderewski composition will be chosen for the octette because it is as remote as possible from what the extreme modernist considers to be saxophone music.

"The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented or at least developed not only the brass and reed instrument which we know as the saxophone but also a family of brass horns, known as saxhorns," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows."

"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'Arlésienne' and Massenet in his opera 'Le Roi de Lahore.' Yet when the first orchestra suite from Bizet's 'L'Arlésienne' music was played by a symphony orchestra in Boston, a clarinet

was substituted for the saxophone because no qualified saxophone player was available. 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 35 seasons ago, I recently noticed that I used four—as large a number proportionately as I now employ. So we are doing nothing revolutionary. We are merely moving the saxophones down front so the audiences may see what a fine family of instruments they can be—when they keep good company."

Banger the News 9/18/26
GOING TO HEAR THE BIG BAND PLAY

There will be a big parade down Main street to The Auditorium next Monday night of people who, what a quiet moment with his latest grandchild, Jane Priscilla Abert, daughter ever their attitude toward other forms of music, just date on a big parade and fine brass band; for Sousa will be there, with his hundred men and his soloists, in his only concert in Bangor this year—the first since 1924. The seat sale, now going on at Steinert's, 87 Central street, indicates a great gathering.

Valencia, Mistinguette's song-hit at the Moulin Rouge, in Paris, has been chosen by Commander Sousa as an encore number for this, the 34th annual tour of his famous band. So popular in Paris that virtually every American bar has a Valencia cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad. Written by Francis Salabert, Valencia is enjoying an even greater vogue than the well known Oh, Katrina and Titania.

Splendid soloists are always one of the attractions of Sousa's Band. On this tour Sousa features Miss Marjorie Moody, soprano and John Dolan, cornetist. Both have been with the Sousa organization for several seasons and have learned the Sousa secret of appearing before great numbers of people in all sections of the country. Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America.

opportunity of hearing this famous band, and has prevailed upon Mr. Sousa to give a matinee for children on Saturday afternoon. In order to place the concert within the reach of every one the prices for children will be twenty-five and fifty cents. While adults will be admitted at regular prices, it is the desire of Mr. Sousa that this be made a children's matinee in every sense of the word, and he has prepared a program especially for the young people.

In order to insure every boy and girl a seat and to avoid the usual crush which has attended the children's matinees elsewhere, every seat will be reserved, exchange tickets being sold only to the limit of the seating capacity of the Coliseum. These tickets may be procured now at the box office at Grinnell Brothers and exchanged later for reserved seats.

In all of the visits of Sousa to Toledo in the past, the band has never given a matinee performance. Bradford Mills, who is bringing Sousa's band this year, believes that the children in Toledo should have an

LEADER OF MILITARY BANDS POSES WITH HIS LATEST GRANDCHILD



Lt. Commander John Philip Sousa, the grand old man of American military bands and the composer of the most popular marches, poses in a quiet moment with his latest grandchild, Jane Priscilla Abert, daughter of the former Helen Sousa. Jane appears perfectly happy and her famous granddad is obviously and logically proud. Photo taken at Port Wash-

Portland Press 9/19/26

John Philip Sousa, who comes to City Hall tomorrow with his famous band, is known all over the world as the March King. Everywhere, year after year, he draws capacity houses, proving that he not only has wonderful ability as a director and composer, but also a personality which attracts the love of people of all classes and nationalities.

The famous bandmaster was born in Washington, D. C., Nov. 6, 1854, the son of Antonio and Elizabeth Trinkhaus Sousa. His musical education began when he was six years of age, and included piano, voice and violin. When only 13 years old, his father urged him to join the Marine

Corps Band, of which he himself was a member, in order to thwart the boy's plans to run away with a circus band. One of the regulations read to every new recruit, was that desertion would be punished by shooting at sunrise.

Two years later, young Sousa left the Marine Band to conduct theatrical orchestras, and also gave violin lessons. In 1877 he was fortunate enough to be chosen first violinist with the orchestra of Jacques Offenbach, the composer of "The Tales of Hoffman".

When he was 25 years old, Sousa returned to the Marine Band a conductor, and remained with it 12

years, bringing it to a high grade of proficiency. In 1892, he organized a band of his own to accomplish the great desire of his life, namely, to bring audiences all over America who could afford to pay for operas and symphonies, music which would appeal to them and bring into their lives the mental relaxation which music alone can bring.

Sousa felt that his audiences wanted popular selections of musical value as well as classics, and soon introduced as encores, compositions by Americans which had the necessary rhythmic grace and fire to appeal to all classes of people. He really composed what we call jazz today more than 20 years ago, but, when he introduced the piece on his programs, it was received with little enthusiasm by his audience, owing to the fact that America was not yet ready to abandon the old ideals of composition found in the classics of our European ancestors.

However, now that jazz is being used by many of our good musicians, who cater to audiences of the best caliber, like Guy Maier and Lee Patterson whose two-plate recitals are recognized all over the world as the height of musical art of this type, and by many others who realize that it is the youth of America who set the standards in almost everything, Mr. Sousa has recreated his old masterpieces to the delight of his audiences.

Mr. Sousa is not the usual kind of composer, anemic and uninteresting, but a vigorous exponent of out-door

life, a wonderful horseback rider and a lover of animals of all kinds. He loves social life, and entertains his bandmen and soloists at all kinds of gatherings.

He has brought out many soloists of distinction, introduced them at his concerts and given them the necessary background for their debut in the musical world. All these young artists love Mr. Sousa for his fatherly help, and whenever he appears in a city where any of his discoveries live, they always "look him up" in his hotel, and there is a royal welcome for them from the bandmaster, who combines a magnetic personality, with a friendly interest in all those with whom he comes in contact.

Sousa's Band Here Next Sunday

A concert by Lieutenant Commander John Philip Sousa and his band at the Rhode Island Auditorium next Sunday evening is the first of the season's major musical events in this city. This marks the opening of the Steiwert series of concerts in Providence for 1926-27. Several novelties feature the programmes which Sousa is giving this year on his 34th annual tour at the head of his own band.

Miss Marjorie Moody, soprano, who has delighted local audiences with her singing in previous seasons, is again the vocal soloist with the organization. Miss Moody, a native of Boston where she began her musical training, has sung in practically every large American city in the five years she has been with the band. Since her debut with the band, she has sung with the Boston Symphony Orchestra and has appeared as one of the soloists at the Worcester Music Festival.

The programme announced for next Sunday is as follows:

Part I—Overture, "Herod," Hadley, written for Richard Mansfield's production of Stephen Phillips's tragedy, "Herod;" cornet solo, "Sounds from the Riviera," Boccalari, by John Dolan; suite, "The Three S's," (a. "Morning Journals," Strauss; b. "The Lost Chord," Sullivan; c. "Mars and Venus," Sousa.) vocal solo, "On the Beautiful Blue Danube," Strauss, Miss Moody; Symphonic Poem, "Le Voyvode," Tschalkowsky.

Part II—"The Wets and Dries," Sousa; saxophone octette, "Saxerewski," Paderewski-Hicks, Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe; march, "The Sesqui-Centennial," Sousa; xylophone solo, "Lebesfreud," Kreisler, by Howard Goulden; African Dance, "Juba," R. N. Dett.

A State contest to select Rhode Island Representatives to participate in the National Interstate Music Students' contest will be held on Wednesday evening, Oct. 6, at 601 Elmwood avenue. All entries for the competition must be in the hands of Mrs. Caesar Misch, chairman, before Oct. 1, the committee has announced. Application blanks may be obtained from Mrs. Misch.

The contest is open to students under the following classifications: Soprano, tenor, contralto, baritone, violin, violoncello, piano and organ. Winners in the State competition will take part in the district contest from Oct. 19 to 24, and the national contest is to take place in Philadelphia on Nov. 1, 2 and 3.

Nationwide interest has been aroused in the contest which is being conducted by the National Federation of Music Clubs under the auspices of the Sesqui-Centennial Exposition music committee. Local details are being arranged by the Rhode Island State Federation of Music Clubs, of which Mrs. Misch is President.

For his pre-service organ recital at

St. Stephen's Church this morning at 10:40 o'clock, Walter Williams has announced the following numbers: Prelude, Op. 49, No. 6, from "Suite in C Minor," Josef V. Von Wess; Chorale-Prelude on the Hymn-Tune, "Martyrdom," C. Hubert Parry; "O Clemens! O Pia!" from "Cinq Invocations." The first piece is being played in public for the first time in America, and the third number for the first time in Providence.

Toledo Blade 9/18/26

Sousa Opens Season.

Sousa's band, which will be heard Oct. 5 in the Coliseum, has played to packed houses here on too many occasions to need further recommendation here. The famous bandman's annual visit will be under the management of Bradford Mills.

On the day after the season has been opened, appropriately enough, with the blare of Sousa's brasses, a violinist new to concert-goers in these parts will appear in St. Ursula's auditorium. She is Estelle Gray Lhevinne, who has played to enthusiastic plaudits in nearly all the large music centers in the United States and abroad, the London Times characterizing her "the outstanding violin personality of the hour." Her recital here will be under the auspices of St. Ursula Music club.

The other virtuoso of the fiddle of whom much is expected is Joseph Szigetti, whom Bradford Mills will present. A Hungarian artist, he also will be making his first appearance here.

SOUSA TO OPEN CONCERT SEASON

Toledo Simply Can't Begin Its Fall Music Without Famous Band.

A musical season without Philip Sousa to open it, in Toledo, would be like Hamlet minus the melancholy Dane. With one exception for the past eight years, the concert season in Toledo has been ushered in by John Philip Sousa and his band. The present season is to be no exception, for on Saturday, October 9, the great bandmaster and his organization will hold forth at the Coliseum under the Bradford Mills management.

John Philip Sousa is an institution in America. There have been famous bands and band leaders, but Sousa holds the record for 34 consecutive years of touring, during which time he has visited practically every city and town in the United States. Sousa is 72 years of age. At a time when most people would have long since retired from active work, this 72-year-old bandmaster continues to wield the baton with all the verve and pep of a youngster, although of a necessity his tours have become somewhat curtailed in length. Toledo is fortunate to be so geographically situated as to still be numbered among the cities visited annually.

In all of the visits of Sousa to Toledo in the past, the band has never given a matinee performance. Bradford Mills, who is bringing Sousa's band this year, believes that the children in Toledo should have an

Sousa Picks Valencia For Encore Number

The popular "Valencia," which originally was a song hit at the Moulin Rouge in Paris, and which has become the rage in all parts of the world, has been chosen by Lieut. Commander John Philip Sousa for an encore number for the 34th annual tour of his famous band and without doubt will be heard here when Sousa appears at the Auditorium next Monday night for the famous bandmaster is generous in the granting of encores.

So popular has "Valencia" become in Paris that every cafe and restaurant has a drink or some dainty upon the menu named for it, and it is rapidly attaining the same vogue in this country.

The original Spanish arrangement was imported and used by Sousa as the basis for an adaptation for his own big organization, which is much larger than the bands and orchestras abroad.

Boston NewsPort
9/20/26

SOUSA AND HIS BAND RESPOND

Colorful and Varied
Pieces Played in
Fine Spirit

BY WARREN STOREY SMITH

That annual pre-season musical event, the visit of Sousa and his band, was productive at Symphony Hall yesterday afternoon and evening, of two characteristic concerts—characteristic alike in the widely-ranging programme, the excellent performance and the size and spirit of the audiences.

GIVES WHAT PUBLIC WANTS

Admittedly, a Sousa concert hardly counts as "highbrow" entertainment. Yet though it is bound to offer not a little of the musically specious, it by no means runs wholly to claptrap or even to lighter musical fare. At heart the March King is surely a serious musician. By more than one token he is a good musician. And if his audiences demand and plainly relish a certain amount of froth and foolery, he gives them better things besides.

Within the past few years the names of Richard Strauss and Goldmark and other representative composers have

figured upon Mr. Sousa's programmes, and yesterday he was disposed to honor two of his fellow Americans: George W. Chadwick and Henry Hadley. As the first number on the programme stood Mr. Hadley's Overture to Stephen Phillips' "Herod," composed for Richard Mansfield's production of that poetic tragedy.

Rich Woodwinds

Inevitably the more robust portions of this well-made, if not too original music, sounded over-blant in their band instrumentation, but the lyric passages came off by no means badly. There was tasteful conducting by Mr. Sousa, expressive playing by his musicians and more than one instance of rich and colorful scoring for the woodwind instruments.

Of another fibre is the racy and vivid "Tam O' Shanter" of Chadwick, that with other works of this, the most eminent living American composer, deserves to be restored to the Symphony Concerts, where it has not been heard since the days of Dr. Muck. Of course, as in the Hadley Overture, one missed the contrast between strings and wind as well as the actual string-tone itself, but the music, nevertheless, kept its characteristic quality.

Of Lighter Vein

For the rest the programme ran to lighter music—good and otherwise. For the former there was Johann Strauss's captivating waltz, "Morning Journals," and that same composer's "On the Beautiful Blue Danube," in a vocal arrangement, with the estimable Miss Marjorie Moody as the singer. There were also the ever welcome marches of Mr. Sousa, including the new and effective "The Sesqui-Centennial," composed for the Philadelphia exposition. And the two concerts, which needless to say, offered the usual array of instrumental solos broadly humorous confections of Mr. Sousa and others and popular ballads, closed with the pulse-stirring "Juba" of Nathaniel Dett, one of the ablest of our composers of African descent.

Vets. Present Lieut. Com. Sousa Oil Painting



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Com. John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the "March Past" of the band battalion organized by Mr. Sousa during the late war.

LIONS BRINGING SOUSA'S BAND HERE NOVEMBER 16

John Philip Sousa and his band will play in Charleston November 16, afternoon and evening at the new high school auditorium. The "world's greatest musical organization," as it is frequently referred to, will come to the city under the auspices of the Lions club, its second visit in recent years. When Sousa was in Charleston before, he played at the Billy Sunday tabernacle, before a crowd which jammed the place. The evangelist and Mr. Sousa are friends and before the date of the band's appearance Mr. Sunday always called the attention of his audience to the coming of the musician.

At the afternoon performance a special program will be played for school children, while the evening program will include new compositions by the greatest artist as well his oldest and best known pieces.

The principals in the Sousa organization are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; John W. Bell, xylophone; R. E. Williams, flute; Edward Heney, saxophone; Roy Schmidt, clarinet; Noble P. Howard, euphonium; J. P. Schueler, trombone and C. J. Russell, librarian.

Sousa Here Friday

The most famous band in the world, so it is said, belong not to a stage star nor movie queen, but to Lieut. Commander John Philip Sousa, who will give his annual concert at City Hall next Friday evening.

The public at large sees Sousa's face for only a few seconds at a time at each concert, but it is treated to the sight of his well tailored back for periods ranging from two to three hours.

The result is that nearly 2,000,000 people a year have an opportunity to study the lines of his back and to familiarize themselves with its looks. It sounds almost unbelievable, but it is perfectly true that for a period of several years the only advertisement

of Sousa's appearance in the various towns and cities he visited were posters and placards with a silhouette of his back and the words in white letters "Opera House, Monday Night" or the name of the specific hall at which Sousa was to appear.—Advertisement.

Sousa Program For Mon. Night At Auditorium

Selections of Popular Appeal Will Feature Concert By Famous Bandsmen

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieut. Com. John Philip Sousa, who brings his famous band to Bangor, Monday. Sousa in such a season as that of 1925-1926 played to more than 2,000,000 people in 242 cities and towns, located in forty-two states. Obviously the only way to know what is interesting such a widely-scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

Sousa has chosen the following numbers for the Bangor concert at the Auditorium, Monday night, commencing at 8.15 o'clock.

- Miss Marjorie Moody, Soprano.
John Dolan, Cornet.
Howard Goulden, Xylophone.
1. Overture, "Herod" Hadley
(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")
2. Cornet Solo, "Sounds from the Riviera" Boccacari
John Dolan
3. Suite, "Three S's"

Sousa Out to Glorify the Saxophone in Concert

John Philip Sousa, bandmaster extraordinary, is out to make the saxophone respectable. In spite of its musical black sheep reputation—acquired by its participation in the first crude jazz music—Sousa believes that a saxophone, like a man, may be down but never out, and in his concert in Symphony Hall tomorrow afternoon, will demonstrate, through his soloist, Harold B. Stephens, the remarkable choir qualities of this instrument as opposed to the bizarre antics of the clown band. As Sousa says, he is "merely moving the saxophones down towards the audience so that it may see what a fine family of instruments they can be—when they keep good company."

4. "Morning Journals" Strauss
5. "The Lost Chord" Sullivan
6. "Mars and Venus" Sousa
7. Vocal Solo, "On the Beautiful Blue Danube" Strauss
Miss Marjorie Moody

8. Symphony Poem, "Le Voyvode" Tchaikowsky
(This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly nobleman, returning from the wars, worn and tired. He rushes to his bedroom in joyous expectation of meeting his young bride. He finds the room deserted. Full of rage, he procures two guns, summons his young servant and goes out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover, Chok, with jealousy, he commands his servant to aim at the bride, while he aims at lover, so that both would be killed simultaneously. The servant is terrified, and tells his master he cannot shoot as his eyes are filled with tears. The master commands him not to falter. Frightened, the servant fires at random. The old nobleman screams and falls dead.—Fate had aimed the servant's bullet at him.)

Interval

9. A. Fancy, "The Wets and the Drys" (new) Sousa
"Have A Little Drink," says the Wet to his friend the Dry, who has been singing, "How Dry I Am." "I don't care if I do," says the Dry, "How about, 'Tea For Two?'" So they go off to a Tea Dansant where the orchestra is playing "How Dry I Am," as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "Down Where the Wurtzburger Flows," "I know something better than that," says the Dry. "Let's get a drink out of 'The Old Oaken Bucket.'" They march off to the well, singing "The Soldiers Chorus." "What a kick!" exclaims the Wet and Dry in unison, as they quaff deep from the well. "We Won't Go Home 'Til Morning" and they stay at the well until dawn, finally parting to the tune of "Auld Lang Syne" as they think of the "good old days" before Prohibition when people drank water.

10. Saxophone Corps, Saxerewski" Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spall, Madden, Conklin, Schlang, and Monroe.

11. March, "The Sesqui-Centennial" (new) Sousa
12. Xylophone solo, "Liebesfreud" Kreisl

- Howard Goulden
13. Dance African "Juba" R. N. Dett
The Sousa concert seat sale at the Steinert music store will continue through Monday. At the close of the afternoon the ticket racks will be transferred to the auditorium.

Marjorie Moody to Appear With Sousa

SUNDAY evening, Sept. 16, Lieut. Com. John Philip Sousa and his famous band will appear at the R. I. Auditorium in concert under the management of Albert Steinert. This should prove one of the outstanding musical events of the coming season. Sousa has arranged many new novelties to celebrate his 34th annual tour at the head of his own band.

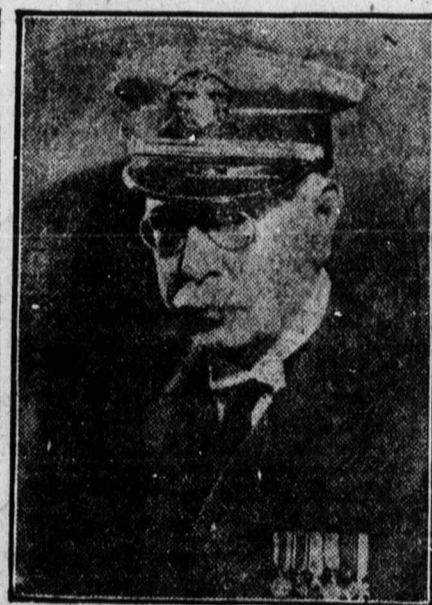
Sousa in such a season as 1925-26 played to more than 2,000,000 people in 242 cities and towns, located in 42 States. He has delighted millions of hearers not only in America but throughout the countries visited by the band during their several tours of Europe.

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 his great organization, 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, who has trained many singers for the operatic and concert stages. She first attracted the attention of Sousa after he had heard her sing with the Apollo Club, known the country over for its fine choral achievements. During her first season with the band, under the careful tutelage of Sousa, she attracted marked interest at every performance, and finally met the biggest test of her lifetime when she sang in the spacious auditorium in Chicago.

THE PROGRAM

- Overture, "Herod" Hadley
Cornet solo, "Sounds from the Riviera" Boccacari
John Dolan
Suite, "The Three S's" Strauss
(a) "Morning Journals" Strauss



COMMANDER SOUSA

- (b) "The Lost Chord" Sullivan
(c) "Mars and Venus" Sousa
Vocal solo, "On the Beautiful Blue Danube" Strauss
Miss Marjorie Moody
Symphonic Poem, "Le Voyvode" Tchaikowsky

INTERVAL

- A. fancy, "The Wets and the Drys" (new) Sousa
(a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spall, Madden, Conklin, Schlang, and Monroe
(b) "The Sesqui-Centennial" (new) Sousa
Xylophone solo, "Liebesfreud" Kreisl
Howard Goulden
Dance African, "Juba" R. N. Dett

"Make It Snappy" Is Sousa's Slogan

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who will be heard with his famous band at the Rhode Island Auditorium Sunday evening, Sept. 26th. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue of

the century will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible.

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during

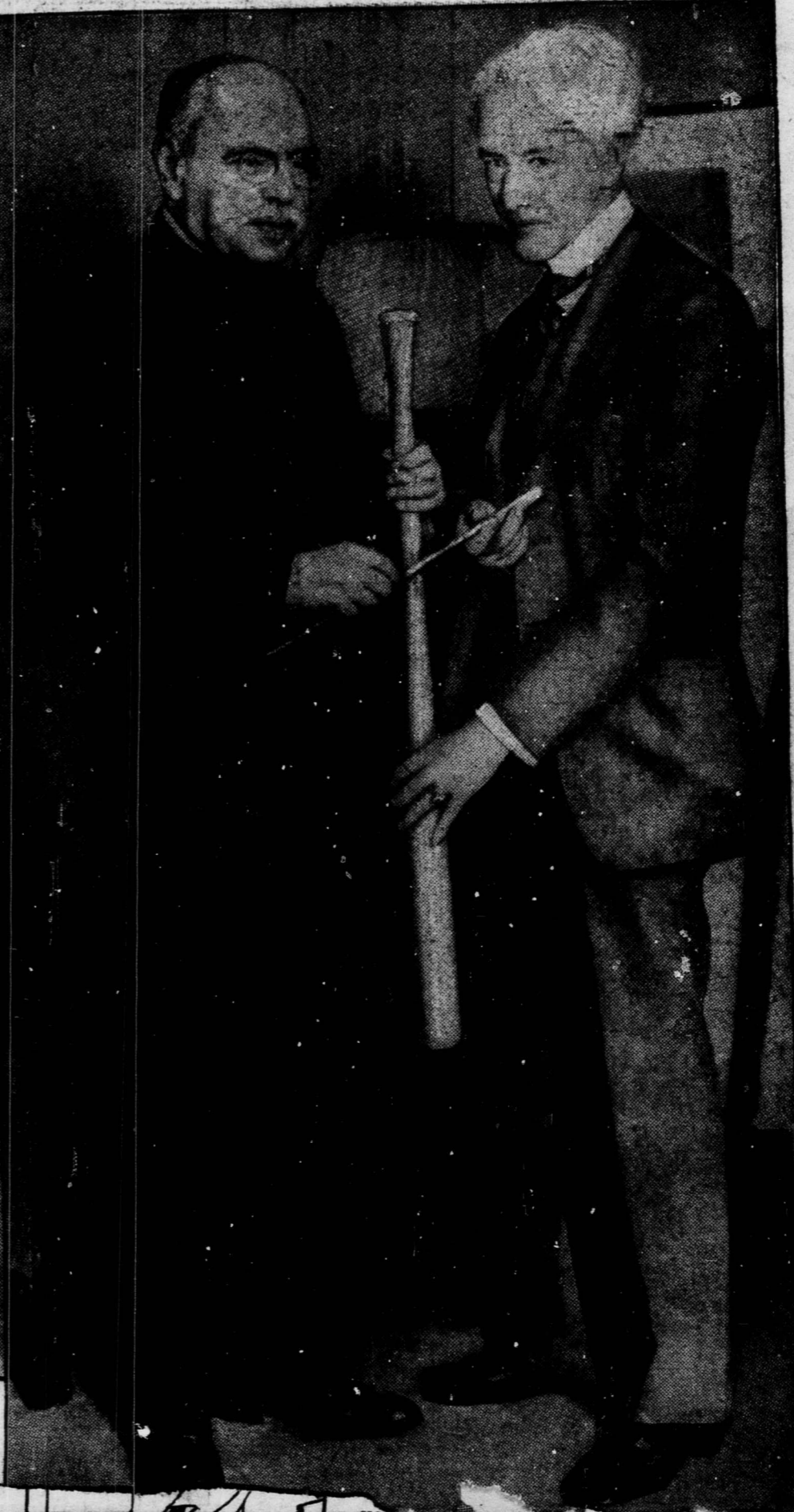
Sekt 12/26

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Master of Melody

The Boston Sunday Post PICTORIAL SECTION

SEPTEMBER 12, 1926.



JOHN PHILIP SCOTT
music box. With him are

own holding his tiny
probably calls his
mother, Mrs. Helen

BAT AND BATON
of Pan and a baseball fan.

(Right) Looks like a
duel between a Pipe
Lieutenant-Commander

...on "Infants March"



A NEW STEP? Who could originate one quicker than the famous band leader? This year marks his 30th annual appearance in Boston with his band. Last year he was the guest of Harvard College and conducted his musicians in Sanders Theatre.

GALLERY APPLAUSE Florence Parker and Kay Annis, of Ed Wynn's latest show, are drawing applause and Sousa fears for the gallery supports. On Sept. 19 Bostonians will hear a notable programme, which will include a new composition, "Tam O'Shanter," by the famous Boston composer, George Chadwick, dean of the New England Conservatory of Music.

PALS Dogs are named after marches—"Semper Fideles," the Airedale, and 2 prize Sealinghams, "El Capitan" and "American Maid."

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Sousa

SOUSA "CONDUTS"

Wields Conversational Baton Over Score of Many Subjects, in Pajamas, With Pianissimo on Jazz

In the list of public characters reporters are called upon to "interview" and ferret out opinions, pertinent and otherwise, on everything under the sun, perhaps none is more welcome than John Philip Sousa, "march king" still in an age of jazz. Renewing acquaintance with Sousa carries no trepidation for the reporter no matter in what city or town the ordered interview takes place. He is certain of a welcome, certain of copy. In addition, in those sidelights of such a visitation, he is certain of innumerable conversational asides in geniality which mark the man but defy typing because no mechanical process has mastered accent or twinkle of the eyes.

At ten this morning Sousa, who conducts in Symphony Hall tomorrow afternoon and evening, lay abed and "visited" not too solemnly on divers topics: critics, his four novels, the English, "the best listeners in the world," and jazz. He was in pajamas because he arrived at the Hotel Somerset late last night by motor from Haverhill. He talked, not solely because his remarks would be reproduced for public consumption, but because he is everlastingly interested in everybody and everything—and in the course of his long life all over the world has led, not trailed, in stating opinions. Such personality is vivid, considering the subject of the interview evidently had been reading Sumner's "Folkways" before the rap at 522 and in the adjoining room the tub was filling and somewhere a waiter was on his way to take the order for breakfast. "You'll have breakfast with me, won't you?"

America Is a Band Country

Propped against his pillows, Sousa wore the eyeglasses which are now as much a part of the man as was his trim military beard in years past. It is inconceivable that he wears them whole asleep, but one gets that impression somehow. He would look undressed without them.

Preliminaries in conversation on the Lawrence concert this afternoon and the New England engagement and the thirteenth appearance in Boston, led Sousa from the by-paths to the road he was going to follow for the next fifteen minutes. "America is a band country—but it's got to be an awfully good band to help them."

A band, he holds, is a peculiar institution in this country; started from the old village choir. There was someone in the choir who liked the pomp and glory of assembled musicians, learned he cornet, or trombone, or clarinet and with others from the choir formed the nucleus of a band.

"Art follows commerce," said Sousa. "I don't know whether you've thought of that. The moment people become commercially important they want to pay something to Art. Through the years the original love for a band became more intense and as a man would fill his house with beautiful furniture, or build a more beautiful home, he wanted his bands to be just as good. Here Sousa disagreed with the recent assertion that America is on the verge of a renaissance in art, forecast by a New York philosopher, on the ground that commercial supremacy, as in Italy in the Middle Ages, will not mean here a wing from commerce to art, because men who are essentially money-makers can never get enough, no matter how great spenders they are when they get it."

Jazz Numbers Have a Short Life

Money, of course, led to jazz and the school of music which plays no part in the Sousa compositions. Thoughtless young men and young women find jazz rhythm essential to the dance of today. Jazz numbers have an intensely gay and short life. Jazz-makers—"not composers"—have heard and talked baby talk on the piano, played that instrument and by playing all the time developed a rhythm even for Rachmaninoff's Prelude of Saint Saens "At Thy Sweet Voice," or "Aida." As the jazz-writer's first consideration is a market for his goods he stops short at jazzing up "Abide with Me" or equally familiar melodies because he realizes that the religious strain in the American people would countenance no such temerity no matter what has been done in the field of speeding up classical music.

Jazz will last just as long as people want to dance to it. Then it will make a hurried exit. "Perhaps something more rhythmic will take its place." There's no looking ahead for styles in music. Time was when no program in this cycle of dance music was complete without the waltz; then came the square dances between the round dances; then the racquet, "and no man was happy unless he danced it once a day"; then the varsovienne; the redowa; the schottische; then the two-step, of which Sousa was the originator. "I went to a ball in Springfield and a man asked me if I knew what the program was at a ball held there a couple of days before."

There were twenty-two dances. They played "The Washington Post" twenty-two times. It became so popular in Europe that in G. I. many composers called the dance its of the Washington Post.

The one-step and the fox-trot paved way for jazz, which does not require a man or woman to be a dancer to dance. All you've got to do if your arches are flat is to walk or slide around the floor on your flat feet and get away with it. Today presents the paradox of the poorest of all dances and the best stage dance.

SOUSA JUSTIFIES POPULARITY OF JAZZ

'Music Cannot Be Immoral Except by Association'

Veteran Bandmaster Says Present Will Become Permanent

John Philip Sousa, veteran band leader, sat in his suite at the Hotel Somerset yesterday and discussed music and morals. Within a month and a half of his 72d birthday, this benign little man, with a rotundity of figure and placidity of demeanor that contrasts with his martial compositions, dealt soft blows at those who see anything immoral in music, no matter how jazzy it may be.

"I do not think it is possible to make music immoral except by an association of words or of things seen," he declared. He denied that there is anything immoral about modern music. He summed up his attitude by quoting the aphorism, "Evil to him that sees evil." He concluded that morals are almost entirely a matter of "usage, of custom, of precedent."

"Music," he said, "can bring up memories, and it all depends upon what those memories reflect. If a man tries to kiss a girl on a moonlight walk and the orchestra at the nearby hotel is playing a certain piece, every time he hears that piece he will think of that kiss, whether it was successful or not."

He talked about the hymn, "Safe in the Arms of Jesus." He said he can treat that hymn musically in such a manner that everybody will want to dance.

He said that if he jazzed that hymn before a Sunday School teacher, the teacher would consider him wholly sacrilegious. And this would be, said Mr. Sousa, solely because the Sunday school teacher had been brought up to feel that that particular hymn was a thing of the church and nothing else.

Mr. Sousa concludes that the jazz of modern America is not at all evil in itself, that it is a representation of the thoughts and impulses of people in this country at the present time and that it will give rise to a permanent expression of its own.

Mr. Sousa does not believe in prohibition. He thinks that it is an attempt to legislate morals, and he adds that he drank all his life in moderation, until prohibition. "There is far more drinking now in the country than there was before prohibition."

"Not that there is anything between whisky and music," he added, "though it must be admitted that many of the great compositions were doubtless composed while the composer was under the partial influence of liquor."

Mr. Sousa, whose band gives a concert tomorrow afternoon at Symphony Hall, is wholly optimistic about American music. He is confident it will develop a genre of its own.

SOUSA CONCERT

The Worcester musical season gets a good start this week when Sousa and his band comes to town. This is sufficient to start a thrill, for the famed "march king" brings 100 picked musicians and a dozen soloists for two concerts in Mechanics Hall, Saturday afternoon and evening. The soloists include Marjorie Moody, soprano; John Dolan, cornetist; Winifred Bambrick, harpist and Howard Goulden, xylophonist and the greatest trap drummer in the world. John Dolan is scheduled to play two solos, Debussy's "Cleopatra" at the matinee concert, and Boccherini's "Sounds from the Riviera" in the evening. Marjorie Moody will sing Sousa's new song, "Crossing the Bar" in the afternoon and "The Beautiful Blue Danube" in the evening. Howard Goulden plays for a xylophone solo in the afternoon "March of the Wooden Soldiers" and in the evening Kreisler's "Liebesfreud." The outstanding feature of the program is Sousa's new fancy, "The Wets and the Drys," "With Have a Little Drink," "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home 'Til Morning" and others. Then there is a saxophone corps playing "Saxwreuski," with Paderewski music jazzed up. The band is to play Sousa's two new marches, "Sesqui-Centennial" and "The Gridiron Club." There are classical and serious numbers, and there are new Sousa suites, and the Sousa encore marches, selected from his 180 he has written, but one is sure, "Stars and Stripes Forever."

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

"Never Too Old To Learn"



So says Lieut. Commander John Philip Sousa, veteran bandmaster, who here permitting two featured dancers in a New York musical show to show him the Charleston. "More concentration," they'll be saying in a moment, for Sousa's eyes are unquestionably fixed on the balcony.

Popular Soprano Is Singing Again With Sousa's Band



MARJORIE MOODY.

Miss Marjorie Moody, American coloratura soprano, is again a member of Lieut. Com. John Philip Sousa's musical family for the 34th annual tour of the famous Sousa band, and will be heard at both the afternoon and evening concerts when the band plays in Orchestra hall, Sunday, October 10.

The same program will be given both afternoon and evening and include the new Sousa march, composed during the past summer and dedicated to the city of Detroit—"Fride of the Wolverines."

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 five years ago after he had heard her sing with the Apollo club, a Boston organization, known the country over for its fine choral achievements.

Since her debut with Sousa, Miss Moody has sung with the Boston Symphony Orchestra, as well as appearing as soloist at the Worcester (Mass.) Music Festival and at the great Maine Music Festival at Portland. This present season may be her last with Sousa, as she has entered into a contract with the Chicago Civic Opera.

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 his band that she became famous.

SOUSA AND HIS BAND AGAIN HEARD HERE

Marjorie Moody Applauded in Soprano Solos

Sousa and his band made their annual Boston appearance yesterday afternoon in Symphony Hall, to the obvious satisfaction to the usual large audience. Marjorie Moody, well known local soprano now touring with Sousa, was cordially applauded for her singing of a vocal arrangement of Johann Strauss' "Blue Danube," to which she was compelled to add three extra pieces. The concert was repeated in Symphony Hall last evening, with the same program.

Sousa's new "Sesqui-Centennial March," written for the Philadelphia exposition, has the vigor and fine craftsmanship of his best work. It stood the inevitable comparison with his "Stars and Stripes Forever" and "Semper Fidelis," played as encores after it. An amusing medley fantasy, "The Wets and the Drys," was also new to Sousa's Boston admirers. A saxophone corps played with great gusto a burlesque of Paderewski's "Menuet," and added some vaudeville stunts which pleased the audience not a little.

American music, in which Sousa has lately expressed much faith, was represented on yesterday's program by arrangements of Henry Hadley's "Herod" overture and of G. W. Chadwick's "Tam O' Shanter," written for orchestra, and of the lively "Juba Dance" from R. N. Dett's suite for piano, "In the Bottoms." Mr. Dett's piece is one of the best yet written by an American negro.

Yet one felt that the best American music heard yesterday was Sousa's "El Capitán," "Semper Fidelis," and "Stars and Stripes Forever." These marches have stood the test of time and of great popular favor without coming to sound feeble or futile. They belong to the woefully small number of really first rate bits of light music composed in the past half century.

That Sousa has no hostility to jazz was again shown by the performance of "Valencia," and of a piece called "Why Do You Roll Them Eyes?" as encores yesterday afternoon. The latter number is too much like the negro "spiritual" called "Steal Away" to be a brilliant specimen of present-day popular music, and one wonders what the much-played "Valencia" will sound like in five years.

John Dolan's cornet solos again proved that much-maligned instrument capable of producing very musical sounds. Howard Goulden displayed astonishing agility on the xylophone. It is a pity somebody doesn't write a few show pieces for xylophone, so that it may not be necessary to play on it things such as Kreisler's "Liebesfreud" and Chopin's "Minute Valse," written for utterly dissimilar instruments.

Of the virtuosity of Sousa's band and the musicianship of its conductor there is no need to speak at length.

Their great reputation with the American public is deserved, nor have the years diminished either fame or skill. P. R.

SOUSA AND HIS BAND AT SYMPHONY HALL

"The Wets and Drys" Leads Program in Interest

Sousa and his band came to Symphony hall yesterday for afternoon and evening concerts, in the course of their 34th annual tour of America. The popular Marjorie Moody, soprano, and John Dolan, cornet, are with the band as usual, and Howard Goulden does a xylophone solo. With his customary generosity, Mr. Sousa spared neither himself nor his musicians in giving his audience what they wanted. Nearly a score of encores were given, including the favorite old marches of his composition, which seem necessary to complete a Sousa entertainment.

His new and much discussed medley composition, "The Wets and the Drys," easily led the program in interest. Many ardent "drys," it seems, have objected to its humorous treatment of the sacred amendment, and feel that it is too sympathetic in its melodious reminiscences. It may have been because of these objections that Mr. Sousa caused to be placed in the program leaflet a curious description of the piece, concluding: "I know something better than that," said the Dry, "let's get a drink out of the Old Oaken Bucket." They march off to the well, singing The Soldiers' Chorus. "What a kick!" exclaim the Wet and the Dry in unison, as they quaff deep from the well. "We Won't Go Home 'Til Morning," and they stay at the well until dawn, finally parting to the tune of Auld Lang Syne as they think of the good old days before prohibition when people drank water."

The strains of "How Dry I Am" constitute the predominating theme of the first part, and "Have a Little Drink," "Tea for Two" and "Down Where the Wurtzburger Flows" are also represented. It is an amusing number, amusingly played, and the concluding strains of "Auld Lang Syne" are given with deep and tearful feeling which find sympathetic response from the audience.

Another interesting Sousa composition, "Mars and Venus," contains a striking imitation of a column of tanks advancing down a cobblestone road, as a part of its story of modern battle and tender emotion. The saxophone group was well received in its "Saxerewski," a Paderewski number adapted for their instruments, and in their assortment of musical pranks. Miss Moody sang Strauss' "Blue Danube" and gave several other favorites in answer to the audience's insistent demand.

But the marches, and especially the old ones—those were apparently what the people paid their money for. They were given "El Capitán," "Stars and Stripes Forever," "Semper Fidelis" and all the rest of them, to the obvious gratification of many parents who had brought their children to hear them. H. F. M.

SOUSA CONCERT

Sousa and his band of 100 pieces opened its New England tour Sunday in Boston and is scheduled for two concerts in Mechanics Hall, Worcester, Saturday afternoon and evening. His Boston appearance was an ovation and his program was immensely pleasing. His new marches are well spoken of, his old marches are the enthusiasm starters, and his new humoresque, "The Wets and the Drys" is his greatest hit. He knows just how to get the best out of his musicians and his treatment of this new fantasy is both clever and original. The soloists are Marjorie Moody, soprano, who has been a Sousa feature for five years, and Howard Goulden, acclaimed the greatest trap drummer in the world is also xylophonist soloist and is a worthy successor to George Carey, who was with Sousa last season. Winifred Bambrick, the harpist, who has been an outstanding member of Sousa's band, is with him this season and is heard to good advantage at both concerts. The world loves band music, but no band quite fills the appetite as does Sousa, for he arranges a program that is varied and enjoyable from the first swing of the baton, and there is no character in the band world quite so much loved as is Sousa. He is world wide known on account of his marches, of which he wrote 180, including "The Stars and Stripes," which is always a feature of his program, but it is his sense of humor in his compositions and his thorough knowledge of music and composition and his originality that have the strong appeal.

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

SEP 25 1926

Sousa and His Band to Play Here Oct. 18

Will Give Matinee, Evening Concert at Lyceum Theater.

ANNOUNCEMENT comes from Lieutenant Commander John Philip Sousa that he and his band will be in Minneapolis Monday, October 18, for two appearances—matinee and evening—at the Lyceum theater.

This is the thirty-fourth annual tour of the famous bandmaster, as director of his own organization, and he had the largest audiences of his career last year.

Sousa was born in Washington, conducted the United States Marine Corps band for years, and his name and his music have gone round the world; processions, military and civic, have marched everywhere on earth for 30 years past in step to his composition. Bright, sparkling rhythms abound in every bit of music Sousa has written and it is admitted his band is liked by "high brows" even, because of the pep and rhythm and the balance of the instrumentation. In tribute to this great composer and conductor, it has been said: "The whole world of humans has been exulting by the splendor and buoyancy of this man's inspiration."

Sousa's program this year will be marked by an unusual number of novelties, not the least of which will be his own arrangements of popular jazz tunes. He has a fantasia of his own, "Music of the Minute," in which he quotes freely in jazzing from the jazzers and purloining from the purloiners.

Six medals, conferred by four governments, may be worn by Lieutenant Commander Sousa. He received the decoration of the Victorian order from the late King Edward of England; the Fine Arts medal from the Academy of Hainault in Belgium, and the Palms of the Academy from the French nation. However, the medals of which Sousa is most proud are his military medals—the Victory medal, the Officers of the World War medal and the Spanish-war medal.

Because of the risks of travel and the size of some of the medals, Sousa does not wear the originals, but has had them reproduced in uniform size and miniature. The originals are kept in a vault.

SOUSA AND BAND HERE WEDNESDAY

To Give Concert at Capitol Theatre — Why "Stars and Stripes" Was Not Revenue Getter.

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.

"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. There was no radio in those days and



HOWARD GOULDEN, Trap Drummer with Sousa and His Band.

the talking machine was yet little more than an experimental toy, so a composer's revenue from his compositions depended upon 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 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. Sousa and his band will play a concert at the Capitol theatre next Wednesday night.

SOUSA CONCERT

Lt. Com. John Philip Sousa, for nearly half a century a band master, and for 30 years at the head of the famous Sousa's band, is one of the most unique figures in music. He writes the best marches that the world has known, shows wonderful originality in his lighter compositions, which he calls humoresques and fantasies, and makes exceptional choice in his suites, gathering his collection from various composers. He does not play golf; he never smokes a cigaret, neither does he drink tea. As a youth in his teens he was graduated from cornet to drums, and he also drinks coffee three times a day, and is not nervous and still takes his exercise by riding horseback and shooting over the traps of the New York Athletic Club. One year in two he goes on a long hunting trip to South Carolina. This unique bandmaster, known the world over as the "march king," is coming to Worcester Saturday with his famous band of 100 pieces and a dozen soloists, and gives two concerts in Mechanics Hall, matinee and night. His programs have been published and they include several compositions of the masters and classics, but the makeup of the program is pretty much popular music, including his two new marches, a new humoresque, "The Wets and the Drys," two suites, "All America," and "The Three S's," saxophone specialties, and several new dances. His encores are what the public like, for they are taken from his collection of marches, including "El Capitan," "Semper Fidelis," and "Stars and Stripes," and he also plays "Valencia." His soloists are John Dolan, cornetist, Marjorie Moody, soprano, and Howard Goulden, xylophonist. Seats for both concerts are on sale at Steinert's.

Bangor Commercial World is cordially invited.

Sousa Is To Be Guests of The City Club

He Accepts Invitation to Attend Its Dinner Monday Night

The Bangor City Club, an organization of young business and professional men of the city, will have the honor of entertaining Lieut. Com. John Philip Sousa during his visit to Bangor, Monday, when his famous band of 100 pieces will give a concert at the Auditorium. The City club extended an invitation to Mr. Sousa to be its guest at dinner at the Penobscot Exchange, Monday evening and he graciously accepted, bestowing upon the club an honor that is the privilege of few clubs to enjoy.

Mr. Sousa will arrive in Bangor late Monday afternoon by special train from Waterville, where his band gives a matinee performance.

Augustine Journal 9/21/26

Sousa Unable to Attend Meeting Waterville Rotary

Members of the Waterville Rotary Club were much disappointed yesterday because John Philip Sousa, who was to be the guest of honor could not get to this city in time to be present at the meeting and dinner held in the Elmwood Hotel at noon. The regrets of the club in this matter were formally expressed.

Herbert L. Emery read the last report of the committee which looks after children of the poor who need expert medical treatment. He stated that 104 cases of various kinds had been treated up to July 14 of this year. In reading the report of cases treated since that date, his figures showed 29 cases of adenoids and tonsils operated on by Dr. F. T. Hill, four of eye trouble and two of disease treated by Dr. Howard Hill, while 16 defective teeth cases were treated by Dr. D'Argy, three children had been sent to the Children's hospital in Portland, with one case pending. By unanimous voice of the club it was voted to keep up this wonderful work.

Local Notes

"Sousa Is Coming" Will Be Happy Thought Of Portlanders Today

Famous Master and His Bandsmen To Appear At City Hall Tonight

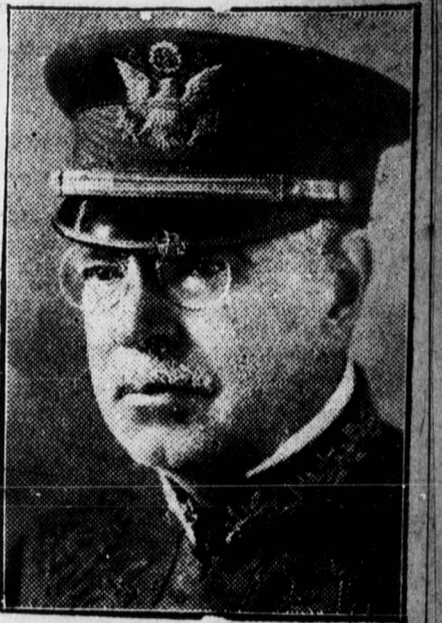
"Sousa is coming," will be the happy thought in the minds of many Portland people this morning for the public attitude towards visits of the world-famous bandmaster and his equally famous band has changed very little since the days when Sousa's annual visit vied in popularity and interest with the annual visitation of Barnum & Bailey's circus. Not that there is the slightest comparison between the artistry of performance of Sousa and his 100 musicians and even the finest circus that was ever staged, but that these two events are almost the only ones that

have a never-failing appeal to young and old.

There is something about Sousa so distinctively American, he represents so thoroughly in his own life and in his attitudes the best of American tradition that he occupies a unique position in the hearts of the people of the United States.

Every child knows the famous Sousa marches almost from his cradle, and from earliest boyhood and girlhood Sousa's is always a name to conjure with.

Sousa has been visiting Portland annually for many years, and in all that period of time he has never



Lieut. Commander John Philip Sousa, most famous bandmaster in the world, will visit Portland tonight with his 100 musicians.

failed to draw a full house, no matter how large was the hall assigned to him and his bandsmen.

Worcester Gazette 9/21/26

SOUSA COMING
This is the week Sousa comes to town with his band. He will give two concerts in Mechanics Hall, Worcester, Saturday afternoon and evening, under the direction of Albert Steinert. Sousa, veteran "March King," will conduct both concerts. There will be solo numbers by John Dolan, cornetist; Howard Goulden, xylophonist; Winifred Bambrick, harpist; and Marjorie Moody, soprano. Sousa's programs are always enjoyable, his selections are well made, and his original compositions are outstanding hits of the season. His new humoresque is "The Wets and the Drys." While he plays the best music of the famous composers, he has enough of his own compositions to please any audience, and this is why Sousa is always popular. His marches will live forever. His "Stars and Stripes," written nearly 30 years ago, is still the most inspiring march. He has written 180 marches, and every boy in the land who can pucker his lips can whistle many of them. He plays the usual number of marches for encores, in addition to recent popular numbers that have struck the public fancy. He has a couple of new marches that have made a decided hit. They are "Sesquicentennial" and "The Gridiron club."

Fall River Herald 9/21/26

HEAR SOUSA PLAY "WETS AND DRYs"

Lieut. Com. John Philip Sousa, most beloved of American conductor-composers, and his world famed band will appear in a concert at the Capitol theatre, Wednesday evening, Sept. 22. This will be a welcome bit of news to the thousands of Sousa's followers in this vicinity. The program, which will be new and snappy, will contain a score of novelties.

There are three marches, "Sesquicentennial March," "The Pride of the Wolverines," dedicated to the City of Detroit; and "Gridiron March," dedicated to the famous club in Washington. The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things which the wild ether waves are saying. Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, whom Sousa says will achieve greatness as a composer of negro music, and 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

The Sousa organization this year will be as large as ever with half a dozen soloists in addition to the regular band ensemble.

SOUSA OPENS MUSIC SEASON

By MOSES SMITH

The musical season in Boston opened with a metaphorical bang in the form of a pair of concerts by John Philip Sousa and his band at Symphony Hall. Large audiences were on hand to greet the veteran bandmaster who is now making his "third of a century" tour of America.

Sousa is such an established institution that he might very readily settle into routine programs. But he always has some novelty for his multitude of listeners, and he always makes up a program of varied appeal. His program listed two new numbers, "The Sesqui-Centennial" march, and "The Wets and the Drys." Both are recent compositions. The first is a typical Sousa march, while the second is a fantasy work in a number of popular tunes with titles suggestive of the debate on prohibition.

Sousa's band played a number of pieces, including several of his marches. The latter were enthusiastically applauded, and encore to encore made the concert a success.

Marjorie Moody sang a vocal solo, Strauss' "On the Beautiful Blue Danube," in a voice notable for the lovely tones in the upper register. She, too, had to add several extra numbers. John Dolan played a cornet solo, Boccalini's "Sounds from the Riviera."

Sousa's Earnings As Conductor Greater Than As Composer

March King's Greatest Success Written Before the Days Of Royalties

It is Sousa's Band that has made the March King one of the wealthiest composers in America. Had his income depended upon his earnings from his compositions, he probably would have been only moderately well-to-do today.

Even composers of popular music are receiving a comparatively small return from their efforts, according to Sousa, because the fee for their compositions passes so quickly.

Sousa's earnings as a conductor have been much greater than those as a composer, although nearly half a million dollars has been realized from the sale of copies of "Stars and Stripes Forever."

Had Sousa been able to collect also on the talking machine records of this march, of which approximately 10,000,000 have been sold, he might perhaps be an extremely wealthy man on the strength of this composition alone. But since "Stars and Stripes Forever" was written before records were allowed a royalty on their records he has never collected a single cent for it.

"HOW DRY I AM" STILL POPULAR

tol theatre. Sousa hases his opinion upon his experiences during his last tour, which extended over more than 40 weeks and which took him into more than 40 of the states.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart, if not in fact, people were talking about prohibition, its success or its non-success, according to their sympathies. By actual count last season, 'How Dry I Am' was sung at 83 luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.' By some peculiar twist, the 'drys' seemed to be singing the old song as a paean of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung.

"The Wets and the Drys" will be the title of the Sousa humoresque this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and May play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

Lieutenant Commander John Philip Sousa and his band, 100 picked musicians, and a dozen soloists, come to Worcester Saturday for the afternoon and evening concerts in Mechanics hall on his 34th tour of America. The popular Marjorie Moody, soprano, and John Dolan, premier cornetist, are with the band as usual, and Howard Goulden, xylophone, does solos, in addition to his regular duty as the best trap drummer in the world, according to his press agent.

his press agent. The band is personally conducted by Sousa, and with his usual generosity, he spares neither himself nor his musicians, to give the audience what it wants, and is more than liberal with encores, including the favorite old marches of his composition which seem necessary to complete a Sousa entertainment. His new and much discussed medley "The Wets and the Drys," is said to easily lead his program, and many of the old tunes are included in the detail of the work. Critics devote considerable space to the concert in Symphony hall, Boston, Sunday and have nothing but praise for the wonder march composer and his array of exceptional artists.

his array of exceptions. The program is popular in the extreme. It cannot be classed as a "highbrow" entertainment, for the conductor composes for the masses and gives them lots of snappy music and plenty of it. He has inserted in his programs works by Strauss and Tchaikowsky and this year honors George W. Chadwick, of Boston, by using his racy and vivid "Tam O'Shanter." Worcester has waited for this band and he undoubtedly will be greeted by a crowded house, as is the custom everywhere Sousa goes. There is a fascination about a Sousa program that cannot be resisted.

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

Sousa Scores Another Hit At City Hall

Father Of Martial Arts Proves His Band Equals Best

John Philip Sousa, father of the modern military march and favorite American band conductor, scored his annual triumph last night in the City Hall auditorium when he and the members of his band presented an interesting program to a large and enthusiastic audience.

Knows the world over as a composer of the first rank in the field of martial music, the one-time leader of the United States Marine Corps Band demonstrated that his organization is the peer of such world famous bands as the Grenadier Guards Band, the Coldstream Guards Band, the Grade Republique of France and the Royal Band of Italy.

Opening his program with the overture Herod by Hadley, Lieutenant Commander Sousa worked his audience by easy stages from mild appreciation of classical and popular music to boisterous approval of his stirring marches. Among the illustrious composers on the list were Strauss, Sullivan, Tschakowsky, Paderewski, Kreisler and Sousa.

The most ambitious number attempted by the veteran leader was Tchaikowsky's symphonic poem all the fire, pathos and mystor of all tre fire, pathos and mystery of the Slav soul. Sousa performed the difficult piece with credit and to the satisfaction of the audience.

As to the audience itself, it was impatient for the march numbers to be reached. The leader included humor on his program and this helped to restrain the listeners until the time had come for the excitement of "The Stars and Stripes Forever."

The soloists introduced by Sousa contributed much to the variety and felicity of the program. Those who appeared last night were Miss Marjorie Moody, the well known coloratura soprano, John Dolan, who played his cornet to the queen's taste, and Howard Goulden, whose dexterity with his xylophone won admiration.

The saxophone corps, an octet of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe, pleased the audience immeasurably. After playing a jazz arrangement of Paderewski's Minuet, they returned with four encores, each time rewarded with delighted applause for the blues and other bits of dance music.

"Valencia," the sprightly dance that has all Paris keeping time, proved as great a success as had been heard that Sousa intended to include it on his program. Rendered with verve and audacity, it set the toes of the audience to tingling and drew such a demonstration that Sousa had to add another encore.

Sousa's concert last night furnished a pyrotechnical display replete with frills from start to finish and the audience enjoyed every minute of it. Perhaps the veteran's heart has hardened a little to public adulation in the thirty-four seasons that he has toured the country with his band, but if it has there was nothing to show it last night. Time and again he responded with encores and he apparently enjoyed pleasing Portland as much as Portland was pleased.

Some indication of the variation in taste of audiences from 1891 to the present day is afforded by a glimpse at a program played by Sousa on the occasion of his first appearance in Chicago with the U. S. Marine Band in that year. The program is one of the prized possessions of the famous bandmaster who comes here with his bandmen on Friday evening. Included on it were such numbers as Wagner's Rienzi overture, Weber's Invitation to the Waltz, Bizet's The Pearl Fishers, the William Tell overture and Gounod's Funeral March of a Marionette.

Commenting upon this program, and its contrast with his program for Friday, which contains selections from Strauss, Tchaikowsky, Paderewski, Kreisler and similar composers, with a liberal sprinkling of jazz Mr. Sousa says:

"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."—Adv't.

beginning of the century. ha

BIG STICK BOYS



Both these men speak softly, but quite in the fashion of the late T. R. they carry big sticks. Lieut. Com. John Philip Sousa wields a baton over his big band—how efficiently will be shown at the Armory in this city the afternoon and night of October 12. Judge Kenesaw Mountain Landis waves a big bat over professional baseball. What are they discussing now? Who knows? Perhaps the relative hardness of the skulls of professional musicians and professional ball players.

**SOUSA WRITINGS
ENTITLE HIM TO
MARCH KING TITLE**

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. Sousa's little book indicates good reason why he should be called "The March King." During his career, he has written no less than 104 march compositions. Eighty songs are in the Sousa book, one to deem, one cantata, two hymns and 16 suites and enough miscellaneous compositions to bring the total at 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 foxtrots, "Peaches and Cream," and his new waltz, "Coeds 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 will play a concert at the Capitol theatre, next Wednesday night.

Today at Symphony Hall

Sousa and his band will give their annual Boston concerts at Symphony Hall this afternoon and this evening. The noted bandleader has set a program, "Herod" written for Richard Mansfield's production of Stephen Phillips' tragedy, and George W. Chadwick's "Tam-o-Shanter." Miss Marguerite Moody will sing a vocal arrangement of Johann Strauss' "Beautiful Blue Danube." Sousa's new "Fancy," called "The Wets and the Drys," will be played for the first time in Boston.

Those who wish to hear the familiar marches which first made Sousa famous need not wonder at their omission from the announced program. Unless Sousa unexpectedly departs from his long-established custom, many of the old favorite marches will be given as encores.

The program for both concerts, afternoon and evening, follows: Overture, "Herod" (Hadley); cornet solo, "Sounds From the Riviera" (Boccia); flute, "The Three S's," (a) "Morning Journals" (Strauss), (b) "The Lost Chord" (Sullivan), (c) "Mars and Venus" (Sousa); vocal solo, "On the Beautiful Blue Danube" (Strauss); symphonic ballade, "Tam-o'-Shanter" (Chadwick); a fancy, "The Wets and the Drys" (new) (Sousa); saxophone corps, "Saxerewski" (Paderewski-Hicks); march, "The Sesquicentennial" (new) (Sousa); xylophone solo, "Liebesfreud" (Kreisl); African dance, "Juba" (R. N. Dett).

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public and it backs its judgment with almost half a million dollars worth of royalty on the sheet music in addition to buying 10,000,000 copies of the talking machine records.

chine recourus.

"The last one," says Sousa, who is now making his 34th annual American tour, and is coming to Worcester Saturday for two concerts in Mechanics hall, matinee and evening. The last marches Sousa has written are "Sesqui-centennial" and "The Grid-iron Club," in honor of the Washington newspaper club. Both of these marches are to be played at the Saturday concerts, but Sousa will not pass up "Stars and Stripes" for he plays it for encore, as well as "El Capitan," "Semper fidelis" and others. Sousa brings his band of 100 pieces, together with several soloists of prominence, including John Dolan, cornet, Marjorie Moody, soprano, this being her fifth season, and Howard Goulden, xylophone. There are others, but these three, are scheduled for solo numbers. It is difficult to name the best thing on a Sousa program, such a variety does the march king play, but it is suggested by the critics that his new humoresque is his best number, "The Wets and the Drys." The familiar songs that were heard during the wet season, and have been since it became dry, are played in the usual Sousa unique way. Sousa is original and it is this originality that has made his programs the best ever.

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

Cherry Valley NY

SEP 23 1926

"MAKE IT SNAPPY" IS SOUSA'S SLOGAN

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour with his famous band. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poor house," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The die people have found that twenty minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as a minutes. We have speeded up the production of music just as Mr. Ford speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether to applause warrants an encore, and five seconds after that we are giving

The old days when a conductor would leave the stand and make two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the 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 34th annual tour of his band, which brings him to Portland Friday night, and the slogan will be featured throughout the season in all the advertising and billing of the 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

This season, it will be increasingly difficult for Sousa audiences to get their fast behavior, because the strains, Sousa has added.

SEP 25 1926

Sousa's Band Will Play at Auditorium Tomorrow Evening

Splendid soloists are always one of the many attractions of Sousa's band, and at the concert tomorrow evening at the Rhode Island Auditorium, Providence, Lieutenant-Commander John Philip Sousa will feature Miss Marjorie Moody, soprano, and John Dolan, cornetist. Other noted soloists, Miss Winifred Bambrick, harpist; Howard Goulden, xylophone, and others, will also contribute to the programme.

Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America. All of which explains the great variety and many novelties introduced into his concert programme. Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, which eagerly awaits the new Sousa compositions, and there are the organizations, public and private, civic and military, which each year ask the march king that his new numbers may be written for them.

Because of the present interest of American music lovers in American negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the negro tenor, the work of R. Nathaniel Dett, an American negro composer, will be represented in the programme. The number which Sousa will offer will be the "Juba Dance," from the suite, "In the Bottoms." This will be the first presentation of this work by band or orchestra. The "Juba Dance" movement is the most characteristic number of the suite, as it portrays more the social life of the people.

For nearly half a century Americans have been thrilled in every fibre by the martial stir of the "march king's" inspiring music. In peace and in war its rhythmic cadences have been an urge to the highest devotion to native land, to the greatest personal sacrifice for love of country. It is not surprising that the composer of this music of loyalty and fidelity should hold a place in the affections of the people which none other may occupy.

"Valencia," Mistinguette's song hit at the Moulin Rouge in Paris, has been chosen by Sousa as an encore number on his programme. Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad.

Sousa's Band

The best American music today, according to one of the Boston critics, who listened to Sousa's band in Symphony hall, Sunday, is Sousa's "El Capitan," "Semper Fidelis," and "Stars and Stripes Forever." These marches have stood the test of time and of great popular favor without coming to sound feeble or futile. They belong to the woefully small number of really first rate bits of light music composed in the past half century. That Sousa has no hostility to jazz was shown in the Boston concert in the performance of "Valencia," in which he played as an encore number, Sousa and his great band, are coming to Worcester, Saturday, for two concerts in Mechanics hall, matinee and night, with two of the best programmes the "march king" has ever made. This is his third-of-a-century tour, covering many thousands of miles, and thanks to Albert Steinmetz, Worcester is on the route. Marjorie Moody, a soprano, is again with the band, scoring her usual success, and John Dolan, cornetist, still proves he is master of this much maligned instrument. The Boston Globe critic, speaking of Howard Goulden, xylophonist, said he displayed astounding agility on this instrument. The critic wrote at length on the new humoresque, "The Wets and the Drys," which was one of the best things heard in the burlesque line. Sousa plays his new marches, "Sesquicentennial" and "The Gridiron Club," and there is a program of classical and popular music that is immensely pleasing to all classes of music lovers.

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

LIEUT. COMMANDER SOUSA



Coming and His Famous Band at Auditorium This Evening

Cass Tech's Band On Sousa Program

Cass Technical high school band is the recipient of a new honor, having been invited to participate with the Sousa band in the first performances of the new Sousa march "Pride of the Wolverines," at Orchestra hall, Sunday afternoon and evening, October 10.

The invitation was extended because two years ago the Cass band acted as escort to the famous composer and band-leader when he was in Detroit and appeared under his baton at a matinee, deeply impressing Sousa with the fine musicianship.

Besides the invitation to play the Detroit march with him, Sousa has also presented a silver cup to the band, as a tangible souvenir of the occasion.

When the band played under Sousa its conductor was Clarence Bryn, who has since been made director of the entire vocational music department at Cass, being succeeded with the band by Roy Miller, for several years cornetist with Sousa.

SOUSA INVITES CASS BAND TO APPEAR WITH HIS OWN

Lieut.-Commander John Philip Sousa, composer and bandmaster, has invited the Cass Technical High School Band to join with his own famous organization in the first performances of "Pride of the Wolverines" which Sousa composed during the last summer in honor of the city of Detroit and which will have its first performances at Orchestra Hall Sunday afternoon and evening Oct. 10.

Also Sousa has promised a silver cup to the Cass band, the formal presentation of which will be made on that day.

This combined compliment to the Detroit school band is the result of the fact that the band acted as escort to Sousa here two years ago and appeared under his baton at the matinee concert for two numbers, making a very favorable impression by its fine musicianship, developed by Clarence Bryn.

Mr. Bryn is now head of the entire vocational music department at Cass Tech and the leadership of the band has been turned over to Roy Miller, for several years cornetist with Sousa's band.

SOUSA PLAYS HERE OCT. 4

Complete Plans for Academy Concert

John Phillip Sousa, famous American band master, and his band, will be presented in a concert Monday night, October 4, in the Academy High school auditorium, benefitting the musical clubs of Academy school.

New marches of the great bandmaster, "Sesqui-Centennial," "Gridiron Club," "Pride of the Wolverines," "National Baseball March," and "The Black Horse Troops," will feature the program.

In addition to the new marches, the annual-humoresque written by

Musical Mention

Splendid soloists are always one of the attractions of Sousa's Band and at the concert this evening at the Rhode Island Auditorium, Lieut. Com. John Philip Sousa will feature Miss Marjorie Moody, soprano soloist, and John Dolan, cornetist. Other noted soloists, Miss Winifred Bambrick, harpist; Howard Goulden, xylophone, and others will contribute to the program.

Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America. All of which explains the great variety and many novelties introduced into his concert programs. Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, which eagerly awaits the new Sousa compositions, and there are the organizations, public and private, civic and military, which each year ask the March King that his new numbers may be written for them.

For nearly half a century, Americans have been thrilled in every fibre by the martial stir of the "March King's" inspiring music. In peace and in war its rhythmic cadences have been an urge to the highest devotion to native land, to the greatest personal sacrifice for love of country. It is not surprising that the composer of this music of loyalty and fidelity should hold a place in the affections of the people which none other may pre-empt.

"Valencia," Mistinguette's song-hit at the Moulin Rouge, in Paris, has been chosen by Sousa as an encore number on his programs. Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad.

Because of the present interest of American music lovers in American Negro music, as evidenced by the popularity of the spirituals, and by successful tours of Roland Hayes, the Negro tenor, the work of R. Nathaniel Dett, an American Negro composer, will be represented in this evening's program.

The number which Sousa will offer will be the "Juba Dance" from the suite, "In the Bottoms." This will be the first presentation of this work by band or orchestra. The "Juba Dance" movement is the most characteristic

Lieut. Com. Sousa will be presented as a part of the program. "Follow the Swallow," sung for two years in "Kid Boots" by the famous comedian, Edie Cantor, has been announced as the theme-song of the humoresque.

Sousa, among all the composers of the present day, has the ability to put humor into his music which combined with his gratification of the American love of laughter has made him one of the most popular American musicians.

SOUSA CONCERT

John Phillip Sousa and his band will be in Worcester Saturday afternoon and evening, giving two concerts, with the best programs the "march king" has made. He gives careful study to program-making, and during the season when the band has a rest Sousa writes new compositions for his next tour. This year the new compositions are the two marches, "Sesquicentennial" and "The Gridiron Club," the new humoresque, "The Wets and the Drys," which has taken the country by storm, is played, and also "All America" and "The Three S's." "Saxerewski," in which Paderewski's famous "Minuet" is played in jazz. He has also written a song, "Crossing the Bar," which is sung by Marjorie Moody, soprano. John Dolan, cornetist, plays a solo at each concert, as does Howard Goulden, xylophonist, his numbers being "March of the Wooden Soldiers," and Kreisler's "Liebesfreud." George Chadwick's symphonic ballad, "Tamtam O'Shanter," and Tchaikovsky's symphonic poem, "Le Voyvode," are played in the regular program, together with Hadley's overture, "Heard," the more serious numbers in the program. His encore numbers are liberal, including the familiar marches, "El Capitan," "Semper Fidelis," and "Stars and Stripes." He also plays "Valencia" for an encore.

Inspiration and Necessity Result in Sousa Marches

WHEN Detroiters heard that John Phillip Sousa had, during the past summer, written a new march entitled "Pride of the Wolverines," dedicated to the city of Detroit, as Mayor Smith expressed the wish he might do last Fall, many probably wondered how far inspiration entered into such a work.

It is Sousa's theory, however, that necessity is equally effective with inspiration in producing fine compositions and can point at least to his own career as a composer for proof.

Take a few examples from the Sousa list:

"Stars and Stripes Forever," without much doubt is the greatest of Sousa's marches. It was written aboard the S. S. "Teutonic" in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand, there is "Semper Fidelis." It was written while Sousa was director of the United States Marine Band, and it was written from necessity. At military reviews and formations in Washington, it was customary for the Marine Band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now, "Hail to the Chief" is short and fast and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be playing at the same moment that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine Corps.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the Summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Phillip Sousa Jr., now a New York business man, that day had marched in a procession of school children to Independence Hall to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order, and "United States Field Artillery" was written for the first Liberty loan parade at the beginning of the World War.

SOUSA'S BAND

At the matinee performance 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 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 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

AMERICANS LIKE SNAPPY MUSIC SOUSA DECLARES

"Make It Snappy" is the watchword of the American music public," says Lieut. Com. John Phillip Sousa, who this season is making 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 automobile enroute to the place where they expect to 'loaf' all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"When I am in New York, I attend the performances of the symphony orchestras. Always I watch the men in the audience, and particularly those who seem to be business men. As long as the theme is subject to frequent variation, they are the most appreciative persons in the hall. But if a passage is long and involved, their minds will be wandering off to other things, generally to business. Even while the strings play allegro non tanto, the tired business man is back at his desk."

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musician should learn to meet it rather than to de-

SOUSA NOT AN ACROBAT

One of the pet aversions of Lieut. Commander John Phillip Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand. The march king, who is now making his third-of-a-century tour at the head of his famous band, probably is the most restrained of present-day conductors, which may be one of the reasons that he still is in his prime at the age of 71. "The person who pays his money for a seat in a concert did not

come to see the director do a wide variety of acrobatic tricks," says Sousa. "If he had wanted to see acrobats, he would have gone to a vaudeville show. So I try to oblige by restraining myself."

It probably is not generally known that it is a "firing" offence 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 and his band will appear at the Park Theatre next Sunday afternoon, Sept. 26, under auspices of La Roe's Music Store.

DINGS

SOUSA, BEST EVER, SCORES BIG HIT

Famous March King and His Band Gets Rousing Welcome at Concert in Park Theatre

Lieut. Commander John Philip Sousa, with his world-famous band, made his annual appearance in Woonsocket yesterday afternoon, under the auspices of Laroe's Music Store, at the Park Theatre, before an audience which was smaller in numbers than those which have previously heard this widely known musical organization here, but which lacked no enthusiasm. Sousa has been here for several years now, under the auspices of the Laroes, and there were some who probably stayed away yesterday assuming that there would be much of the sameness that settles over an organization which appears before the same audiences year after year. Sousa yesterday, however, was different from past years. Many who have heard him here in recent years, and prior to that, elsewhere, were of the impression that he and his band are better this year than at any time during the long career of the "march king."

Whether it was because of the nature of the program, because of

a larger band or what, it was difficult to tell. Nevertheless, the band was at its best, the best ever, without a shadow of a doubt. In past years, Sousa, always generous with encores, has usually played for such numbers mostly his own march compositions, but yesterday these were few, the band playing some popular pieces by other composers. "The Vagabond King," "A Cottage Small by a Waterfall" and other such numbers, played as encores were well received.

As encore after encore was given and but one or two of the famous Sousa marches were heard, there were those who feared that the "march king's" most popular march, always played in past years, was not to be heard. But, along towards the last of the splendid program, the band broke into the martial strains of "The Stars and Stripes Forever" and the theatre rang with applause, as it always does, as soon as this great march piece was recognized.

Sousa's soloists, now well known to Woonsocket audiences, also seemed to appeal more than ever yesterday. Miss Marjorie Moody, soprano, was obliged to favor with two encores, while John Dolan, the ever popular cornetist, showed that he is still a great musician. Howard Goulden at the xylophone gave several snappy and pleasing numbers and shared, with the others, in the generous amount of applause that greeted the entire program.

The saxophone corps, something new this year, added much to the program, and was forced to favor with encore after encore.

In some city, not long ago, there was much ado about nothing when some long cloaked reformers sought to prevent Sousa from playing his latest "fancy," "The Wets and the Drys." Woonsocket, however, made no objections to the playing of such a tuneful mixture as was presented in this number and the applause that followed its rendition showed that it was highly popular with this audience at least.

Perhaps one of the outstanding features of the entire program was the work of the trap drummers in Sousa's "Mars and Venus." Seldom, if ever, is such an exhibition of clever work with drums heard as that which was so well executed in this composition of the band's leader.

Those who did not attend yesterday's concert at the Park missed a rare musical treat. They missed hearing Sousa at his best. Never has his organization been in better form. Never has the march king chosen a program better balanced than this year's. Many have heard this famous bandmaster in the past 34 years, but few have heard his organization at its best unless they have heard him this year.



(Copyright, Underwood & Underwood.)
The young American prima donna
presented by the Civic Music League
Winifred Bambrick, distinguished
e, Sunday evening, October 10.

Sousa Will Play New Numbers at Local Concerts

His Latest 'Humoresque,' Feat- uring the 'Wets and Drys' Included.

In addition to the new Detroit march, "Fide of the Wolverine," and two other new marches, "Sesquicentennial" and "Gridiron Club," Detroit audiences in Orchestra hall Sunday afternoon and evening, October 10, will hear Sousa and his famous band do a new humoresque entitled, "The Wets and the Drys."

These "humoresques" are always a delightful part of a Sousa program, for they satirize in music the latest social craze or question. The idea for a "wet and dry" humoresque came to the composer during his 40-week tour last year.

"Wherever I went last season, in territory that was dry before the coming of national prohibition and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or non-success, according to their sympathies. By actual count last season, "How Dry I Am" was sung at 33 luncheons at which I was a guest, and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' and of 'wets.' By some peculiar twist, the 'drys' seemed to be singing the old song as a pean of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singing national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humoresque this season, and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and may play "How Dry I Am" as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

SOUSA'S BAND

Once more Worcester has had the opportunity to salute the famous old bandmaster, Lieut. Comdr. John Philip Sousa. For more than five hours yesterday, at matinee and evening concerts, he stood on his dais "playing" his band as an organist plays his instrument, thrilling the audience down to its toes.

Everything that can be said of his concerts has been said thousands of times. Suffice it to say, "It was Sousa."

At the matinee yesterday, the audience was small—the applause was heavy. But enthusiasm reached its height when as an encore to his "Gridiron Club" the band swung into the "Stars and Stripes Forever." The audience clapped. It stamped. And if it had been larger, some of it would have doubtless whistled. And all this before two measures had been played.

The program was arranged to suit everybody. He opened with "Yorkshire Lassies" (Wood) and those of the audience who were English, smiled as they recognized it, and some of them tapped in time with the clatter of clogs on village cobblestones. From the opening bar until the last note died away, the audience sat and listened. It didn't talk.

As number after number rolled forth, marches, dances, solos, in a sequence that showed the conductor knew what his audience wanted, the

audience recognized old friends: Herbert's "Pan American," Cershwins' "Song of the Flame," his own, "Her Majesty the Queen."

The symphonic ballade, "Tam O'Shanter" (Chadwick) was just that, a symphonic ballade, suggested by the lines of the poem by Robert Burns.

Miss Marjorie Moody, vocal soloist, presented a new "Crossing the Bar," written by Sousa. As an encore, she gave Herbert's "Italian Street Song," and closed it with the melody, the band taking the entire accompaniment.

John Dolan, cornetist, ran up and down the scale in a truly marvelous manner, and Howard Goulden, xylophone soloist, caused the entire audience to crane its neck to see how he did it. His encore, "Mighty Lak a Rose," was beautiful.

The saxophone corps showed its ability in its first number, and then supplied fun through three encores. They furnished the laughs.

To demonstrate that his band could play all manner of music, Sousa used as an encore the famous "Valencia." It was good, but to those accustomed to hearing it with all the jazzy embellishment, it seemed a little staid.

The bass drummer impressed. The only grey head among 50 comparatively younger men stood out a martial figure. And how he did "whang" that bass drum, when the conductor turned to him, with a short, jabbing gesture.

TOLEDO, OHIO SEP 27 19

Blade

Children to Hear Sousa

Blade Coupon and 25 Cents Is Admission Price for Saturday Matinee Concert.

A Sousa matinee for school children with an admission price of a Blade coupon plus 25 cents is all that is needed to hear a concert by one of the greatest bands in the United States. The matinee will be Saturday, Oct. 9, in the Coliseum. Coupons, with the 25 cents additional, can be exchanged beginning next Saturday, Oct. 2, at Grinnell Bros., Adams and Huron streets, and continuing until the Coliseum is sold out.

The Blade has arranged with Bradford Mills to give school children an opportunity to hear Sousa's band at a greatly reduced price. It will require a coupon and 25 cents for each ticket wanted. All seats must be reserved to prevent overcrowding, therefore the coupons must be exchanged for regular tickets. The first day for exchange will be next Saturday at Grinnell Bros. Coupons will be accepted until all seats are taken.

It is expected that the 3,000 seats in the Coliseum will be sold for the

matinee within a few days after the opening day for exchange. No seats will be sold without a coupon. It is important that regular tickets be obtained early to avoid disappointment. Remember, a coupon and 25 cents is all that is necessary. The time for exchanging coupons for reserved seats begins next Saturday, Oct. 2, and continues each day until all seats are taken.

An evening concert will be given Saturday night, Oct. 9, by Sousa's band at regular evening prices. The Blade matinee is for children only. Clip the following coupon:

School Children Only

This coupon and 25 cents can be exchanged any time beginning Saturday, Oct. 2, for regular ticket to John Philip Sousa matinee concert, Saturday, Oct. 9. All seats must be reserved.

The Toledo Blade.

Snap Holds First Place With Sousa

"MAKE IT SNAPPY" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieutenant-Commander John Philip Sousa, who will be heard with his famous band at the Rhode Island Auditorium Sunday evening, Sept. 26. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century" will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that 20 minutes is the longest time that the average air listener can be held. I think it is a liberal estimate, and this season there is no single number on my program that occupies as much as 10 minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

SEP 25 1926

SOUSA CELEBRATES COMPOSITION OF 'STARS AND STRIPES'

This season, the thirty-fourth of his career as the director of his own organization, Lieut. Com. John Philip Sousa will celebrate the thirtieth

birthday of his famous march, "Stars and Stripes Forever." Aside from its fame, "Stars and Stripes Forever" has the distinction of being the first Sousa march which brought its composer a great amount of money. It was written when Sousa had been at the head of his own organization for three years and a director for almost two decades.

Sousa had written other successful marches, it is true, but varying circumstances had denied him of just rewards. "High School Cadets" for instance, had achieved an immense popularity, but he had sold it outright for \$25.

"Stars and Stripes Forever," on the other hand, has brought Sousa a steady income almost from the date of its composition. To date, 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone. World sales almost double this figure. The march was written on a sleety, foggy day in December, 1896, while Sousa fussed and fret-

ted on the old S. S. Teutonic in New York harbor, as he waited for the weather to clear so the ship could reach its pier.

Lieut. Com. Sousa and his band will play a concert at the Capitol theatre next Wednesday evening.

SEP 25 1926

Sousa's Band

This is Sousa day in Worcester. The famous "march king," writer of 180 marches, and composer of operas, humoresques and arranger of tuneful suites, comes to Mechanics hall today to give two concerts, matinee and night. He brings his famous band of 100 pieces, and with them come several soloists, including Marjorie Moody, soprano, John Dolan, cornetist and Howard Goulden, xylophonist. The programs offered at these concerts are well arranged, opening with classical selections by the famed composers, and the first part of the program is made up of this type of music. It is the second section of the program that the ingenuity and cleverness of Sousa is demonstrated. It is here that his new humoresques are given, the outstanding one being "The Wets and the Drys," a cleverly arranged play on the songs of the olden days, when the wets had their day and the drys are giving theirs. Sousa also plays his new marches, "Sesquicentennial" and "The Gridiron Club." His battery of saxophones play the new "Saxerewski," in which the famous "minuet" and other compositions of Paderewski are jazzed. It is the encores that help make a Sousa program something to remember, for it is here that he revives the old marches, "Stars and Stripes," "El Capitan" and "Semper Fidelis," as examples, and sometimes he plays for an encore, "Valencia," one of the most tuneful of the new compositions.

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

SOUSA

The "March King," John Philip Sousa, will bring his famous band to the Coliseum shortly and it will mark his 34th annual tour of the country. No one can call Sousa a has-been. Instead of living on the reputation of his earlier compositions, Sousa has adapted

himself to the changing

John Philip Sousa Will Be Welcomed

Rotary Club President Will Receive Bandmaster at B. & M. Station.

ATHOL, Sept. 24—Rotarians and other businessmen are planning to welcome John Philip Sousa when he comes to Athol Thursday. He is scheduled to arrive in the Athol station of the Boston and Maine railroad at 7.39 o'clock.

A. A. Laughton, president of the Rotary Club, will greet the famous bandmaster in behalf of the citizens of Athol and present the "key" of the town.

Athol Circle, Daughters of Isabella, will conduct a whist party in K. of C. Hall Wednesday evening. The committee in charge is composed of Mrs. Catherine Royds, Mrs. Mary D. Killay, Mrs. Blanche Bullman, Miss Helen Barry and Miss Adelaide DeRoche.

Banner Rebekah Lodge will observe the 75th year of the Rebekah degree in Odd Fellows Hall Sept. 28. Officers will be elected.

Miss Beryl Larry of Wheeler Street has returned from Dreyer Lane, Vt., where she visited Mrs. George Holland. Mr. and Mrs. Leon G. Buckwold of Ridge Avenue are on a motor trip in Canada.

Monadnock Wauchusett Red Men's Council will meet with Pequots Tribe in Athol next Saturday afternoon. Great chiefs will be present from Massachusetts and New Hampshire.

FALL RIVER, MASS.

SEP 27 1926

SOLOISTS ALWAYS ATTRACTIONS AT SOUSA CONCERTS

John Philip Sousa and his band will play the Capital theatre, next Wednesday evening and tickets for the concert have been placed on sale.

Splendid soloists are always one of the attractions of Sousa's Band. For this annual tour, which is the 34th, Lieut. Com. Sousa will feature Miss Marjorie Moody, soprano, and John Dolan, cornetist. Both have appeared here before with the band and have learned the Sousa secret of appearing before great numbers of people in all sections of the country. Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any other musical organization in America.

MELLIE ENTERTAINS SOUSA PLAYERS

NORWICH, Mo., Sept. 23.—Musicians of John Philip Sousa's band enjoyed a dance in their private car when Mellie Dunham furnished music for the event. Mellie and Gram were returning from Babson park and they were invited to join the musicians in the dance party.

SEP 27 1926

SOUSA'S BAND GIVES PLEASING CONCERT

Large Audience Greet Famous Leader at Rhode Island Auditorium.

Lt. Com. John Philip Sousa and his band entertained one of the largest crowds ever assembled in Rhode Island to hear band music at the Auditorium last night with a programme ranging from a symphony for brass to the popular music of the day. He was applauded after every rendition and was forced to give frequent encores, for which he chose compositions of his own.

Miss Marjorie Moody, soloist, was the treat of the evening. Her lyric voice carried sweetly and was heard in all parts of the large hall. John Dolan, first horn with the band, gave a masterful presentation of "Sounds from the Riviera" on the cornet. Mr. Howard Goulden pleased with his interpretation on the xylophone, of Kreisler's "Liebsfreud".

The band itself proved the reason for its popularity. The tone poem "Le Voyvode" by Tchaikowski was a realistic attempt to convey with brass a dramatic episode in the life of a Russian nobleman who was shot accidentally by a servant. The realism was intensified by the firing of a pistol.

Sousa led the band in his own composition, "The Wets and Dries." The piece is reminiscent of the battle between the forces arrayed against each other on the prohibition question, and includes "We Won't Get Home Until Morning" and "The Old Oaken Bucket."

To please a Rhode Island audience Reeves' "Second Regiment March" was given as an encore and the audience reciprocated by roundly applauding.

The programme ran as follows:
Overture, "Herod"..... Hadley
Cornet solo, "Sounds from the Riviera"..... Boccacari
John Dolan.

Suite, "The Three S's"
"Morning Journals"..... Strauss
"The Lost Chord"..... Sullivan
"Mars and Venus"..... Sousa
Vocal solo, "On the Beautiful Blue Danube"..... Strauss

Miss Marjorie Moody.
Symphony poem, "Le Voyvode"..... Tchaikowsky
A fancy, "The Wets and Dries" Sousa
a. Saxophone Corps, "Saxerewski"..... Paderewski-Hicks
Messrs. Henry, Kincaid, Sullivan, Spall, Malden, Conklin, Schlan, and Munroe.

b. March "The Sesqui-Centennial"..... Sousa
Xylophone solo, "Liebsfreud" Kreisler
Howard Goulden.
Dance African, "Juba"..... R. N. Dett

Sousa's Band

No type of music has so strong an appeal, or attracts more people to a given center than band music. There is no band that strikes the public fancy like Sousa's band. This famed "march king" and his band of 100 pieces, and a corps of soloists, comes to Worcester tomorrow for two concerts in Mechanics hall, matinee and night. The programs which the noted conductor and composer present are considered the best he has made for any of his tours, and there are the encore numbers which are always enjoyable, including his marches. The new marches written for this season's tour are "Sesqui-centennial" and "The Gridiron Club," and the new humoresque is "The Wets and Dries." This is a fantasy on prohibition and during its performance many of the "tunes" of the old days are played, including "Tea for Two," "Down Where the Wutzburger Flows," "The Old Oaken Bucket," "We Won't Go Home 'til Morning," and closing with "Auld Lang Syne." The group of saxophone artists play "Saxerewski," with Paderewski's minuet arranged for jazz. Marjorie Moody is soprano soloist, John Dolan is cornet soloist, Winifred Bambrick is the harpist, and Howard Goulden, advertised as the best trap drummer in the world, is xylophonist, and according to the press notices in other cities, is one of the hits of the program. There are varied programs for the matinee and evening concerts, with the classics and popular music given a good showing, the new compositions by Sousa being the real hits.

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



JOHN PHILIP SOUSA

SEP 27 1926

AMUSEMENTS

SOUSA AND HIS BAND.

Today's Providence Journal has the following to say of Sousa's Band, in that city Sunday:

Sousa and his band entertained a large crowd last evening at the Rhode Island Auditorium, sounding figuratively and literally the first gun of the musical season. The firing of the real gun came as a bit of interpolated realism in the program's feature piece, Tchaikowsky's symphonic poem, "Le Voyvode."

The Sousa organization offers always music pleasing to the popular taste and plenty of it. Last evening was no exception to the rule. The many encores included favorite marches, among which was heard the Second Regiment March, by D. W. Reeves. There also were new offerings to please the audience. One, "The Wets and the Dries," featured tunes reminiscent of pre-prohibition days. As a sop to the "drys" the composer includes "The Old Oaken Bucket." The other is "The Sesqui-Centennial" march. Both are from the pen of the prolific Sousa.

Another popular number was the Sousa suite, "The Three S's," based upon tunes by Strauss, Sullivan and Sousa. In order its movements are: "Morning Journals," "The Lost Chord" and "Mars and Venus." Miss Marjorie Moody, soprano; John Dolan, cornetist and Howard Goulden, xylophonist, were the evening's soloists.

Sousa and his band will play at the Park theatre on Wednesday afternoon of this week.

SOUSA TO SPEAK BEFORE ROTARY, KIWANIS CLUBS

Special to The Union.

CONCORD, Sept. 26.—John Philip Sousa, America's most famous bandmaster, will be the speaker Tuesday noon at a joint meeting of the Kiwanis and Rotary clubs, to be held in the social rooms of White Memorial Universalist church. Sousa, also, will direct the Concord High school band in two musical numbers.

Tuesday afternoon, Sousa and his band will give a concert in the Auditorium theatre, under the auspices of the Kiwanis club. Proceeds of the concert will be given to the High school band, for the purchase of equipment.

Arrangements for the noonday meeting Tuesday are being made by Joseph M. Lucier for the Kiwanis club and Carl A. Hall for the Rotary club.

SOUSA GETS HINTS FROM DAILY PAPERS

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his program, says Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour at the head of his famous band. Sousa in such a season as that of 1925-1926 played to more than 2,000,000 people in 242 cities and towns, located in forty-two states.

This year is the Sesqui-Centennial of American independence. So one of the new marches is entitled "Sesqui-Centennial March" and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And of course he will play "The Liberty Bell" frequently.

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Dries" and presents both sides of the question in terms of music.

Exhibit Number 3 is "On the Radio." The radio receiving set is almost as common throughout America as the telephone, so Sousa who is as facile an imitator as Elsie Janis, will tell the Sousa audience how a radio program sounds to HIM.

And last but not least, There is a tremendous interest over the country in negro music. So the Sousa programs will contain at least one work of a Negro composer, the "Juba Dance" from the suite, "In the Bottoms," written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race.

Sousa and His Band will appear at the Park Theatre, Sunday, Sept. 26, under the auspices of La Roe's Music Store.



Made An Indian Chief.

Sousa Matinee for Kids

Blade Arranges Concert for Children; Coupon and 25 Cents Admission.

School children will be given an opportunity to hear John Philip Sousa and his band on Saturday, Oct. 9. And the cost will be practically nothing.

The Blade has arranged with Bradford Mills for a matinee Saturday afternoon, Oct. 9, when all school children will be admitted to the Coliseum for 25 cents. All that will be necessary is to clip the coupon appearing with this article in the Blade and with 25 cents ad-

ditional exchange for a regular ticket for the matinee one week later. A coupon and 25 cents must be presented for each reserved seat. All seats must be reserved.

Beginning Saturday, Oct. 2, the coupon can be exchanged at Grinnell Bros., where the regular seat sale is open for the evening performance of Sousa's band. This is the first time in many years that children have had the opportunity to see Sousa and hear his band for such a small sum.

The Coliseum will seat 3000. Fire regulations prevent it being overcrowded. When 3000 coupons have been exchanged for regular tickets the sale will be discontinued. So if you want to hear Sousa's band be one of the early ones to get a reserved seat. If you happen to apply after 3,000 seats have been reserved you will be disappointed. So clip the accompanying coupon and exchange it, with 25 cents, after next Saturday, but remember that the big rush will be Saturday.



John Philip Sousa

School Children Only

This coupon and 25 cents can be exchanged any time after Saturday, Oct. 2, for regular ticket to John Philip Sousa matinee concert, Saturday, Oct. 9. All seats must be reserved.

The Toledo Blade

SOUSA BAND THIRD OF CENTURY AGO AND AT PRESENT

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 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 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.

Lieut. Com. Sousa and his band will present an entertaining concert program at the Capitol theatre, next Wednesday evening.

SOUSA CONCERT

The music season in Worcester gets a lively start tomorrow when Lieut. Commander John Philip Sousa, famed "march king," with his band of 100 picked musicians and a soloist come to Worcester for two concerts in Mechanics hall, matinee and evening. The soloists who figure in the programs are John Dolan, cornetist; Marjorie Moody, soprano, and Howard Goulden, xylophonist. For this third-of-a-century-tour Sousa has written two new marches, "Sesqui-centennial" and "The Gridiron Club." He also has written a humoresque, a feature of the evening program, "The Wets and the Dries." From the works of George Chadwick, the well-known Boston musician, Sousa has selected his symphonic ballad, "Tan O'Shanter," and in the evening the band plays Tchaikowsky's symphony poem, "Le Voyvode." The overture at the evening concert is Hadley's "Herod," written for Richard Mansfield's production of Stephens Phillips' tragedy, "Herod." The Sousa suites are "All American," and "The Three S's," including selections by Strauss, Sullivan and Sousa. Howard Goulden plays on his xylophone "The March of the Wooden Soldiers" and Kreisler's "Liebsfreud." There are encore numbers, and plenty of them, including the Sousa marches, "El Capitán," "Semper Fidelis" and "Stars and Stripes." He also plays "Valencia" for one of his encore numbers. Sousa is the most liberal mon on encores.

SOUSA HOPES TO TRAVEL MILLION MILES WITH BAND

One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This presents a travel record of about \$35,000 miles, to which he will add about 25,000 miles before March 6, 1926, when his journey ends. At his present rate, Sousa will reach his goal six or seven years hence.

Then, quite likely, he will start after the second million. Incidentally, the Sousa transportation bill this season will amount to about \$100,000, of which about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations and about \$20,000 for baggage transfer.

Lieut. Com. Sousa and his band will present an up-to-date concert program at the Capitol theatre next Wednesday evening.

SEP 25 1926

INDIANS HONOR SOUSA

Another honor has been added to the long string bestowed upon Lieut. Com. John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band. Recently Sousa was made a chief of the Blanket band of Indians, from the File Hills Indian Reserve near Regina in the Province of Saskatchewan, Canada. The honor was conferred by Chief Ohoo in the presence of W. M. Graham, commissioner of Indian affairs for western Canada. The March King's tribal name is Kee-Too-Che-Kay-Wee-Okemow and signifies The Great Music Chief. The honor of a chieftain is not one lightly bestowed by the Canadian Indians, and is attended by considerable solemnity, while all persons adopted by the Indian tribes as chiefs or otherwise must be carried upon the rolls of the Department of Indian Affairs.

Sousa and his great band come to Sandusky Theatre for matinee and evening concerts on Thursday, Oct. 7. The matinee will begin about 3 p. m., and a special price will be arranged for school children, desiring to attend. Mail orders are now being accepted.

Sousa at the Auditorium Tomorrow

SPLendid soloists are always one of the attractions of Sousa's Band and at a concert tomorrow evening at the Rhode Island Auditorium, Lieutenant-Commander John Philip Sousa will feature Miss Marjorie Moody, soprano soloist, and Mr. John Dolan, cornetist. Other noted soloists, Miss Winifred Bambrick, harpist; Howard Goulden, xylophonist, and others will contribute to the program.

Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America. All of which explains the great variety and many novelties introduced into his concert programs. Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, which eagerly awaits the new Sousa compositions, and there are the organizations, public and private, civic and military, which each year ask the march king that his new numbers may be written for them.

Because of the present interest of American music lovers in American negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the negro tenor, the work of R. Nathaniel Deet, an American negro

composer, will be represented in tomorrow evening's program. The number which Sousa will offer will be the "Juba Dance" from the suite, "In the Bottom." This will be the first presentation of this work by band or orchestra. The "Juba Dance" movement is the most characteristic number of the suite as it portrays more the social life of the people.

THE PROGRAM.

The program is as follows:
Overture, "Herod," Hadley; cornet solo, "Sounds from the Riviera," Boccalari, Mr. John Dolan; suite, "The Three S's": (a) "Morning Journals," Strauss; (b) "The Lost Chord," Sullivan; (c) "Mars and Venus," Sousa; vocal solo, "On the Beautiful Blue Danube," Strauss, Miss Marjorie Moody symphonic poem, "Le Voy-vode," Tschalkowsky; a fancy, "The Wets and the Drys" (new), Sousa; (a) saxophone corps, "Saxerewski," Paderevski-Hicks, Messrs. Heney, Kincall, Sullivan, Spalti, Madden, Conkili, Schlantz and Monroe; (b) march, "The Sesquicentennial" (new), Sousa; xylophone solo, "Liebes-freud," Kreisler; dance African, "Juba," R. N. Deet.

Sousa And His 100 Bandsmen To Play At City Hall Tonight

Will Be Greeted By Large Audience—Miss Marjorie Moody, Favorite Soprano, To Sing. New Numbers Of Interest

Sousa and his 100 bandsmen will arrive in town tonight at 6.55 in fine fettle for this evening's concert at City Hall after a successful series of concerts in the maritime provinces. They traveled by special car as they have been throughout the tour.

A typical Sousa audience, large and superlatively enthusiastic, will greet them tonight, for Sousa's popularity is of the never-waning variety, and each year finds his admirers eager to hear the new Sousa numbers, to applaud the fine soloists, and to enjoy the never-failing popularity of a Sousa program.

An announcement of the numbers that Sousa is scheduled to play never means even an approximation of the program, for more than half of a Sousa concert is invariably made up of encores, and these always include Semper Fidelis, Stars and Stripes Forever and other of the marches which have made the great bandmaster world famous.

However, if there were not a single encore played this evening's program would be noteworthy, and would prove to lovers of orchestral as well as band music that a band of the calibre of Sousa's directed with the genius that animates his baton is able to give impressive rendition of selection not usually supposed to be adapted to band performance.

This evening's program will open with the overture Herod by Hadley, which was written for Richard Mansfield's production of Stephen Phillips' tragedy, Herod. It is a dramatic number lending itself to impressive instrumental effects.

A cornet solo by John Dolan, the noted cornetist who has been for a number of years one of Sousa's right hand men will be next in order. This is Sounds From the Riviera by Boccalari. Mr. Dolan is one of the finest cornetists in the country, probably in the world, and will be received with much enthusiasm.

The suite which will follow will be entitled The Three S's, and will include Morning Journals by Strauss,

The Lost Chord by Sullivan, and Mars and Venus by Sousa.

Miss Marjorie Moody, the favorite soprano, who has been with Lieutenant Commander Sousa for a number of years will give the melodic and lovely Strauss Waltz, On the Beautiful Blue Danube, as a solo.

The dramatic symphonic poem of Tschalkowsky's Le Voyvode will be the most ambitious number on the evening program and the most truly orchestral in its type, and its playing will be a revelation in band accomplishment.

Sousa's new fancy, The Wets and the Drys, will be awaited with eager interest. This will be a humorous colloquy between an advocate and an opponent of prohibition, and will feature such numbers as How Dry I Am—with variations, Tea for Two, Down Where the Wurtzburger Flows, The Old Oaken Bucket, the Soldiers Chorus, We Won't Go Home Until Morning, and Auld Lang Syne.

Sousa makes interesting use of the saxophone in all his concerts, and tonight's will be no exception. The famous Sousa saxophone corps will render Saxerewski by Paderevski-Hicks.

Then will come Sousa's new and stirring Sesqui-Centennial March, and the closing number will be a xylophone solo, Liebesfreud, by Kreisler, played by Howard Goulden, and the Juba number from the Negro African suite of R. N. Deet. Sousa will acknowledge the growing interest in Negro compositions.

From present indications a crowded hall will greet Sousa when he picks up the conductor's baton.

CHICAGO, Sept. 24. (A. P.)

Sousa's Band At Lowell Auditorium



Inasmuch as the city of Nashua is not included in the 34th annual tour of Lt. Com. John Philip Sousa and his band, this year, local people will be interested to know that the nearest place to Nashua where they can indulge themselves in the carnival of music which the famous March King always provides is Lowell, where he appears at the Lowell Memorial Auditorium next Monday evening, Sept. 27. This is an attraction which, as it is brought there under the auspices of M. Steinert & Sons Co., can be highly recommended to the people of Nashua. Reservations can be made by simply writing or phoning the Lowell store of the Steinert Co., 17 Market street.

There is hardly another musical man in the world today who has done so much to make music popular as this famous March King. Year in and year out, he has striven with one object in view, to bring about an appreciation of music by the part of all the people. The difficulty of this task lies in maintaining the quality of his music while at the same time popularizing it to just the extent that will appeal to the best people. The fact that his 34th annual tour is starting on most auspiciously is the surest gury of his success.

SOUSA GETS MANY PROGRAM HINTS FROM NEWSPAPERS

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieut. Com. John Philip Sousa, who this season is making his 34th annual tour at the head of his famous band. Sousa in such a season as that of 1925-1926 played to more than 2,000,000 people in 242 cities and towns, located in 42 states.

Obviously the only way to know what is interesting such a widely-scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

Now how does this work out when Sousa plans his program for his current tour?

In the first place, this year is the Sesqui-Centennial of American independence. So one of the new marches is entitled "Sesqui-Centennial March" and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And of course he will play "The Liberty Bell" frequently.

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys" and presents both sides of the question in terms of music.

Exhibit No. 3 is "On the Radio." The radio receiving set is almost as common throughout America as the telephone, so Sousa, who is as facile an imitator as Elsie Janis, will tell the Sousa audiences how a radio program sounds to him.

And last, but not least, there is a tremendous interest over the country in negro music. So the Sousa programs will contain at least one work of a negro composer, the "Juba Dance" from the suite "In the Bottoms," written by R. Nathaniel Deet, whom Sousa believes will achieve a place as one of the truly great composers of his race.

Sousa and his band will be heard here at the Capitol theatre, Wednesday, Sept. 29.

SOUSA'S BAND TO SHOW AT CAPITOL

Lieut. Com. John Philip Sousa and his band will play next Wednesday evening at the Capitol theatre and tickets for the concert have been placed on sale.

Splendid soloists are always one of the attractions of Sousa's band. For this annual tour, which is the 34th, Lieut. Com. Sousa will feature Miss Marjorie Moody, soprano, and John Dolan, cornetist. Both have appeared here before with the band and have learned the Sousa secret of appearing before great numbers of people in all sections of the country. Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any other musical organization in America.

Athol John Philip Sousa Will Be Welcomed

Rotary Club President Will Receive Bandmaster at B. & M. Station.

ATHOL, Sept. 25.—Rotarians and other businessmen are planning to welcome John Philip Sousa when he comes to Athol Thursday. He is scheduled to arrive in the Athol station of the Boston and Maine railroad at 7.35 o'clock.

A. A. Laughton, president of the Rotary Club, will greet the famous bandmaster in behalf of the citizens of Athol and present the "key" of the town.

Athol Circle, Daughters of Isabella, will conduct a whist party in K. of C. Hall Wednesday evening. The committee in charge is composed of Mrs. Catherine Royds, Mrs. Mary D. Killay, Mrs. Blanche Bullman, Miss Helen Barry and Miss Adelaide DeRoche.

Banner Rebekah Lodge will observe the 75th year of the Rebekah degree in Odd Fellows Hall Sept. 28. Officers will be elected.

Miss Beryl Larry of Wheeler Street has returned from Derby Lane, Vt., where she visited Mrs. George Holland. Mr. and Mrs. Leon G. Buckwold of Ridge Avenue are on a motor trip in Canada.

Harpist With Sousa



Miss Winifred Bambrick one of the premier harpists of the country will appear with Sousa and his band in the Sandusky theater on October 7. The band's appearance here will be one of the outstanding "treats" of the winter theater season.

SOUSA CONCERT

This afternoon Sousa's famous band is giving a concert in Mechanics hall, and another is to be given at 2.15 tonight. Sousa plays his new marches, "The Gridiron Club" and "Sesquicentennial," and he also plays a new humoresque that marks up well with his others of recent years. The new one is "The Wets and the Drys." He brings several famous soloists, including Marjorie Moody, soprano; Howard Goulden, xylophonist; and John Golden, cornetist. The saxophone corps, eight of them, play "Saxerewski," during which some of Paderevski's compositions are given the jazz touch. With a program of nine numbers to satisfy there are nine numbers in the program.

Sousa Here Friday

One of the reasons for the tremendous success of Lieut. Commander John Philip Sousa, world famous bandmaster, who will appear here next Friday evening at the head of his famous band, is the fact that he has always striven to make each Sousa composition better than the one which immediately preceded it.

There is nothing stale in a Sousa composition any more than there is ever anything stale in a Sousa program. "Whenever I finish a march," says the March King, "I always announce that it is the best thing I have ever done, and at the time of writing I always believe it.—Adv.

Sousa's Band to Play Here Oct. 8

To Give Concert At Majestic Theater

Lieutenant John Philip Sousa, who is on his thirty-fourth annual tour of the country with his famous band, will be at the Majestic Theatre on October 8 for a concert, matinee only.

In addition to the band, other features of the concert will be Miss Marjorie Moody, soprano, and John Dolan, cornetist.

"Valencia" song hit at the Moulin Rouge, in Paris, will be the encore number.

The band will play the famous "Stars and Stripes Forever" one of Sousa's most famous compositions.

The music loving public each season awaits the announcement of the new humoresque with which Mr. Sousa provides the main comedy number. The humoresque this season will be composed of variations of popular songs of themes of well known songs.

The main theme that Sousa will take is "Oh, How I've Waited for You," sung in "By the Way," a London revue during the past season and in the Gaiety and Central Theatres in New York City.

SOUSA SAYS JAZZ
WILL NOT REMAIN

Noted Bandman Predicts It
Will Last as Long as
Dancers Want

"Jazz is the development of the dance hall and will live just as long as the dancers want it," said Lt. Com. John Philip Sousa, whose concert program thrilled hundreds last night at the Practical Arts High school auditorium, in a brief interview before departing with his brilliant musical organization for Taunton, Mass., the next stop on his 34th annual tour. He likened jazz to the curl in a girl's hair, "good while it is in but almost certain to run out." The beloved "March King" predicted that the dancer's fancy will turn to something else in due time, which again will revolutionize music composition.

Always Changes.

"When one reaches my age," continued Sousa, "one can look with calm on such popular outbursts as we have in jazz at present and have had in the past in other forms. Dancing, with its changes, has followed in cycles, with the waltz being introduced first."

"Then followed the lancers, the vesuvian, redowa, ractett, the two step or 'Washington Post,' ragtime and the present day jazz. The worst fault of jazz, I believe, is its frequent lack of originality in attempting to popularize beautiful classical selections. Earlier forms of popular music were more original."

It might be interesting to note that Mr. Sousa was responsible for the introduction of the two step with his composition of the "Washington Post" march. Even today in Europe the dance is called the Washington Post.

Lieutenant Commander Sousa recently startled the country by declaring that he still considered himself too young to play golf. He will be 2 years old on November 6 and admitted today that he thought he would be ready to attempt the ancient and honorable game 10 years from now and in preparation for the event

he is now looking over the golf equipment in the store windows. At the same time he expects to take up cigar smoking and tea drinking. As a youth in his teens he was graduated from corn silk cigars to clear Havanas, and he does not recall that he ever smoked a cigar. He was engaged in puffing away at a cigar while answering the questions of The Union and Leader representative and apparently is in the best of health, although he has not fully recovered from an injury suffered five years ago when thrown from a horse.

Likes His Cigars.

Neither does he drink tea. Sousa smokes about a dozen cigars a day and has his cup of coffee three times a day. He still takes his exercise by riding horseback but has been forced to forego his favorite sport of trap-shooting because of the injury. One year in two he goes on a long hunting trip in South Carolina and his tour will be concluded early in November this year to permit him to take the journey.

Sousa inquired of ex-Mayor Eugene E. Reed, with whom he has shot over the traps often and whose abilities he respects. He recalled the time when he and the former mayor fought nip and tuck at a New York athletic club and for premier honors, only to have the local man nose him out at the finish. "When my arm improves, tell Mayor Reed I will be ready to resume the battle," said the famous bandmaster.

About five years ago, as Sousa describes it, "a horse attempted to kill me, but killed himself instead. His arm was badly hurt, but he resumed his tour after a five weeks' layoff, but it is still necessary to favor the injury."

Public Wants Action.

"Make it snappy" is the watchword of the American music public," said the "March King" in returning to his favorite subject. "Each season I find that the people demand more action and more novelty, but particularly more action. More numbers and shorter numbers, is their slogan."

"The musician should remember that the people who attend his entertainments are the ones who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes and drive 60 miles an hour in an automobile enroute to a place where they expect to loaf all day," added the great composer-conductor.

"The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time, and I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives."

"This lack of attention does not indicate a failure to appreciate good music. It merely indicates a trend of the national mind resulting from national habits of life, and the musicians should learn to meet it rather than to decry it."

Introduces Novelties.

Sousa's program this year is distinguished by the usual number of novelties, not the least of which are his own arrangements of jazz tunes. His three new marches, "Sesqui-Centennial," the official march of the exposition, "Gridiron Club," dedicated to the Washington newspaper organization of which he is a member, and "Pride of the Wolverines," composed at the invitation of the city of Detroit, captivated his audience last night.

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public, but Sousa says "the last one."

"At home," declares the king of bandmasters, "I always have had the habit of inflicting each new composition on the family and each first performance always brings the chorus, 'the best thing you have ever written,' but I know it is a chorus of derision, because before I play the number, I always announce that it is the best thing I ever have done."

"Seriously, at the moment of writing, each march has seemed to me to be the best thing I have composed, and I would not be fair with myself or with the public that has been enormously kind to me, if I did not declare to myself that I was writing something better than anything I ever had written before. Of course, in the well known old gray dawn of the morning after the night before, I realize that the graph of my work as a composer has not been a steadily mounting, unbroken line."

Wants to Keep Pace.

"But I have tried to make each composition better than its predecessors and if I have a philosophy, I believe it is expressed in the conviction that even with a considerable career behind me I must keep up the pace. "Because I have seen so many conductors come and go, I realize perhaps more keenly than any other person in the world, that the Sousa marches and the Sousa band this year and each year to come must be better than ever before."

Those who attended last night's concert can testify that this philosophy is carried out by the world renowned conductor, for the program this season is unquestionably the best he has ever presented.

Sousa's compositions are not restricted to marches. He has published 123 marches, is the composer of six operas, including "El Capitan," and has to his credit 20 suites, 50 songs and a monumental work for orchestra, organ and choir, "The Last Crusade," performed in Philadelphia two years ago. He has written three novels and an autobiography, entitled "Keeping Time." In addition he has transcribed at least 5,000 compositions.

SOUSA TO BRING
3 NEW MARCHES
ON NEXT VISIT

Famous Bandmaster Will
Direct Two Concerts
Here Oct. 18

When John Philip Sousa is directing his famous band in Minneapolis on Oct. 18 he will be more than interested in any news that is going around about the duck-hunting season this year.

For this year Sousa intends to have a go at the ducks himself, and just about one month after the two band concerts he gives in Minneapolis, he expects to be in his hip boots, shotgun in hand in the duck hunting grounds along Pamlico sound, N. C.

His baton and his trim, military uniform will be relegated to the background when mid-November brings him word of the arrival of ducks in his favorite hunting ground.

Bringing New Marches

Sousa's present tour with his band is the thirty-fourth and the internationally-loved march king is bringing out three new marches, instead of the usual two, on this trip. "Pride of the Wolverines" is dedicated to the city of Detroit; "Gridiron" march is dedicated to the Gridiron club of Washington, D. C., and the "Sesqui-Centennial" march is dedicated to the exposition in Philadelphia.

"The whole world of humans has been exhilarated by the splendor and buoyancy of this man's inspiration," is a tribute that has been paid to Sousa.

There are residents of Minneapolis who will recall that Sousa and his band appeared at the old Lyceum theater in 1901, 25 years ago. He was then on his fifth transcontinental tour and was heralded as "Sousa and His Estimable Eighty."

'March King for 25 Years'

Sousa has been known as the "march king" for the better part of half a century. In 1892 he organized the band he still conducts, three of the members of which have covered 700,000 miles with him. He has traveled around the world twice and covered 60,000 miles the first time.

It is said of the distinguished conductor that he has traveled farther and given more concerts than any other musician. He will be 72 years old in November, but he declares he is as young as he ever was. He has been too busy doing too many interesting things to ever think of growing old—with annual tours with his band, new compositions to bring out every year, newspaper and magazine articles to write, novels, too, occasionally, and verses sometimes, to say nothing of his hobby of collecting music.

Music Library Large

The Sousa library of music probably is the most comprehensive in America, and is said to be by far the finest privately-owned collection. Public libraries, including the Congressional library in Washington, eventually will receive the entire musical collection of Mr. Sousa. It is valued at upward of half a million dollars and contains thousands of works by modern and classic composers.

Sousa carries with him on his average tour, complete band arrangements of more than 500 selections. As a rule about \$25,000 insurance is carried on the music taken on tour.

Sousa Composes
New Humorsque
on Prohibition

Musical Discussion of "Wet and Dry" Question to Be Presented at Bandmaster's St. Paul Concert.

Discussion of the "wet and dry" question in a musical way will be one of the humorous features of John Philip Sousa's band concerts at the Auditorium on Sunday afternoon and evening of Oct. 17.

This concert engagement is one of a series that have been contracted for by Edmund A. Stein, concert manager, for the coming fall and winter season.

The prohibition element of the coming Sousa program is contained in Sousa's new "humoresque" number, "Wet and Dry." It will be one of the three new Sousa compositions which will be heard in St. Paul for the first time on Oct. 17.

HIS 34TH TOUR.

The annual Sousa tour will bring the same number of musicians as have appeared at the Sousa concerts here for several years past. Included will be several instrumental soloists and one violinist. Mr. Sousa is now engaged in his 34th annual tour of the country. The tour this year, however, will cover principally the eastern and northwestern states, and will end in the second week of November.

A considerably varied program will be given at both matinee and evening concerts this year, Mr. Stein announces. In addition to the new "Wet and Dry" number, Sousa will play three new marches, instead of the usual two new numbers which he has introduced each year.

HIS NEW PIECES.

These three numbers are "Pride of the Wolverines," dedicated to the city of Detroit, Mich.; the "Gridiron March," dedicated to the Gridiron club of Washington, D. C., and the "Sesqui-Centennial" march, in commemoration of the national exposition now in progress at Philadelphia.

The seat sale for the Sousa concerts will open at the W. J. Dyer ticket office on Monday, Oct. 11. All mail orders and inquiries should be directed to Mr. Stein at the Dyer office.

She'll Be Heard With
Sousa and His Band



MARJORIE MOODY.

Miss Moody, soprano, will be one of several soloists to be heard at the matinee and evening concert to be given by John Philip Sousa's band at the Auditorium Sunday, Oct. 17.

SOUSA'S CONCERTS
THRILL AUDIENCE

Veteran Band Leader Gives
New and Old Selections

Once again music lovers of this section had an opportunity to pay deserved tribute to Lieut. Com. John Philip Sousa, who led his band and group of soloists in two delightful concerts here in Mechanics Hall Saturday afternoon and evening. The matinee audience left much to be desired in numbers, but in the evening nearly three-fourths of the seating capacity of the hall was taken.

The veteran band leader treated his audiences not only to new selections, but to many of the older favorites. The program, a generous one, was augmented by very many encores, and the concerts were treated not soon to be forgotten by those who had the chance to attend.

As to the work of the musicians, and the direction, no more need be said than that it was by Sousa and His Band. Love, tragedy, stirring marches and other themes were interpreted in the numbers.

Miss Moody Encored
Miss Marjorie Moody, soprano, responded generously to the demand of her hearers for encores. Accompanied by the band she gave a pleasing interpretation of "On the Beautiful Danube," Strauss. Sousa's "There's a Merry Brown Thrush," "Italian Song," by Herbert, and "Comin' Through the Rye," were her other numbers.

John Dolan, cornet soloist, gave a finished demonstration of his mastery of that instrument in "Sounds from the Riviera," Boccalari, and "Just a Cottage Small," Hanley. Howard Goulden, on the xylophone, pleased the audience so well that he was obliged to give two encores.

The saxophone corps, Messers, Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe with the vocal contribution part of the time by Mr. Heney, and the amusing actions of the whole group, gave the hearers an opportunity to laugh. Although not down on the program as a soloist, the gray haired bass drummer attracted the attention of those present. He was of true military bearing, and his response to Sousa's direction in the marches was perfect.

MUSICAL PROGRAMS

Sousa Compares Those of Today
With the Music of 1891

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 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 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."

He plays in the municipal building in Leominster the afternoon of Sept. 30 and at Athol in the evening.

SOUSA LEADS
HIGH SCHOOL
ORCHESTRA

Concord, Sept. 29.—Bandmaster John Philip Sousa, here for a concert yesterday, was the guest at a joint meeting of the Concord Kiwanis and Rotary clubs, held in the social rooms of White Memorial Universalist church. Besides his address, Sousa led the Concord high school band in the playing of a spirited march (not, as it happened, one of his own compositions) and, in response to enthusiastic applause, consented to lead the young musicians in an encore number.

SOUSA SCORES HIT AT
JOINT CLUB LUNCHEON

CONCORD, Sept. 27.—John Philip Sousa, famous American bandmaster, was the guest of honor and principal speaker at a joint luncheon meeting this noon of the Concord Kiwanis and Rotary clubs, held in the social rooms of White Memorial Universalist church. Besides his address, Sousa led the Concord high school band in the playing of a spirited march (not, as it happened, one of his own compositions) and, in response to enthusiastic applause, consented to lead the young musicians in an encore number.

In his address, Sousa attempted no scholarly analysis of modern musical tendencies. Instead, he gave a witty, informal talk, in which he related amusing incidents of his travels with his band in all parts of the world. He was introduced by President Robert J. Merrill of the Kiwanis club. Mr. Merrill and Dr. Robert J. Graves, president of the Rotary club, divided the presiding officer's duties and the principal guest of the day sat between them at the head table.

This afternoon, at the Auditorium theater, Sousa and his band gave a concert that stirred a large audience to enthusiasm. Particularly well received were the new Sousa compositions, "The Wets and the Drys," and the "Sesqui-Centennial March."

The concert was sponsored by the Kiwanis club and proceeds are to be given to the high school band.

'HOW DRY I AM' IS
NATIONAL ANTHEM

Sousa, Famous Bandmaster,
Declares It Has Super-
seded 'America.'

That "How Dry I Am" has become our real national anthem, is the opinion of Lieut.-Commander John Philip Sousa, the famous bandmaster, who this season will make his thirty-fourth annual tour, with the big band which bears his name, playing at the Coliseum, October 9. Sousa bases his opinion upon his experiences during his last tour, which extended over more than 40 weeks and which took him into more than 40 of the states.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were, talking about prohibition, its success or its non-success according to their sympathies. By actual count, last season, 'How Dry I Am' was sung at 82 luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.' By some peculiar twist, the 'drys' seemed to be singing the old song as a psalm of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be the title of the Sousa humoresque this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and may play "How Dry I Am," as it is now sung by a wet, a wet-dry, a dry-wet and a dry.

Showing In Company, Pleasing Sousa Feature



MISS MARGORIE MOODY

Soprano Soloist with Sousa's Band



THE MARCH KING
Made Heap Big Chief of Indians. The
Picture Shows Him as Koo-Too-
che-Kay-Wee-Okenow



HOWARD GOULDEN

Famous Trap Drummer with Sousa
and His Band

One very pleasing and novel part of the Sousa matinee program, and one which has caused a great deal of merriment, is that characterized by the famous march king as "Showing Off in Company." The second part of the program opens with the stage empty. It looks like a young strike is in progress, and the audience begins to pick up its ears, wondering what is going to happen next.

Late comers begin to think they are going to be cheated out of their share of the entertainment and start concocting the speech they will make at the box office to get their money back; others are led to believe that something serious has happened out back and think of rain checks they have collected at ball games. It rather begins to look as though Sousa does not have the much-advertised control over his organization as some people think. It is a rather embarrassing moment, anyway.

Long about this time, in wanders a fellow who acts as though he might be at home if properly introduced, but a little embarrassed at the inhospitality of the occasion. He carries an instrument and seems to know how to use it, but only needs a little encouragement. Not receiving it, he decided to do something, and before the audience really appreciates what is going on, an artist is giving a solo of the rarest musical type.

Others follow him onto the stage. They come in singles, pairs and multiples, each giving a solo or joining in a part that completes one of the finest vaudeville entertainments an audience ever heard. There are solers or mived concerts by special artists of the band, each worthy of special mention in any ordinary program, but a Sousa entertainment is of such rare type that artistry is discounted.

To the TV screen and stage

special interest because many of the rare instruments used in the band, and those to which their attention would not be particularly called, are brought to the front. It is a big surprise to see some of the odd instruments which compose the equipment of the band; the average concert goers do not notice some of the strange harmony producers ranged in the back of the great number of players. They are familiar with the front rows, but behind these are many instruments that blend in perfecting the beauty of the concerts.

As these players appear and do their turn, the audience begins to realize what a wonderful musical organization Sousa's band really is, while at the same time, the effect of the performance is magical. It gives a sort of personal touch to the whole entertainment.

And some of the instruments are odd and startling. One set looks like a long piece of pipe with no indication of musical ability, but the harmony produced is humorously pleasing. There are several of these curious instruments, and each man is an artist. Of course, you realize that every man connected with the Sousa organization is an artist in his line; otherwise, he cannot be included in the band. Years of patient practice and special musical ability is behind each one of them. Some excel not only on one instrument, but in several. It is this requirement of excellence that makes the organization such a wonderful one.

Sousa also always has special artists with him. Not only vocal artists, but instrumental as well. If you think you have heard the cornet played, and have not heard John Dolan, cornet soloist of the band, you have missed a good deal. Dolan is an artist of the highest order. Not

of the band, during the intermission while the March King is resting, Dolan shows his natural skill.

It would take a great deal of space to give an intimate personal touch to each of the artists with the band, but it is enough to say that each and every one of them is good enough for Sousa, and that is enough for the public.

Sousa is a strict, but an ideal leader of a band. There is nothing of the excitable nature about him. His attitude as director is easy and confident. He shows absolute confidence in his men and they show confidence in him. It is a quiet attitude; one that puts the audience at ease. Nothing emotional, but just such a leader as one would picture. Where others may possess flourish to impress the audience, Sousa has a pleasing swag, an easy rhythm of movement that causes the audience to sit back and enjoy every note of the concert.

And yet there is a masterfulness about it that is impressive. No band leader has been accepted at face value so readily by the musical world as Sousa, and the chances are that this confident, comfort-giving attitude is one of the main causes of it.

We cannot discount the rare ability of Sousa as a composer, but above all that, is an ability to lead artists—temperamental artists—to the heights of harmony and musical rhythm. You can tell the compositions Sousa likes best by his attitude when the band hits the first notes of the piece. He shows marked enthusiasm; a sort of satisfied air that reminds one of a boy who hears something specially pleasing. He is Sousa as the audience likes to see him.

Saturday afternoon, a Lawrence audience will have an opportunity to hear the artists of the band in their vaudeville stunt, "showing off."

Sousa Will Direct Boys

To Wield Baton for Massed School Band at
Blade Matinee Concert Oct. 9.

Members of the three high school bands, massed into a band of 100 pieces, are to be conducted in two numbers by John Philip Sousa Saturday afternoon, Oct. 9.

Director Guy Sutphen of the high school bands has arranged with Bradford Mills to have the national band leader direct the Toledo lads at the matinee concert of Sousa's band in the Coliseum.

Immediately after the intermission, the high school boys will be grouped on the stage and Mr. Sousa will direct two numbers. This will be an interesting feature of the matinee for school children only.

The matinee will be Saturday Oct. 9, in the Coliseum. Coupons, with the 25 cents additional, can be exchanged beginning next Saturday, Oct. 2, at Grinnell Bros., Adams and Huron streets, and continuing until the Coliseum is sold out.

Admission will require a coupon and 25 cents for each ticket wanted. All seats must be reserved to prevent over-crowding, therefore the coupons must be exchanged for regular tickets. The first day for exchange will be next Saturday at Grinnell Bros. Coupons will be accepted until all seats are taken.

It is expected that the 3,000 seats in the Coliseum will be sold for the matinee within a few days after the opening day for exchange. No seats will be sold without a coupon. Remember, a coupon and 25 cents is all that is necessary. The time for exchanging coupons for reserved seats begins next Saturday, Oct. 2, and continues each day until all seats are taken.

Clip the following coupon:



John Philip Sousa

SOUSA'S PROGRAM IS ANTICIPATED

The world famed musical organization which Lieut. John Philip Sousa organized 3 years ago caters to the entire people. The noted director always includes in his programs selections that will appeal to the musically educated, because of technique, and to those otherwise, because of rhythm and melody. The program which the band will play at the Capitol theatre tonight under the leadership of its founder will hold the audience spellbound or "rock the house", according

MUSIC

Sousa and His Band

Before a large audience, which yet was far short of filling the enormous Rhode Island Auditorium, John Philip Sousa and his band presented last night a program which seemed admirably suited to a not too critical popular taste. Most of the numbers—the Strauss waltzes, the Lost Chord, Liebesfreud and so forth—were tried and true favorites, and though the program included several novelties it was the older pieces which brought the sincerest applause. This was especially true of marches played as encores, ever-melodious Stars and Forever, the stirring Semellis and, above all, Reeves' Regiment.

Sousa knows his audience and by the enthusiastic response of the saxophone octet. pening number, a sacrilegious of a Paderewski Minuet, was d by numerous encores: the 'Em Up Blues, the Old Swim-ble, the barber shop harmonies of Sweet Adeline, and a diverting imitation of a German band.

The much-discussed Wets and Drys medley was a rather disappointing fusion of hackneyed old favorites. The new Sesqui-Centennial March, in comparison with the earlier compositions of the conductor, lacked fire and originality, and depended more on rhythm than on melody.

The Auditorium proved somewhat unsatisfactory as a concert hall, the echoes being at times so distressing that the music was badly blurred. For the most part, Sousa tried to avoid crescendo effects, but when he did resort to them the racket was deafening.

The vocal solos of Miss Marjorie Moody, the cornet solos of Mr. John Dolan and the xylophone solos of Mr. Howard Goulden gave a pleasant variety to the program.—S.B.

March King



John Philip Sousa

to the theme. The Sousa organization is the most popular musical body in this country today and its clientele includes masses and classes.

Lieut. Com. Sousa's judgment in what will please in the musical line is unerring. His long experience as director of the famous Marine band at Washington and his years "on the road" have qualified him as "the master craftsman."

The numbers he will present will include the new "Sesqui-Centennial March", written by him in honor of the sesqui-centennial of American independence, which is being commemorated by the exposition in Philadelphia. Then will come one of his annual humoresques, "The Wets and the Drys," which presents both sides of the question in terms of music. In Exhibit 3, Sousa, who is as facile an imitator as Elsie Janis, will tell his audience how a radio program sounds to him in "On the Radio." And last but not least, because of the tremendous interest all over the country in negro music, Sousa will present the "Juba Dance," from the suite, "In the Bottoms," written by R. Nathaniel Dett, who, Sousa believes, will achieve a place as one of the truly great composers of his race.

The soloists will be Miss Marjorie Moody, soprano, and John Dolan, cornetist, both of whom have been heard with pleasure with Sousa in previous concerts, and Harold B. Stephens, who can make a saxophone talk.

SOUSA'S BAND OFFERS NOVELTY NUMBERS HERE

"Wets and Drys" Among Selection
Played at Auditorium.

Sousa and his band entertained a large crowd last evening at the Rhode Island Auditorium, sounding figuratively and literally the first gun of the musical season. The firing of the real gun came as a bit of interpolated realism in the programme's feature piece, Tschalkowsky's symphonic poem, "Le Voy-vode."

The Sousa organization offers always music pleasing to the popular taste and plenty of it. Last evening was no exception to the rule. The many encores included favorite marches, among which was heard the Second Regiment March by D. W. Reeves. There also were new

offerings to please the audience. One, "The Wets and the Drys," featured tunes reminiscent of pre-prohibition days. As a sop to the "drys" the composer includes "The Old Oaken Bucket." The other is "The Sesqui-Centennial" march. Both are from the pen of the prolific Sousa.

Tschalkowsky's tone poem, "Le Voy-vode," was inspired by a poem of the Russian poet Pushkin. Its climax comes with the accidental shooting of a nobleman who is about to murder his wife and her lover. A servant ordered to take aim with his master becomes nervous and hits the wrong target. The pistol shot in the piece brought wild applause.

Another popular number was the Sousa suite, "The Three S's," based

SOUSA TO LEAD OWN OPERA IN PHILADELPHIA OPENING

Season of Operatic Society Will Begin
With "El Capitan"—"Manon" and
"Der Freischütz" Complete List

PHILADELPHIA, Sept. 18.—In accordance with its policy of presenting each season one of the fine old comic operas and two grand operas, the Philadelphia Operatic Society has begun rehearsals of Sousa's "El Capitan," with which it will open its twenty-first season Dec. 15, with John Philip Sousa, the composer, conducting.

Rehearsals are being held under the direction of Clarence K. Bawden, general musical director, who will conduct the following operas: "Manon" in March and "Der Freischütz" in May.

For the last year the Society has been affiliated with the Philadelphia Music

Club, although maintaining its own separate organization, and performances are given under the supervision and management of Mrs. Edwin A. Watrous, director-general of the Society and president of the Music Club.

Dr. Andrew Knox is president of the Society; Clarence K. Bawden, vice-president; Charles C. Edelman, treasurer; Alice Stallman, secretary. The operas will be staged by Luigi Raybaut and the ballet trained and directed by W. Mikolaichik.

upon tunes by Strauss, Sullivan and Sousa. In order its movements are "Morning Journals," "The Lost Chord" and "Mars and Venus."

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, were the evening's soloists. Miss Moody sang her number, "On the Beautiful Blue Danube," with nice effect. Her voice, sounding rather small in the huge auditorium, nevertheless is pure and sweet and carries well. Her artistic work brought such applause that two encores were added. Messrs. Dolan and Goulden likewise made an excellent showing.

The printed programme ran as follows:
Overture, "Herod".....Hadley

Cornet solo, "Sounds from the Riviera".....Boccalari
.....Mr. John Dolan

Suite, "The Three S's"
"Morning Journals".....Strauss
"The Lost Chord".....Sullivan
"Mars and Venus".....Sousa

Vocal solo, "On the Beautiful Blue Danube".....Strauss
Miss Marjorie Moody
Symphony poem, "Le Voyvode".....Tschalkowsky
A fancy, "The Wets and Drys".....Sousa
Saxophone Corps, "Saxerewski".....Hicks

Messrs. Haney, Kincaid, Sullivan, Spelti, Madden, Conklin, Schiess and Monroe
March, "The Sesqui-Centennial".....Sousa
Xylophone solo, "Liebesfreud".....Kneiser
Mr. Howard Goulden

Dance African, "Juba".....A. N. Dett
A. F. P.

SEP 30 1926

Sousa's Concert Delights Fall River Music Lovers

Famous March King Presents a Well Balanced and Entertaining Program At the Capitol Theatre — Assisting Artists Please

Lieut-Commander John Philip Sousa and his band, under the leadership of the famous "March King" himself, gave a concert last evening at Capitol Theatre which was attended by 2500 enthusiastic Fall River music lovers.

The makeup of the program and the selections as rendered gives the impression that the band this year is attempting to make its music reach so wide a range of people as to really make the concert appeal to all persons rather than in particular to those of high understanding of music or those who love jazz music. In the program as given here last night it would be difficult to select any music fancy not catered too.

The program began with Hadley's wonderfully impressive overture "Hercules." In the suite called "The Three S's," "The Lost Chord" by Sir Arthur Sullivan with its solo concert part sustained by Mr. John Dolan, the assistant conductor of the band stood out magnificently from the solemnity of its theme and the one-instrument effect of the great band blending its efforts.

Of his new marches rendered as encores the leader presented Sesqui-Centennial Exposition, Pride of the Wolverines and Gridiron Club. These are just marches which sound good while being played and one cannot whistle them and has no desire too

when he arrives home. Gratefully enough the big audience heard the immortal Stars and Stripes Forever and Semper Fidelis and settled back in its seats realizing that it is to the music of such rolls of notes that men can be marched off to war with strong and brave hearts.

By way of relaxation in the program there was a saxophone interlude of eight grown up and baby saxophone instruments playing popular music unaccompanied, Messrs. Heney Kincaid, Sullivan, Spalti Madden, Conklin, Schlantz and Monroe. The audience was loath to let them go back to their chairs. The Sousa organization this year is very strong in selection of the assisting artists. Miss Marjorie Moody, many years with the band, is the soprano soloist and sang Blue Danube Waltz arranged for voice and "Little Brown Thrush" by Mr. Sousa. Howard Goulden on the xylophone played Kreisler's beautiful "Liebesfreud," Devin's "Souvenir" and a popular selection. He seems a master of this instrument.

The band's much advertised fancy "The Wets and the Dries" was not "all wet" and it was not dry enough to be tiresome. The Sousa organization this year carries more than 100 musicians and soloists. The brass, reed and piccolo sections last night gave the selections both color and harmony.

KEEPING
FIT WITH
FAMOUS
AMERICANS



Walking and setting-up exercises are health rules for John Philip Sousa, the march king.

JOHN PHILIP SOUSA, America's March King, exercises with the same vigor and swing that he injects into his martial air. Horseback riding was his principal sport until his mount suddenly went crazy and threw him. But as soon as his arm healed, Commander Sousa, as he is known in the Naval Reserves, got into the saddle again. In trap shooting the creator of "Stars and Stripes Forever" finds excellent sport and exercise and ranks among the country's best marksmen.

"I exercise every morning, noon and night whenever it is possible," says Commander Sousa. "Except



when I am so busy or so hungry that I forget quantity, my meals are light. I never touch coffee, but before Mr. Volstead interposed an objection, I used to have a little Scotch at my dinner in the form of a high ball. I don't believe that any set rules of health are necessary. A man should keep his muscles in order by exercising them as much as possible, and to keep his mind in order by clean living. Common-sense is the easiest and the best rule of health."

SOUSA'S BAND

Sousa and his band entertained a large crowd last evening at the Rhode Island Auditorium, sounding figuratively and literally the first gun of the musical season. The firing of the real gun came as a bit of interpolated realism in the programme's feature piece, Tchaikowsky's symphonic poem, "Le Voyvode."

The Sousa organization offers always music pleasing to the popular taste and plenty of it. Last evening was no exception to the rule. The many encores included favorite marches, among which was heard the Second Regiment March by D. W. Reeves. There also were new offerings to please the audience. One, "The Wets and the Dries," featured tunes reminiscent of pre-prohibition days. As a sop to the "drys" the composer includes "The Old Oaken Bucket." The other is "The Sesqui-Centennial" march. Both are from the pen of the prolific Sousa.

Tchaikowsky's one poem, "Le Voyvode," was inspired by a poem of the Russian poet Pushkin. Its climax comes with the accidental shooting of a nobleman who is about to murder his wife and her lover. A servant ordered to take aim with his master becomes nervous and hits the wrong target. The pistol shot in the piece brought wild applause.

Another popular number was the Sousa suite, "The Three S's," based upon tunes by Strauss, Sullivan and Sousa. In order its movements are "Morning Journals," "The Lost Chord" and "Mars and Venus."

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, were the evening's soloists. Miss Moody sang her number, "On the Beautiful Blue Danube," with nice effect. Her voice, sounding rather small in the huge auditorium, nevertheless is pure and sweet and carries well. Her artistic work brought such applause that two encores were added. Messrs. Dolan and Goulden likewise made an excellent showing.

The printed programme ran as follows:

Overture, "Hercules".....Hadley
Cornet solo, "Sounds from the Riviera".....Boccalari
.....Mr. John Dolan
Suite, "The Three S's".....Strauss
"Morning Journals".....Sullivan
"The Lost Chord".....Sullivan
"Mars and Venus".....Sousa
Vocal solo, "On the Beautiful Blue Danube".....Strauss
.....Miss Marjorie Moody
Symphony poem, "Le Voyvode".....Tchaikowsky
A fancy, "The Wets and Dries".....Sousa
.....Saxophone Corps, "Saxerewski".....Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe
o. March, "The Sesqui-Centennial".....Sousa
Xylophone solo, "Liebesfreud".....Kreisler
.....Mr. Howard Goulden
Dance African, "Juba".....R. N. Dett
.....A. F. P.

FINE CONCERT BY SOUSA'S BAND

Large Audience at Auditorium
Delighted at Diversified
Selections Offered

With a program of diversified selections Sousa's Band, led by the veteran conductor, Lieut. Com. John Philip Sousa presented a concert which delighted the big audience which greeted the artists at the Rhode Island Auditorium last evening. The band, which is making its concert tour of New England, appeared under the direction of Messrs. Albert and Rudolph Steinert, with Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden on the xylophone as the soloists.

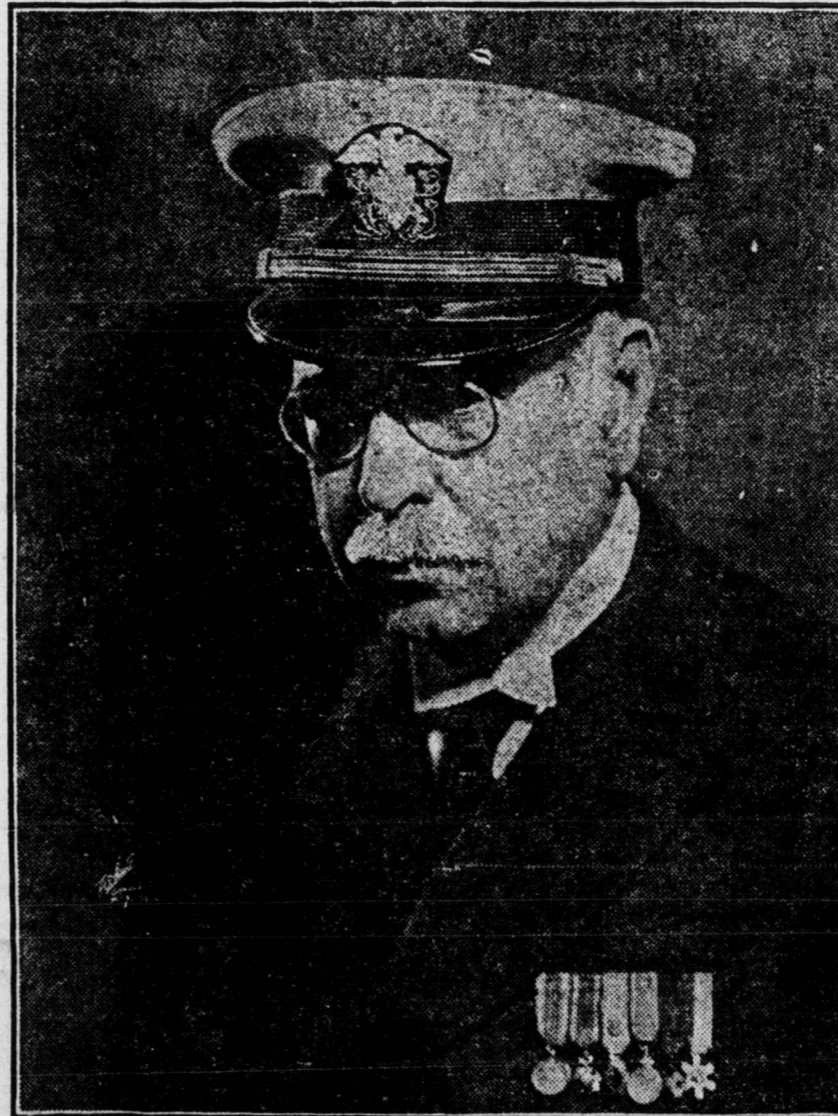
The opening number, "Hercules," by Hadley, written for Richard Mansfield's production of Stephen Philip's tragedy, "Hercules," was enthusiastically received, and this was quickly followed by an encore "The Gridiron Club." The brilliant technique of the artist was manifested in the cornet selection of Mr. Dolan, "Sounds From the Riviera," Boccalari. Mr. Dolan's encore, "A Cottage Small," one of McCormack's favorites, struck a popular chord in the hearts of the big audience, which was not slow to voice appreciation.

Miss Moody's selections proved that she possesses a voice of excellent range and volume, and she received the same gracious reception which was tendered her a year ago. The rendering of "Second Regiment March" by Rhode Island's beloved composer "Waille" Reeves, called forth tumultuous applause. "La Voyvode," a symphonic poem, interpreted, with its effective climax, and the author's own compositions, "The Wets and the Dries," "Mars and Venus," and the March "The Sesqui-Centennial," aroused the audience to instant response.

One of the program's brightest bits was the performance of the saxophone corps. In their offering "Saxerewski," Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe proved themselves to be rare entertainers as well as artists of marked ability. The leader's vocal additions, especially "Down by the Old Swimming Hole," delighted the listeners. Howard Goulden in xylophone solos was equally well received.

The program follows:
Overture, "Hercules," Hadley; cornet solo, "Sounds from the Riviera," Boccalari, John Dolan; suite, "The Three S's," "Morning Journals," Strauss, "The Lost Chord," Sullivan, "Mars and Venus," Sousa; vocal solo, "On the Beautiful Blue Danube," Strauss, Miss Marjorie Moody; symphonic poem, "Le Voyvode," Tchaikowsky; a fancy, "The Wets and the Dries," (new) Sousa; saxophone corps "Saxerewski," Paderewski-Hicks, Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe; march, "The Sesqui-Centennial," (new) Sousa; xylophone solo, "Liebesfreud," Kreisler, Howard Goulden; dance African, "Juba," R. N. Dett.

Sousa to Be At Academy



JOHN PHILLIP SOUSA, who will appear with his celebrated band in two concerts at Academy High school, Monday, October 4th, afternoon and evening.

SEP 29 1926 SOUSA AND BAND AT CAPITOL TONIGHT

One of the Most Interesting
Programs in 34 Years on
Road Will Be Presented
at Theatre.

The world famed musical organization which Lieut. Com. John Philip Sousa organized 34 years ago caters to the entire people. The noted director always includes in his programs selections that will appeal to the musically educated, because of technique, and to those otherwise, because of rhythm and melody. The program which the band will play at the Capitol theatre tonight, under the leadership of its founder will hold the audience spellbound or "rock the house," according to the theme. The Sousa organization is the most popular musical body in this country today and its clientele includes masses and classes.

Lieut. Com. Sousa's judgment in what will please in the musical line is unerring. His long experience as director of the famous Marine band at Washington and his years "on the road" have qualified him as the master craftsman.

The numbers he will present will include the new "Sesqui-Centennial March," written by him in honor of the Sesqui-Centennial of American Independence, which is being commemorated by the exposition in Philadelphia. Then will come one of his annual humoresques, "The Wets and the Dry," which presents both sides of the question in terms of music. In Exhibit 3, Sousa, who is as facile an imitator as Elsie Janie will tell his audience how a radio program sounds to him "On the Radio." And last but not least, because of the tremendous interest all over the country in negro music, Sousa will present the "Juba Dance," from the suite, "In the Bottoms," written by R. Nathaniel Dett, who, Sousa believes, will achieve a place as one of the truly great composers of his race.

The soloists will be Miss Marjorie Moody, soprano, and John Dolan, cornetist, both of whom have been heard with pleasure with Sousa in previous concerts, and Harold B. Stephens, who can make a saxophone talk.

SOUSA AT CAPITOL THEATRE WEDNESDAY

Lieut. Com. John Philip Sousa and his band will play at Capitol theatre tomorrow evening and tickets for the concert are now on sale.

Each season the Sousa public awaits eagerly for the announcement of the new Sousa humoresque with which the March King provides comedy for his program. So, this season, his thirty fourth, he will provide in one of them a number composed of variations of themes upon well-known "waiting" songs, and which introduces virtually every "waiting" song that has been written in the past century.

Sousa has taken as his main theme the song hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue during the past theatrical season seen at the Gaiety and Central theatres in New York. Backing it up are such well-known "waiters" as "Wait till the Clouds Roll By," from the pleasantly remembered "Oh Boy!" the old college classic, "Wait for the Wagon," and Vesta Tilley's favorite of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster, since the conclusion of his last tour, has received several hundreds of suggestions from all sections of the country concerning themes.

Sousa Yearns for Biannual Hunting

THE end of John Philip Sousa's tour this year, late in November, depends on the arrival of the first big flight of ducks at Pamlico sound, in North Carolina, when the march king will begin a well earned holiday. Milwaukee is one of the few middle western cities which will hear him this year, two concerts being scheduled for Nov. 6 at the Milwaukee Auditorium. One year in two, Sousa makes a countrywide tour of forty weeks. Alternate years he makes only a brief tour of the east and a few chosen middle west cities, with one ear cocked for the cries of the southward flying ducks.

SOUSA
Splendid soloists are always one of the attractions of Sousa's Band. For his thirty-fourth annual tour, Lieut. Com. John Philip Sousa will feature Miss Marjorie Moody, soprano and Mr. John Dolan, cornetist. Both have been with the Sousa organization for several seasons and have learned the Sousa secret of appearing before great numbers of people in all sections of the country. Because it travels so widely, the Sousa organization must cater to a greater variety of local tastes than any musical organization in America. This national institution comes to Sandusky Theatre on Thursday, October 7, matinee and night.

SOUSA'S BAND SCHEDULED FOR ODEON NOVEMBER 3

John Philip Sousa and his band, with the usually fine list of soloists, will be a feature of the approaching musical season. They are scheduled for the Odeon November 3.

Sousa brings a program of high quality, with several new marches which he has written, one being the Sesque, which he composed for the Sesqui-Centennial at Philadelphia, where he has been a conspicuous figure.

Humor and Genius

The chief difference between a popular genius and a doleful philosophical philosopher or walking encyclopedia is that the one lets his human interest and humanity radiate on people, while the latter submerges himself in his self-assumed dignity and buries himself in a shell.

You can all recall men and women, who acted as though they almost felt like apologizing for smiling. An instance of the genius who is not afraid to be even a humorist on occasion is to be found in John Philip Sousa, the great musical leader who comes to the University Gymnasium tonight with his splendid musical organization under the auspices of Arthur W. Dow.

While Sousa is touring the country, he is always on the lookout for queer things in the way of signboards, advertisements and epitaphs. In all human probability he will not leave Vermont empty-handed. Sousa is a great friend of the humorists or column conductors of various newspapers. Among these is the inimitable Jay E. House of the Philadelphia Ledger and New York Evening Post. In one of House's best "Colyums" appeared this striking "Contrib" under the heading, "The Sign Editor Reports" from Sousa.

"Sir—We were touring Florida. At Palatka I saw a sign which read: 'Reliable Ladies Wear.' I have always known that. It is the unreliable ones who do not. Love to Adelaide."

When you see the sedate Sousa leading his great band, as we all do of course, you would not dream he could follow up that line of humor on the side as he does, and discover quips we all enjoy. All the time in the back of his head or wherever the phrenologists locate the knob of music, there is undoubtedly running those gems of melody we all love to hum until we fairly ache to have somebody stop the bellows.

You have doubtless read the strictures of the British musical critics on American jazz, and their handsome references to the work of the great Sousa by comparison. Well Sousa has been at work on another patriotic air. It is called the "Sesqui-Centennial March," and is described by competent authorities who have enjoyed it as of high order.

The music of this patriotic composition, written in honor of the 150th anniversary of America's Independence, is divided into five episodes, and among other things it gives "tone pictures" of the Massachusetts patriots and other stirring events in the history of the American nation.

In addition to composing a rousing march Sousa portrays the dramatic scenes surrounding the authentic history of the writing of the Declaration of Independence. In other words the composer gives an impression of the different moods attending the whole development and stirring event.

We do not know whether Sousa intends to include the "Sesqui-Centennial March" in his Burlington program, but if not, we hope he will produce it by special request, and here it is.

In this connection let us express our great satisfaction that, America is discovering it can produce its own musicians as well as its great musical works. Sousa is a native of the National capital and he has been at the head of his great band for thirty-four years. He has turned the tables on foreign countries by winning famous decorations at the hands of European rulers, among them that of Britain's Victorian Order.

We hope while Sousa is in Vermont, he will absorb some of the historic atmosphere of the Champlain Valley and give the world as his next great work tone pictures of the various struggles of the Green Mountain Boys in a splendid melody entitled "The Champlain March."

HERE NEXT SATURDAY



JOHN PHILIP SOUSA
TOLEDO'S concert season will be opened by John Philip Sousa and his famous band with matinee and evening programs in the Coliseum next Saturday.

SOUSA TO PLAY NEW NUMBERS

It is his "little red book" that tells the story. Dating back to the time when John Philip Sousa was conductor of the United States marine band, this famous bandmaster and composer has kept a record in a little red book of the compositions he has written. Looking over his shoulder, we read that he has written 104 marches (hence, the March King), 80 songs, 16 suites, one Te Deum, one cantata, two hymns and enough miscellaneous compositions to bring the total up to 272.

Then there are countless arrangements and transcription which are not included in this list. Two new numbers this year, a humoresque based on "Follow the Swallow" and "Jazz America," a fantasy of popular syncopated melodies, will be heard on his program at the Academy high school, next Monday afternoon and evening, October 4.

The proceeds from these concerts will go to the musical clubs of the school. Music in the high schools has proven itself to be within the past two or three years, an important factor in the cultural development of the student, and patronage of these concerts will help along one of the most worthwhile phases of student life. New instruments and equipment to the amount of \$3,000 have recently been acquired by Academy High school as a means of furthering the musical education at that institution.

AS USUAL the Apollo club will give a trio of concerts, one of them assisted by the symphony orchestra; at another, Harold Van Duzee, a Minneapolis tenor, who has just returned from a long series of operatic and concert successes abroad, will sing. It is said of this young man that he is one of the finest dramatic tenors at present singing before the public. The club is already hard at work rehearsing for these concerts under the direction of Hal Woodruff, and is preparing a number of new selections. The membership has risen to over 130 with every indication of going higher. Last year was probably the best in the history of this remarkably fine male chorus, so far the ensemble and quality of tone are concerned; it will be equally as good if not better this season.

From the Thursday Musical headquarters comes the announcement of one of the busiest seasons in its history. The Thursday Musical makes it a matter of policy to foster home talent and this will be done this year. With a very much enlarged membership and with a board of energetic officials under the leadership of the efficient president, Mrs. H. S. Godfrey, this promises to be the banner year for the largest musical organization in the northwest.

Music schools are active planning public and private concerts; private teachers are doing the same; the many chorus clubs are preparing for a busy season; Sousa is coming, and music is calling loudly on its votaries to give it that support which it deserves.

SOUSA'S BAND TO PLAY SIX DATES IN SOUTH DAKOTA

A theatrical man who is known from coast to coast, Harry Askin, manager of Sousa's band, was in Sioux City Wednesday.

Sousa's band is drawing the greatest crowds in its history this season, said Mr. Askin. Last week the band did \$27,000 business in New England and in eastern Canada.

The band will play in six cities in South Dakota during October, said Mr. Askin. The first date will be in Huron, the afternoon of October 23; at night the band will play in Redfield. The other dates are: Miller, October 24; Watertown, October 25; Yankton, October 26; Vermillion, October 27.

"Valencia" to Be A Sousa Encore

"Valencia," Mistinguette's song hit at the Moulin Rouge, in Paris, and more recently at the New York Wintergarden, has been chosen by Lieutenant Commander John Philip Sousa as an encore number for the thirty-fourth annual tour of his famous band and will be played at both his afternoon and evening performances in Orchestra hall, Sunday, October 10. Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America. The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad.

Written by Francis Salabert, "Valencia" is enjoying an even greater vogue than the well known "Oh, Katrina" and "Tania." One of the old favorites, Sousa's "Stars and Stripes Forever," is again on the list of encores this season. Strange as it may now seem this work was not an instantaneous success, upon no less authority than the royalty statements preserved by the composer.

"Stars and Stripes Forever" was written in 1895, five or six years after Sousa had formed the famous 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 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 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.

Cass Tech. Band To Receive Silver Trophy from Sousa

Lieut. Com. John Philip Sousa has invited the Cass Technical high school band to join with his own organization, matinee and evening, Sunday, October 10, at Orchestra hall for the first performance of "Pride of the Wolverines," a new march which he has written and dedicated to the City of Detroit.

Two years ago Cass Technical high school band appeared on a matinee program with Sousa and his band and were declared by the famous bandmaster himself to be "the finest school band I had ever conducted or listened to."

This year Sousa will present a silver trophy to the band and its organizer and conductor, Clarence Byrn, "in appreciation of fine musicianship."

SOUSA TO GIVE TWO CONCERTS

Lieut. Com. John Philip Sousa and his world-famous band will appear in a matinee and evening concert at Academy High school auditorium Monday. The famous bandmaster is on his thirty-fourth tour of the United States. Although the march king's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's band has been the one with which Sousa himself has appeared. And never but once in his third of a century on the roads of America has Sousa been compelled to disappoint his audience. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

One of the feature courses in local high schools today is music, vocal and instrumental. It takes considerable money to make purchases of new instruments, additional music and keep adding to the size of both orchestra and musical clubs. Sousa's band is being brought here for the purpose of replenishing the Academy treasury to take care of its musical department.

SOUSA AND BAND PRESENT CONCERT

Visit Here During 34th Annual Tour of Great Composer Pleases Large Audience at Capitol Theater.

Lieut. John Philip Sousa was greeted by an enthusiastic and large audience at the Capitol theater, last evening, and presented a concert which merited the generous applause which was granted. The veteran composer and leader as usual had an excellently balanced organization of 70 and his program was sufficiently varied to maintain great interest and please individual tastes. Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, were the soloists. Another feature was an octette of saxophone players.

The visit of the great musician was in his 34th annual tour of America and his New England itinerary is in charge of Albert and Rudolph Steinert.

Great interest was shown in Sousa's newest march, "The Sesquicentennial" in honor of the celebration at Philadelphia, but, as usual, "Stars and Stripes Forever" aroused the greatest enthusiasm of the evening.

The overture was "Herod" by Hadley and the following number, "Gridiron Club," one of Sousa's own compositions delighted. Mr. Dolan's opening solo was Boccalini's "Sounds from the Riviera" and as an encore he played "Just a Cottage Small," Hanly.

The band returned with "Morning Journals," "The Lost Chord" and Mars and Venus, the latter providing an excellent climax for the suite. "Valencia," Pardella, was given as encore and was most sweetly rendered.

Miss Marjorie Moody, in excellent voice, sang, "Blue Danube" and encored with "There's Many a Brown Thrush" and "Italian Street Song."

A symphony poem, "Le Voyageur" was developed dramatically to a pleasing degree and "The Pride of the Wolverines," featuring trombones, was a fitting and exciting encore.

"The Wets and the Drys," a fanciful medley and "Why Do You Roll Those Eyes" were by the band, following the interval. The saxophone corps rendered "Saxerewski," "Whoop 'Em Up," "Old Swamin' Hole" and "Simpfunny Chorus."

The "Sesqui" march was the climax.

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SOUSA WILL DIRECT GRAND RAPIDS HIGH SCHOOL BAND AT MATINEE PERFORMANCE

John Philip Sousa will play his first matinee in Grand Rapids next Tuesday. This means that the school children of the city will be able to hear the "March King," since the concert hour will be set at a time when they will be able to attend.

Sousa is said to be passionately fond of children, and in many cities the presentation of the "Sousa Loving Cup" is an annual affair. The loving cup is presented by Sousa to the winning band in each school. The Tuesday matinee will hold special interest to the high schools, since Sousa will conduct the inter-high school band, which will consist of picked musicians from the bands of the Grand Rapids high schools.

In a feature number of educational interest to the children, Clarence Russell, former superintendent of the Pittsburgh schools, will tell the story of each band instrument. Sousa's marching band is a permanent, carefully maintained and highly trained organization.

Sousa Takes the Air



Having traveled more than a million miles by land and water, Lieut. Com. John Philip Sousa now takes the air. Here he is making a flying trip (either way you figure it) by sea plane to his home on the shores of Manhasset bay, near Port Washington, Long Island. Shown with him is Miss Marjorie Moody, soprano soloist with his band, which Sousa will bring to Orchestra hall, Sunday afternoon and evening, October 10. Lieut. Clifford L. Webster, an army ace during the war, is pilot of the sea plane.

Sousa Honors Cass Band In Forthcoming Concert

LIEUT.-COM. JOHN PHILIP SOUSA, who gives two concerts in Orchestra Hall next Sunday, has invited the Cass Technical High School Band to join with his own famous organization for the first performances of "Pride of the Wolverines," a new march which he has written and dedicated to the City of Detroit.

Two years ago the Cass Technical High School Band appeared on the matinee program with Mr. Sousa and his band and were declared by the famous bandsman himself to be "the finest school band I had ever conducted or listened to." This year Mr. Sousa will present a silver trophy to the band and its organizer and conductor, Mr. Clarence Byrn, "in appreciation of fine musicianship."

The Cass Band is one of the products of the Vocational Music department at Cass Technical High School, which is nationally considered among the foremost organizations of its kind in the country.

In a recent article for Jacobs' Orchestra Monthly of Boston, Jefferson B. Webb, vice-president of the Detroit Symphony Orchestra, pays tribute to the value of vocational music and specifically the Cass Band.

"I believe in giving our school children every possible opportunity to hear good music through concerts and recitals, and by reproducing instruments. Music is an indispensable factor in our social and civic life. To the great majority of our people it will always be a source of recreation and inspiration."

"The Cass Technical High School Band of Detroit is an example of the splendid results of public school training in instrumental music. I have frequently called upon this popular organization to play for special meetings of the Detroit Rotary Club, the Detroit Board of Commerce and the Detroit Golf Club. They always do the job in royal fashion. When Superintendent Frank Cody commissions the Cass Band to play a civic engagement you can depend upon it they will be on hand promptly and with a program of music that will fit the occasion. On symphony and concert nights you will find them at Orchestra Hall listening and absorbing. These high school students, in addition to their regular academic studies, are serving a practical apprenticeship in music. Three of them have already played in special programs with the Detroit Symphony Orchestra, and a score of them have taken their places in the musical life of the city."

'MARCH KING' TO OPEN SEASON HERE

Brings New Marches, Annual Humoresque And Other Decided Novelties.

Toledo's 1926-1927 musical season will be inaugurated this week when Lieut. Com. John Philip Sousa and his famous band will give the annual Sousa concert at the Coliseum Saturday evening under the management of Bradford Mills.

The Sousa organization will be as large as ever and will include half a dozen soloists, chief of whom is Marjorie Moody, an American-born and trained soprano.

This year makes the 34th season of Sousa's band, and never before has the illustrious "March King" arranged so many novelties or such an imposing program. There are three new marches this year, "Sesqui-centennial March," written in honor of the 150th year of the republic and official march of the Sesqui-centennial exposition in Philadelphia; "The Pride of the Wolverines," dedicated to the city of Detroit; and "Gridiron March," dedicated to the famous club in Washington.

The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things the wild ether waves are saying.

Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, whom Sousa says will achieve greatness as a composer of Negro music, and 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

"Make it Snappy" is the watchword of the American music public," says Sousa. 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 musician should learn to meet it rather than to decry it."

A school-children's matinee will be given by Sousa for the first time in Toledo, the coming of the band on Saturday making this possible.

SAYS MUSIC LOVING PUBLIC WANTS IT SNAPPY



LIEUT. COM. JOHN PHILIP SOUSA

Get Sousa Ticket Now

Blade Coupons Can Be Exchanged at Grinnell Bros. for Reserved Seat.

The Sousa matinee concert for children will be in the Coliseum next Saturday afternoon. There are many choice seats unreserved notwithstanding a steady line at the box office in Grinnell Bros. Saturday.

To make it possible for all children to hear Sousa's band the admission price for the matinee has been placed very low. The Blade arranged with Bradford Mills, local representative, to admit all children for a coupon printed in the Blade, with 25 cents in cash. That coupon is printed again Monday so that if any missed clipping it on previous occasion it will not be too late to attend the matinee.

The seat sale is on now. All that is necessary is to clip the coupon appearing with this article, add 25 cents, and take it to Grinnell Bros. and exchange it for a reserved seat. All seats must be reserved to prevent overcrowding. The Coliseum will seat but 3,000. Following is the coupon:

Sousa

Lieut. Com. John Philip Sousa and his famous band, now in its 34th year as an organization, will open Toledo's 1926-1927 concert season with matinee and evening concerts in the Coliseum on Saturday Oct. 9. Sousa and his band are being brought here this year under the management of Bradford Mills.

Sousa is without doubt the most versatile and prolific of American composers. The world at large knows him as the "March King," but in spite of the fact that he has published 123 marches, including three new ones which are included on all of his programs this season—"Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club" marches represent only a small share of his labors.

Sousa is the composer of six operas, all great successes in their way.

He has written three novels, "Pipetown Sandy," "The Transit of Venus" and "The Fifth String," to say nothing of his recently published autobiography, "Keeping Time."

But the great labor of any conductor is not in composition, but in transcription and arrangement. Sousa only can guess at the amount of music which he has transcribed or arranged for his organization. A fairly close guess is 5000 compositions.

Everlasting Popular.

SOUSA'S AGAIN

Two days less than four months from the conclusion of his longest and most strenuous tour, Lieut. Com. John Philip Sousa, beloved American composer-conductor, again picked up his baton for another season. On March 6, 1926, in Richmond, Va., Sousa concluded his thirty-third annual tour.

On July 4, in Hershey, Pa., he began his thirty-fourth season at the head of his own organization. The "wearing qualities" of Sousa were given a severe test during the past season. Although he has been constantly before the American people for a third of a century, the total number of persons (2,032,409) who paid admission to his performances the past season was the greatest of his entire career.

Sousa's program this year will be distinguished by the unusual number of novelties, not the least of which will be his own arrangements of popular jazz tunes. Sousa and his famous band come to the Sankofa Theater on Thursday, Oct. 7, for two concerts, matinee at 3 p. m., evening at 8:30. Seats are now selling.

To Revive "El Capitan"

John Philip Sousa, who will be heard at the Academy high school with his band next Monday, October 4th, will conduct a performance of his comic opera "El Capitan," which will be given by the Philadelphia Operatic society in that city next December. "El Capitan" was one of the most popular light operas of the "Gay Nineties" and will be remembered, if for nothing else, for the stirring march of the same name, built up on some of the more popular melodies from the score.

SOUSA AND HIS BAND HAVE EARLY LOCAL DATE.

John Philip Sousa and his band will give their annual concert at the Odeon on Wednesday evening, November 3. The Sousa vogue is undimmed by time. Bands have come and gone, but Sousa goes on, bringing us new programs, new zest and unparalleled spontaneity.

En route to St. Louis, Sousa will stop off in East St. Louis and repeat the matinee of last season in the auditorium of the East St. Louis High School, the reception last season being such as to bring request for a repeat this year.

Sousa has been a conspicuous figure at the Philadelphia Sesqui-centennial and at Willow Grove all summer, a vacation period which does not make provision for a daily concert being not at all in his reckoning.





Lieutenant-Commander John Philip Sousa with his daughter, Miss Priscilla, photographed on the grounds of his estate at Port Washington, Long Island. The two are great pals, and play the Sousa marches together as piano duets.

Sousa to Direct Boys

Matinee Concert in Coliseum Saturday Especially Arranged for Children.

Those who attend the matinee concert to be given in the Coliseum next Saturday afternoon by John Philip Sousa and his band will hear two numbers played by a massed band of 100 musicians, all boys from the three Toledo high schools. Mr. Sousa will direct the boys in the two numbers immediately after in-

termission. This will be in addition to the regular Sousa program.

The Saturday matinee is given especially for children and a special price for the concert has been set for them. With the coupon printed in the Blade, plus 25 cents, each child will be able to attend the concert. Adults may accompany children, but the special price is for the youngsters only. All that is necessary is to clip the coupon, add 25 cents, and exchange it for a regular ticket in the reserved seat section.

There are more seats to be had in the reserved section. It will be an opportunity for children to hear America's greatest composer and conductor. The matinee being on Saturday afternoon it will not interfere with school work and the price is made exceptionally small by reason of the Blade coupon. Clip the following coupon and, with 25 cents, exchange it for a reserved seat ticket at Grinnell Bros.



John Philip Sousa.

Soloist with Sousa

When Sousa's band appears at the Armory on Oct. 12, Margaret Moody, the American soprano, will be among the soloists. Among the members of the band is Elizabeth Bambrick.

Sousa Writes New March Celebrating Sesquicentennial

The Sesquicentennial celebration at Philadelphia has brought forth Sousa's newest march, "The Sesquicentennial."

In a recent Sousa concert at Boston this march was declared the "most historically authentic piece of music America boasts."

"Love of country has always been an outstanding element of Sousa's character," it was reported in the Boston Sunday Post of a week ago. "During the World war, although well along in years, Sousa was not content until the government put him into service as band instructor at the Great Lakes naval station, Chicago."

"Besides composing a most rousing march, he has achieved in his new work a tone picture of the dramatic scenes surrounding the Declaration of Independence. The music conveys the moods of the whole event, and the moods and the spirit of the great patriots. There are, roughly, five episodes, each episode theming the principal events of the momentous occasion."

The "Sesquicentennial" march will be one of the featured numbers at the two Sousa concerts which are scheduled for the Auditorium Sunday, Oct. 17.

The seat sale will open at the Dyer ticket office Oct. 11. Edmund A. Stein will be in charge.

A CONCERT WITHOUT THE ANTHEM

At the start we are prepared to admit that if there is a band in this man's country in whose favor an exception could be made and it be permitted to play its concert minus criticism because its conductor had not seen fit to include the playing of The Star Spangle Banner in the program, that band is the one which has traveled under the masterly leadership of John Philip Sousa for 39 years.

This organization played an excellent concert in Fall River Wednesday evening with Mr. Sousa himself conducting. After the ninth number on the program the big audience at the Capitol Theater remained in its seats. The concert had not started with the playing of the national anthem and it is fair to suppose the audience sat in its seats because it expected the musicians would rise to their feet, play the anthem and the concert be closed.

Nothing of the kind happened. Mr. Sousa descended laboriously from the conductor's pedestal, made two perfunctory and mincing little bows and left the stage. The audience still remained in its seats. Then the musicians gathered up their horns and music folios, the conductor's stand—a cloth covered trunk—was dismantled, and the people in the theater knew the end of the delightful music was come.

Mr. Sousa's war record is all right. It is true that he did not go to Europe leading an army or navy band but he did set aside his money, his men and his time, to go to Great Lakes Training Station near Chicago and there whip a number of bluejacket bands into shape so they could be used to help Liberty Loan drives and keep patriotism stirred up. He is a lieutenant com-

mander in the naval reserve force of our country and his patriotism is unquestioned.

It is the custom in the army and navy bands to play the anthem, bandsmen and audience both standing, as the concluding number of the program. Our Fall River bands, by no means mediocre musical organizations never render a concert program without, at the conclusion paying this respectful homage to our country, its flag and its anthem.

Saturday of this week Sousa and his band play concerts at Burlington, Vermont, shortly thereafter invading Canada for a concert tour which is to extend as far east as the important cities and towns of the Maritime Provinces. Eagerly and warmly our great neighbor, Canada, stretches out her hand in welcome to the maestro and his bandsmen and soloists. The Canadians are a very patriotic people. It is a very inspiring sight and sound of a summer's evening on Dufferin Terrace, near the Cheateau Frontenac in Quebec to hear the garrison band, as it ends its program, play the national anthem. When the troops were Imperial the band played "God Save the King." Now that Quebec is garrisoned by Canadian soldiers the band of course plays, "O Canada, O Canada," this being the national anthem at least as far as the Province of Quebec is concerned.

It may obtain here in the States that all during his tour Mr. Sousa will not see fit to include our national anthem in his program. In Canada it will be a compliment to the Canadians and good business if, in Quebec he plays "O Canada, O Canada" and in New Brunswick, Nova Scotia, Ontario and western Canada his band bows its exit by playing "God Save the King."

SOUSA'S BAND TODAY

Today will surely be Sousa Day in Sandusky. This famous director presents himself and his Great Band twice today at the Sandusky Theater—with a complete change of program at each concert. In addition to the band the following soloists will appear—Marjorie Moody soprano, Winifred Bambrick, harp, John Dolan cornet, John W. Pell xylophone, and others. The matinee will start about 2 p. m. or shortly after, as soon as the many school children who will attend are seated. The evening concert will start at 8:30. The band arrives about noon from New Castle Penn.

Sousa

Present tour of John Philip Sousa and his famous band, which will render matinee and evening concerts in the Coliseum, Saturday, will not be as long as that of last year or as in many former seasons. Sousa reserves the right to a holiday in duck-hunting time, and so his current journey will end in Baltimore about the middle of November, which is the time when the ducks are most plentiful along Chesapeake bay. Sousa began the 1926 tour on July 4th. Last year his tour was lengthy one. He was out during which time he conducted



John Philip Sousa, the march king, names his dogs for his compositions. Here is "Semper Fidelis," an Airedale, and two prize Sealinghams, "El Capitan" and "American Maid."

POPULARITY OF JAZZ JUSTIFIED BY JOHN SOUSA

Boston Globe: John Philip Sousa, veteran band leader, sat in his suite at the Hotel Somerset and discussed music and morals. Within a month and a half of his 72d birthday, this benign little man, with a rotundity of figure and placidity of demeanor that contrasts with his martial compositions, dealt soft blows at those who see anything immoral in music, no matter how jazzy it may be.

"I do not think it is possible to make music immoral except by an association of words or of things seen," he declared. He denied that there is anything immoral about modern music. He summed up his attitude by quoting the aphorism, "Evil to him that sees evil." He concluded that morals are almost entirely a matter of "usage, of custom, of precedent."

"Music," he said, "can bring up memories, and it all depends upon what those memories reflect. If a man tries to kiss a girl on a moonlight walk and the orchestra at the nearby hotel is playing a certain piece every time he hears that piece he will think of that kiss, whether it was successful or not."

He talked about the hymn, "Safe in the Arms of Jesus." He said he can treat that hymn musically in such a manner that everybody will want to dance.

He said that if he jazzed that hymn before a Sunday school teacher, the teacher would consider him wholly sacrilegious. And this would be, said Mr. Sousa, solely because the Sunday school teacher had been brought up to feel that that particular hymn was a thing of the church and nothing else.

Mr. Sousa concludes that the jazz of modern America is not at all evil in itself, that it is a representation of the thoughts and impulses of people in this country at the present time and that it will give rise to a permanent expression of its own.

Mr. Sousa does not believe in prohibition. He thinks that it is an attempt to legislate morals, and he adds that he drank all his life in moderation until prohibition. He declared, "There is far more drinking now in the country than there was before this prohibition."

"Not that there is anything between whisky and music," he added. "I am sure it must be admitted that many of the great compositions were doubtless composed while the composer was under the partial influence of liquor."

Mr. Sousa is wholly optimistic about American music. He is confident it will develop a genre of its own.

"How Dry I Am" Perpetuated In Sousa Number

THAT "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who this season is making his thirty-fourth annual tour, with the big band which bears his name, and will arrive at Orchestra Hall next Sunday for afternoon and evening concerts which will include his new Detroit march, "Pride of the Wolverines."

Sousa bases his opinion upon his experiences during his last tour, which extended over more than 40 weeks and which took him into more than 40 of the States.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about prohibition, its success or its non-success, according to their sympathies. By actual count last season, 'How Dry I Am' was sung at 83 luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.'"

"By some peculiar twist, the 'drys' seemed to be singing the old song as a paean of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and Drys" will be the title of the Sousa-humoresque this season and it will be remarkable at least in the fact that it prohibition."

On the other hand, Sousa, though it must be admitted that many of the great compositions were doubtless composed while the composer was under the partial influence of liquor, will also include two other new marches, "Sesqui-Centennial" and "The Gridiron Club."

LT. COM. SOUSA, MARCH KING, AT PARK THEATER

Noted Composer and Leader Gave Concert

Lieut.-Commander John Philip Sousa and his band, gave Tauntonians the music treat of several years when he appeared at the Park theatre, Wednesday afternoon. In spite of the fact that Tauntonians are not given to attending matinees, the audience which gathered to hear the famous march king and his organization befitted the occasion. The city might consider itself exceptionally honored by the visit, for Sousa, as composer, plays a large part in upholding America's share of the world's modern music.

Especially noted for his marches, Sousa scattered a liberal share of them into the program. Even "Stars and Stripes Forever" was not and could not have been forgotten. Three soloists, John Dolan, cornetist; Miss Marjorie Moody, vocalist, and Howard Goulden, xylophonist, added materially to the program. Mr. Dolan appeared in Taunton with Sousa a few years ago and on Wednesday afternoon duplicated his excellent work of the former occasion. "Sounds from the Riviera," by Boccalari was his solo.

Miss Moody sang "On the Beautiful Blue Danube," Strauss' most famous waltz, a composition, known and loved by everyone and made the more lovable by Miss Moody's fine singing.

Howard Goulden played Dreiser's "Liebesfreud" as a xylophone solo and, when not at the front of the stage drawing music out of blocks of wood, concentrated his abilities upon the trio of kettle drums, just in front of the back-drop, thumping out harmonious booms and rumbles with his felt mallets.

Honey, Kincaid, Sullivan, Spalti, Madden, Conalín, Schlanz and Monroe, an octet of saxophonists, going the Six Brown Brothers, two better, provided the comedy and not a little harmony to the occasion with their burlesque and a number, entitled, "Saxerewski," by Paderewski-Hicks.

Sousa's new march, "The Sesqui-Centennial," and a fancy, "The Wets and the Drys," also new, had prominent parts in the program and proved themselves worthy of their prominence. "The Wets and the Drys" told a little story about Wet and Dry and their experiences, introducing a number of songs, including "How Dry I Am," "Tea for Two," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home 'Til Morning" and "Auld Lang Syne."

The opening overture was "Herod" by Hadley, written for Richard Mansfield's production of Stephen Phillips' tragedy "Herod." This was followed by Mr. Dolan's cornet solo and then a suite entitled "The Three S's," composed of "Morning Journals" by Strauss, "The Lost Chord" by Sullivan, and "Mars and Venus" by Sousa. Then came Miss Moody's solo, followed by a Symphony Poem, "Le Voyvode," by Tchaikowsky, a posthumous work, founded upon a poem by Alexander P. shkin.

Following a short intermission the band played "The Wets and the Drys." Then came the saxophone octet's numbers with the march "The Sesqui-Centennial" as a B number. Mr. Goulden's xylophone solo followed and the program was concluded by an African dance, "Juba" by R. N. Dett.

Many of Sousa's marches were used for encore numbers following each part of the program. In addition to these, the band played a number of the more popular compositions, including "Valencia."

Valencia, the song hit of the Winter Garden revue, "The Great Temptations," has been chosen by Lieutenant Commander John Philip Sousa as an encore number for the thirty-fourth annual tour of his famous band. Francis Salabert, the composer of Valencia, enjoys the unique distinction of being the only writer whose sons, in addition to being played, whistled and sung everywhere, has had a dance named after it, and now is serving as the theme of a motion picture, which will also bear that title.

MAYOR SISSON TO WELCOME SOUSA

Mayor, Representative Citizens And High School Band To Greet Famous Bandmaster.

John Philip Sousa, world famous bandmaster who brings his huge well-known musical organization to this city for a concert at the Glove theatre on Sunday evening, is to be given a reception here in keeping with the degree of fame which he has attained.

Mayor Sisson and a delegation of representative citizens will welcome Mr. Sousa upon his arrival here early Sunday evening, and the Boys Band of the Gloversville High School under direction of Prof. Graves will also be on hand to serenade the visitor when he alights from the train and possibly have the great bandmaster pass judgment on the merits of this civic musical aggregation. Mr. Sousa will have Mayor Sisson and a small group of prominent residents of the city as his guests at dinner Sunday evening.

The concert is scheduled to start at the Glove theatre at 8:30 p. m. The seat sale for this attraction has been immense, and the theatre management last night expressed its belief that the house would be completely sold out by the time the curtain goes up. Gloversville is known to be a city which loves and appreciates good music and the big demand for seats would seem to indicate that the Glove theatre management is receiving hearty support for its efforts toward getting the "big time" attractions for this city.

Mr. Sousa has prepared an especially attractive program for his local engagement. The selections will include in addition to the regular band numbers a group of offerings which includes instrumental solos, vocal numbers, musical novelties and unusual groupings which render the program one of great range and diversity. Sousa has been prevailed upon to present here his famous musical fantasy, "The Wets and The Drys," and will also, of course, present the melody for which he is perhaps best known, "The Stars and Stripes Forever." This last-named selection is universally demanded wherever the Sousa band appears. It's like DeWolf Hopper's "Casey at the Bat"—folks cry for it.

There are still a few good seats left for the concert, and those wanting same should make their reservations either by telephone or mail or by calling at the box office at once.

Sousa May Play 'Old Ironsides' on Next Visit Here

Composition Was Born of Concert to Raise Fund for Famous Frigate

For 12 years, John Philip Sousa, who is soon to bring his own band to Minneapolis again, directed the United States Marine Corps band in Washington, in the years from 1880 to 1892, and he got a big thrill last June in Madison Square Garden in New York, when he lifted his baton again to direct that famous organization.

The program was given to raise funds to save the frigate Constitution, known as "Old Ironsides" from rust.

Sousa is a natural enemy of rust. His activity finds expression as bandmaster, composer, author, traveler and hunter, and, while his present tour is his thirty-fourth as leader of his own band before the American public, his brilliant career shows no sign of losing its lustre.

Saving "Old Ironsides" from rust was just the sort of adventure to spur his imagination, and the occasion brought forth a new Sousa composition, "Old Ironsides."

Sousa's engagement here is for Monday, Oct. 18, at the Lyceum theatre and he will play both an afternoon and an evening program.

Limited Profits Stop Composers, Sousa Asserts

LACK of financial award commensurate with their efforts is likely to result in a blight of the rising generation of American composers, according to Lieut. Com. John Philip Sousa, who comes to the Milwaukee Auditorium for a concert Nov. 6.

Sousa has earned much more as a conductor than as a composer. In spite of the sale of more than 5,000,000 phonograph records of "Stars and Stripes Forever," Sousa would have had 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.

Johnstown Sept 30/26

Long and Short of It. John Philip Sousa, famous bandman, said at a banquet in New York: "To succeed in grand opera here at home American girls first go abroad and succeed in Paris, London, Milan and Naples. The longest way round in their case is the shortest way home, you see."

"It's like Smith. 'So your beautiful young wife refused to marry you when you first proposed?' I said to Smith in the course of a confidential chat. 'Did you keep on pursuing her till she consented?'"

"Not much!" said Smith. "I went out and made a fortune. After that it was she who did the pursuing."

Detroit Times Oct 6/26

SOUSA OPUS ALL-AMERICAN.

With characteristic diplomacy, John Philip Sousa has dedicated his new humoresque, "Wets and Drys," to the whole nation, because, as he explains, "there is no American living who is not to be found on one side or the other of this question."

People who have heard it, according to Eastern critics, may find in this opus just about what they want in the way of melodious sympathy for their opinions, since it is quite impartial in its musical allusions.

"Wets and Drys" will be included in both of the programs which the March King and his band will give at the Auditorium Sunday, October 17, under the local management of Edmund A. Stein. The seat sale will open October 11 at Dyer's.

Detroit Times OCT 6 - 1926

Two More Bands in Offing

Anyone who thinks band music isn't popular should consider the state of affairs in Detroit this week. Last night the Princess Pats regimental band from Toronto appeared at Orchestra Hall this evening. Lieut. Wm. Sattleman will lead the U. S. Marine band through a programme in Masonic Temple, and next Sunday afternoon and evening in Orchestra Hall the best known band in the world will be in town—Sousa's—with Lieut. Com. Sousa on the podium and the march which he wrote last Summer and dedicated to the city of Detroit on both programmes, under the title "Pride of the Wolverines."

Gazette Pillsbury Det 8/26

JOHN PHILIP SOUSA. "Radio's power to educate and entertain the public is without limit. For an invention that cannot give visual personality its achievements are remarkable. In my opinion it has come to stay forever. If it pays a proper reward to the composers whose works it uses, its life will not only be long but merry."

Minneapolis Star OCT 4 - 1926

N.Y. Commercial Oct 7/26

SOUSA COMBINES AN INSPIRATION WITH NECESSITY

Greatest of Marches Written While Composer Was Aboard Ship.

Almost as many of John Philip Sousa's famous marches have been written because he had to write a march as upon pure inspiration. And occasionally, Sousa says, there has been a march which has been the result of a combination of the two circumstances.

Lieutenant Commander Sousa who will bring his band to Grand Forks October 20 has been the March King for the better part of a half century and without question he is the master of the march form.

"Stars and Stripes Forever," without much doubt is the greatest of the Sousa marches. It was written aboard the S. S. "Teutonic," in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand there is "Semper Fidelis." It was written while Sousa was director of the United States Marine Band, and it was written from necessity. At military reviews and formations in Washington, it was customary for the Marine band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place. "Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine Corps.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New York business man, that day had marched in a procession of school children to Independence

Hall, to see the Liberty Bell. Sousa sat down and wrote a march. "High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children, conducted by that paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "No-

bles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for First Liberty Loan Parade at the beginning of the World War.

Here Again



MARJORIE MOODY, the popular young American soprano, will again be heard in Detroit when Lieut. Com. John Philip Sousa brings his famous band to Orchestra Hall Sunday afternoon and evening, October 3. Miss Moody has been soloist with the Sousa band for several seasons.

Girl Harpist Is Coming With Sousa's Band Oct. 17



WINIFRED BAMBRICK.

Miss Bambrick, a young harpist heard frequently in St. Paul, will be soloist with John Philip Sousa's band at the Auditorium Oct. 17.

SOUSA COMING

Famous Band To Visit Lima For Evening Concert On October 8

Sousa's noted band artists will be in Lima, October 8, to give an evening concert, it has been announced by W. D. Clark, one of the Lima sponsors for the entertainment.

Harry W. Askin, manager of the band, and Culbertson, booking agent, have been in Lima during the week conferring with Lima officials in securing a favorable fall date for the concert to be given here. Last year agencies for the musicians tried to get an evening date in Lima but failed, the only available night open, being the one following the appearance here of the Cleveland Symphony orchestra.

The concert will be given in Memorial Hall, W. D. Clark says. Several noted soloists will perform during the evening between the concert numbers. The booking agent also announces that Sousa has introduced some of the up-to-date, so-called jazz, music into his concert program for this year.

This will be the first appearance of the world famous artists in Lima for about six years, Clark states. At that performance, they were well liked by the Lima municipal public, and it is probable that Sousa and his musical artists will repeat their success in Lima this year.

Sousa and Band Play at Lyceum Monday, Oct. 18

Veteran Musician to Offer Several New Pieces on His Program.

Sousa's band is coming, the great organization that for 40 years has been representative of the finest musical production of America. Sousa is making his thirty-fourth annual tour, and although he has passed the three score and ten limit of man's life he is still as vigorous and as enthusiastic as he was at the outset of his career.

The band will appear in Minneapolis on Monday, October 18, and will play two concerts at the Lyceum theater, introducing in his programs, besides many of the old time favorites, three new marches and a new Humoresque.

These concerts make a special appeal to everybody whether they happen to be high-brow musicians or not, simply because Mr. Sousa has kept to his ideals and if anything has raised the standard of band music far higher than it stood 20 years ago. His sincerity and musical honesty is apparent in all his own compositions and represent the character of the man as nothing else can.

He realized his abilities and limitations early and he has realized on them to the limit. He has one of the greatest military bands in the world; the public need not be told what is a world known fact, and this year it is even better than it was a year ago with excellent soloists, the same old fire and spontaneity.

J. D.

Here Is Final JOHN PHILIP SOUSA Concert Coupon

Exchanging of Blade coupons for seats in the reserved section for the matinee concert of Sousa's band Saturday afternoon will continue until the time of the entertainment. Those who are unable to get to Grinnell Bros. prior to the concert can make their exchange at the box office in the Coliseum Saturday afternoon.

The matinee concert is arranged especially for children, but adults will be admitted at an advanced price. To make it possible for children to hear Sousa's band the Blade arranged for an admission fee of the coupon, plus 25 cents. All that is necessary for children's tickets is a coupon clipped from the Blade and 25 cents in money. Clip the one below and go to the concert.

SCHOOL CHILDREN ONLY

This coupon and 25 cents can be exchanged now for a reserved seat ticket to the John Philip Sousa matinee concert next Saturday afternoon, Oct. 9. All seats must be reserved.

The Toledo Blade.

SOUSA TELLS LIONS TALES

Relates Incidents in His Career.

Lieutenant Commander John Philip Sousa, conductor of the Sousa Band, which played in Academy High school, Monday, October 4, spoke at the meeting of the Lions club held Monday noon at the Lawrence Hotel. Mr. Sousa told several humorous stories of his many travels. He related several experiences he had in Johannesburg, Africa, and in other such places of interest.

The 100 per cent meeting which was planned by the Lions club was almost 100 per cent, only four members being absent, and these four members were out of town.

OCT 6 1926 THEATRES

SOUSA'S BAND TOMORROW There are three national institutions—The National Capital—Niagara Falls and Sousa's Band. Band Lt. Commander John Philip Sousa conductor. This great musical organization—larger than any other three bands combined comes to Sandusky Theatre for an afternoon and evening concert on next Thursday afternoon, Oct. 7. The afternoon and evening programs will be entirely different. The matinee program will have an appeal to all the children and students and especially to those that are now interested in music. The matinee will start at 2 p. m. thus giving children of the public schools a chance to attend.



JOHN PHILIP SOUSA

Miss Kurenko, will sing at Orchestra Hall today. programs in Orchestra Hall today. Saturday night.

Sousa's Band, Glove, Sunday

Lieut. Com. John Philip Sousa, who this season is making his third-of-a-century tour at the head of his famous band and comes to the Glove theatre Sunday night, 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, New York; the University of Virginia, at Charlottesville; the University of Indiana, at Bloomington; Purdue University, at Lafayette, Indiana; the University of Illinois, at Champaign; Northern Normal, at Aberdeen, South Dakota; Huron College, at Huron, South Dakota; the University of Kansas, at Lawrence; and the Kansas State Teachers Colleges at Pittsburgh and Haves.

Music Notes and Comment

Alexander Steinert Jr is represented on the program of the second pair of Boston Symphony concerts, to be given this week Friday and Saturday, by a new tone poem entitled "Southern Night," which will be played for the first time in public. Mr Steinert has previously appeared as assisting pianist in incidental solos at the Symphony concerts. Several piano pieces of his have been played here in public by various performers in recent seasons. Sousa's Band used one of his pieces as an encore two seasons ago here. The young composer, a member of a family well known in Boston, is a recent graduate of Harvard.

Mr Koussevitzky has now, for the first time, put the Franck Symphony on a Boston program. In Paris Franck is apparently now as much "old hat" as Puccini among those who follow musical fads. But his symphony has long and deservedly been a favorite with many among the Boston Symphony subscribers. Incidentally, isn't it a bit hard on Mr Steinert to put Mozart's "Night Music" on the same program as his "Southern Night?"

—The new Elman Quartet.

Dance Music Will Be on Program at Sousa's Concert

Dance music is one of the features of the third-of-a-century tour of Lieut. Com. John Philip Sousa and his famous band who will appear at the Masonic temple auditorium, Davenport, matinee and night on Tuesday, Oct. 29.

"Peaches and Cream," a fox trot, written by Sousa, and "Co-Eds of Michigan," a waltz of his own composition, are on the program this season, as is the Sousa arrangement of present day jazz airs, en-

JOHN PHILIP SOUSA TO DIRECT LOCAL BAND

To come into close contact with the renowned bandmaster, John Philip Sousa, would thrill almost any American boy but most especially boys who are students of band music.

One hundred Grand Rapids lads will play under Sousa's baton Tuesday afternoon at the intermission of the afternoon concert the band will give at the Armory.

The boys compose the new interschool band, formed from picked musicians from high school organizations under direction of David E. Mattern, supervisor of music.

Sousa Will Play New Wolverine March Here

When John Philip Sousa comes to Grand Rapids, he will bring with him his latest composition, the "Wolverine March," which he has dedicated to Michigan. Sousa is a prolific writer, and among his recent productions are "The Wets and the Drys," and a delightful assembly of old songs including "The Old Oaken Bucket," "How Dry I Am," "We Won't Go Home Until Mornin'," "Auld Lang Syne," and others.

Minneapolis Journal Oct 9/26

Rowboat Largest Craft Sousa, U.S.N. Officer, Ever Commanded



Although John Philip Sousa is a lieutenant commander (retired) of the United States navy, the biggest craft he ever commanded is the S. S. J. P. Sousa, which he paddles in Manhasset bay, near his Long Island home. Here he is shown in his "battleship" with his daughter, Priscilla.

"Valencia," Mistinguette's song-hit at the Moulin Rouge in Paris, has been chosen by Lieut. Com. John Philip Sousa, as an encore number for his thirty-fourth annual tour with his famous band which brings him to Minneapolis for two programs, Monday afternoon and evening, Oct. 18, at the Lyceum theater.

A half dozen soloists will be featured in Sousa's Minneapolis appearances. The headliners will be Miss Marjorie Moody, soprano; and John Dolan, cornetist.

A feature of the afternoon program will be the description of the various instruments and their part in the ensemble which Clarence Russell, formerly superintendent of schools at Pittsburg, Mass., and now librarian with Sousa's band, will give.

The mail sale of tickets for the Sousa concerts is now in progress at the Cable Piano company's ticket office.



SOUSA AND HIS DOGS. John Philip Sousa has named his three pet dogs after three of his marches. The Airedale is "Semper Fideles." The two prize Sealinghams are "El Capitan" and "American Maid."

Sousa Is Here Saturday; 2 Concerts Next Week

Estelle Gray-Llhevinné, Violinist, Will Give Recital Sunday and Elsie Janis Is Scheduled for Wednesday.

BY V. K. RICHARDS

WITH four concerts scheduled to take place within the space of five days, the local music season is on the eve of a busy beginning. First of these events is a special concert for children by John Philip Sousa and his band in the Coliseum on Saturday afternoon. In the same hall Saturday evening Sousa will present one of his regular concert programs; Sunday evening in St. Ursula's Estelle Gray-Llhevinné, who plays a genuine Cremona violin, will be heard in recital; and Wednesday evening in the Coliseum a diversified program, mainly musical, will be offered by Elsie Janis and her company.

Soloists with Sousa are Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist. Band selections on the Saturday evening program, which undoubtedly will be augmented by a dozen or more of Sousa's famous marches, include the "Herod" overture, Hadley; a suite, "The Three S's," containing "Morning Journals," Strauss; "The Lost Chord," Sullivan; and "Mars and Venus," Sousa; "Le Voyvode," a posthumous symphonic poem by Tschalkowsky; "The Wets and the Dries," one of Sousa's humorous medleys; "The Sesqui-Centennial," the bandman's latest march composition; "Juba," R. N. Dett's setting for an African dance.

Mr. Dolan will contribute "Sounds from the Riviera," Boccalini; Miss Moody will offer Strauss' Beautiful Blue Danube; and Mr. Goulden will play Kreisler's "Liebesfreud." A saxophone octet also will be heard in "Baxerewski," Paderewski-Hicks.

Liberty Bell

FROM Ilion, New York station, where the Remington typewriter Co. band is giving a concert, we learn that John Philip Sousa wrote the original draft of his famous "Liberty Bell" march on the back of an envelope. It was on the eve of his first American tour, and he wanted some one thing that would center the attention of music lovers on his organization. He read of a ceremony concerning the Liberty Bell, and that gave him the idea and the inspiration.

SOUSA SCHEDULES LIGHTER MUSIC HERE

March King, Coming With Band Oct. 18, Finds Change Necessary.

John Philip Sousa, who will bring his band here October 18 for two concerts at the Lyceum theater, has succumbed to public demand for lighter music, and in his concerts here will try to satisfy that demand.

Sousa will come to Minneapolis on his forty-fourth annual tour at the head of his own band. His programs will include more numbers and shorter ones, with considerably more action than has been customary on previous tours.

"A musical program has to be in the same tempo as the average American's mind," Sousa says. "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. It is typical of Americans today to dance to jazz music, attend the movies, get the news from the headlines, go to lunch and get back to the office in 15 minutes. They drive 60 miles an hour to get to some place where they can loaf all day."

Commenting on a study of business men attending performances of symphony orchestras in New York, Mr. Sousa said: "These business men are the most appreciative persons in the audience so long as the theme is subject to frequent variations, but let a passage be long and involved and their minds wander off to other things. This does not indicate lack of appreciation of good music, but does show how the trend of the national mind is responding to national habits of life."

Ralph Wige, 2423 East Twenty-second street, is waiting eagerly for arrival of the march king. Ralph, the composer of several marches played by the Working Boys' Band, of which he is a member, will play for Sousa on the baritone, the instrument with which Sousa began his musical career. Ralph is 18 years old and a graduate of South high school. Allen Abbott, director of the Working Boys' Band, has arranged for his protegee to play for Sousa.

SOUSA MAY WRITE 'U' MARCH

SPEARS MAKES REQUEST OF COMPOSER

BAND KING TO GIVE BOY TRIAL

Will John Philip Sousa write a march for the University of Minnesota? This is the question agitating the football enthusiasts at the university today.

Dr. Clarence W. Spears, coach of the team, has asked him to do so.

And last year, on the occasion of his visit here, it is said, Sousa declared he would be glad to do so if requested.

Incidentally, it is reported that Dr. Spears has beaten representatives of other universities to it in approaching the march king with such a request.

Sousa Thrills To Football Battles

Sousa will arrive here on his thirty-fourth annual tour of the United States for two concerts at the Lyceum theater, Monday, Oct. 18, at the height of the football season.

The famous composer of military marches is said to have declared that a football battle is the most thrilling battle he knows anything about in the United States.

Besides that, he has declared that the university bands are taking the place of the small town bands and both Sousa and his father before him were small town band enthusiasts in the old days.

Minneapolis Boy To Get Trial

As an evidence of this enthusiasm for boys who are following in his footsteps, the composer-conductor will give a hearing to a Minneapolis boy who has won note with the Working Boys' band here.

He is Ralph Wige, 18, 2423 E. Twenty-second street, a graduate of South High school, who plays the baritone horn, which was Sousa's first band instrument and who has written several marches that have been featured by the Working Boys' band.

Allen Abbott, director of the band, has declared Ralph to be one of the most proficient musicians ever turned out by his organization.



SOUSA



SPEARS

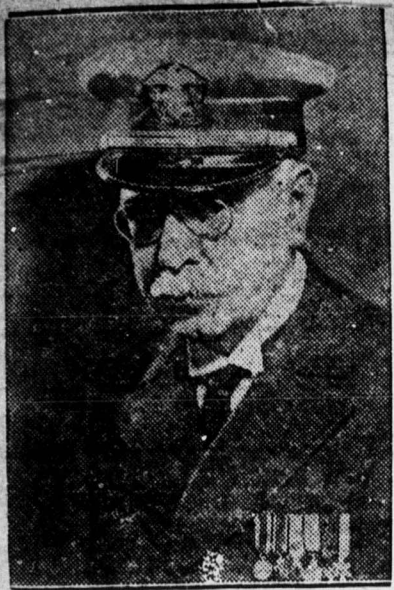
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March 1



Lieut. Com. John Phillip Sousa, "March King," will be a guest in Sandusky today, and with his band will make two appearances at the Sandusky theater.

SOUSA GUEST OF MAYOR

Mayor Smith, seeking to do honor to Lieut. Com. John Phillip Sousa, the march king, who has written a new march for Detroit, entitled "The Pride of the Wolverines," will act as host to the famous composer and some friends at an informal dinner Sunday evening.

Sousa will reach the city Sunday forenoon to give concerts in Orchestra Hall afternoon and evening, when the new march will have its official dedication. The march is fittingly dedicated to "Mayor Smith and the people of the City of Detroit," because it was Mayor Smith's formal request of the march king last winter which crystallized the intention which he had long entertained of honoring Detroit with a special march.

DETROIT TO HONOR SOUSA ON HIS ARRIVAL TODAY

Detroit will officially welcome Lieut. Com. John Phillip Sousa, world's most famous bandmaster, with a city band and police escort when he reaches the Michigan Central depot at 12:59 p. m. today.

The Fire Department's crack 40-piece parade band, under direction of Thomas E. Sandler, has been given the honor and will escort Sousa from his train to the Hotel Statler, and thence to Orchestra Hall where Sousa and his band give a concert at 3:30 p. m.

Sousa is bringing a new march, "Pride of the Wolverines," which he has dedicated to the people of the city of Detroit, and which will have its dedicatory performances in Orchestra Hall this afternoon and evening.

After the matinee concert—during which Sousa will present a silver trophy cup to the Cass Technical High School band—Sousa will be the guest at a dinner given by Mayor John W. Smith, Fred W. Green, Republican nominee for governor, and other city officials.

At the night concert Mayor Smith will be presented by Sousa with the official autographed copy of the new march to be filed in the city archives.

her own designing.

Sousa's Band

Lieut. Com. John Phillip Sousa and his noted band is to open the new musical season Saturday night in the Coliseum with a program containing many new compositions and novelties. These include his "Gridiron Club," dedicated to the club in Washington of that name; "The Pride of the Wolverines," dedicated to the city of Detroit, and "The Wets and the Dries," Sousa's new humorous.

Here is his program:

Overture, "Herod" (Hadley).
Cornet solo, "Sounds from the Riviera" (Baccalari), Mr. John Dolan.
Suite, "The Three S's"—(a) "Morning Journals" (Strauss); (b) "The Lost Chord" (Sullivan); (c) "Mars and Venus" (Sousa); vocal solo, "On the Beautiful Blue Danube" (Strauss), Miss Marjorie Moody.
Symphonic poem, "Le Voyvode" (Tschalkowsky).

A fancy, "The Wets and the Dries," new (Sousa)—(a) Saxophone corps, "Saxerewski" (Paderewski-Hicks), Messrs. Heney, Kincaid, Sullivan, Spalt, Madden, Conklin, Schlanz and Monroe; (b) march, "The Sesquicentennial," new (Sousa).
Xylophone solo, "Liebesfreud" (Kreiser), Mr. Howard Goulden.
Dance African, "Juba" (R. N. Dett).

Schlanz and Monroe; (b) march, "The Sesquicentennial," new (Sousa).
Xylophone solo, "Liebesfreud" (Kreiser), Mr. Howard Goulden.
Dance African, "Juba" (R. N. Dett).

Sousa and His Men Next Month

The annual engagement of John Phillip Sousa and his band will be the afternoon and night of Sunday, November 7, in the Auditorium. The March King is now on one of his by-season tours, and is booked for concerts until that date in territory that is him within a twenty-four hours' drive of Chicago—a compactness in arranging a route that is a practical tribute to his immense popularity. His new humorous, "The Wets and the Dries," is the popular feature of his programs for this season; and the fact that he will not appear in Chicago until five days after Mr. Magill or Mr. Brennan or Mr. Smith is elected to the United States Senate is not likely to be a reason for omitting the composition from the Auditorium concerts.

Sousa Matinee FOR SCHOOL CHILDREN Concert Saturday

The time is very short for the exchanging of the Blade coupon for a seat in the reserved section in the Coliseum to hear Sousa's matinee concert for children Saturday afternoon.

There are some good seats to be had by school children. The balcony will be filled with adults. A special price is offered children, the Blade coupon, plus 25 cents. It is an opportunity none should miss if an afternoon of music is wanted. The Gibsonburg Boy Scout band will make the trip to Toledo to attend the matinee.

Clip the coupon, add 25 cents, and exchange it for a seat in the reserved section. The box office is at the Bell Bros. store, Adams and streets.

Dance Music Cause of Short Skirts—Sousa

That music was the primary cause of the present short skirt is the opinion of John Phillip Sousa, who will bring his band here Oct. 12.

"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. When the girls began to dance, the muscles of their legs developed from the exercise. 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."

Sousa's Band Plays "Valencia"

"Valencia," Mistinguette's song hit at the Moulin Rouge, in Paris, has been chosen by Lieut. Commander John Phillip Sousa as an encore number for the thirty-fourth annual tour of his famous band. So popular in Paris that virtually every American bar has a "Valencia" cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America.

The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad. Written by Francis Salabert, "Valencia" is enjoying an even greater vogue than the well known "Oh, Katrina" and "Tania." Sousa's plays in Leominster the afternoon of the 30th, and at Athol in the evening.

Sousa Honors City in "March" He Plays Today

Cass Tech Band to Participate in Its First Performance Here.

Of the many concerts which Sousa and his famous band have given in Detroit, today's afternoon and evening performances in Orchestra Hall will undoubtedly rank as the most important, for they will mark the official dedication of "The Pride of the Wolverines" the march which Sousa has dedicated to the city of Detroit.

In addition to the always interesting arrays of novelties, marches, standard concert works—and a new humorous dealing with the burning question of prohibitions—the new Detroit march will bring an extra interest to the program because Sousa has invited the Cass Tech Concert band to participate with his own in its performance.

Furthermore, at the afternoon performance, Lieutenant Commander Sousa is presenting a silver trophy cup to the Cass band as the result of the impression created when the members acted as his escort on his visit two years ago.

In the evening Mayor Smith will be on the platform to receive from the composer the official autographed copy of the new march, which he was really responsible for Sousa's writing, since he made a formal request to have the city so honored when Sousa was here last year.

As for several seasons past there will be three soloists today—Marjorie Moody, soprano, who has been with Sousa several seasons, John Dolan, cornetist, and Howard Goulden, xylophonist.

The program which will be the same both afternoon and evening, will be as follows:

1. Overture, "Herod" (Hadley). Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
2. Cornet solo, "Sounds from the Riviera" (Baccalari), Mr. John Dolan.
3. Suite, "The Three S's": (a) "Morning Journals" (Strauss); (b) "Mars and Venus" (Sousa); (c) "The Lost Chord" (Sullivan).
4. Vocal solo, "On the Beautiful Blue Danube" (Strauss), Miss Marjorie Moody.
5. Symphonic poem, "Le Voyvode" (Tschalkowsky).
6. A fancy, "The Wets and the Dries" (Sousa).
7. (a) Saxophone corps, "Saxerewski" (Paderewski-Hicks), Messrs. Heney, Kincaid, Sullivan, Spalt, Madden, Conklin, Schlanz and Monroe; (b) march, "The Sesquicentennial," new (Sousa).
8. Xylophone solo, "Liebesfreud" (Kreiser), Mr. Howard Goulden.
9. Dance African, "Juba" (R. N. Dett).

Sousa Writes New March for Sesquicentennial

The Sesquicentennial celebration at Philadelphia has brought forth Sousa's newest march, "The Sesquicentennial."

In a recent Sousa concert at Boston this march was declared the "most historically authentic piece of music America boasts."

"Love of country has always been an outstanding element of Sousa's character," it was reported in the Boston Sunday Post of a week ago. "During the World war, although well along in years, Sousa was not content until the government put him into service as band instructor at the Great Lakes naval station, Chicago."

"Besides composing a most rousing march, he has achieved in his new work a tone picture of the dramatic scenes surrounding the Declaration

of Independence. The music conveys the moods of the whole event, and the moods and the spirit of the great patriots. There are, roughly, five episodes, each episode theming the principal events of the momentous occasion."

The "Sesquicentennial" march will be one of the featured numbers at the two Sousa concerts which are scheduled for the Auditorium Sunday, Oct. 17.

The seat sale will open at the Dyer ticket office Oct. 11. Edmund A. Stein will be in charge.

Sousa To Open Concert Season

Toledo To Hear Famous Band At Coliseum On Saturday Evening.

Toledo's first musical event of the 1926-1927 season is scheduled for Saturday evening when Lieut. Com. John Phillip Sousa and his famous band will give a concert in the Coliseum. This is the 34th annual tour of the "March King" and his organization and it is marked by the rendition on every program of a number of new marches and musical novelties recently composed by Sousa.

The illustrious bandmaster's new humorous, "The Wets and the Dries," written anent the prohibition question, will be one of the features of his program here. His new march "The Sesquicentennial," composed in celebration of our 150 years of independence, will likely be another high spot of the concert.

Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, whom Sousa says will achieve greatness as a composer of Negro music. A suite, "The Three S's," which includes "Morning Journals" by Strauss, "The Lost Chord" by Sullivan and "Mars and Venus" by Sousa, is also stressed. And there will be 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, are the soloists with Sousa. Miss Moody will sing "On the Beautiful Blue Danube" by Strauss. Mr. Dolan will play "Sounds from the Riviera" by Baccalari, and Mr. Goulden will render "Liebesfreud" by Kreiser.

Sousa will open the program with his overture, "Herod" by Hadley, written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."

Sousa's Band Coming

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Lieut. Com. John Phillip Sousa, who this season is making his thirty-fourth annual tour at the head of his famous band. Sousa in such a season as that of 1925-26 played to more than 2,000,000 people in 242 cities and towns, located in 42 states. Obviously the only way to know what is interesting such a widely scattered multitude is to read the papers.

He tries to obtain and read before each day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest.

For instance, this year is the Sesqui-Centennial of American independence. So one of the new marches on his current program is entitled "Sesqui-Centennial March."

Others dealing with current topics are "The Wets and Dries," "The Radio" and "The Juba Dance," the latter the work of the negro composer, R. Nathaniel Dett.

Sousa and his band will appear Friday night at the Memorial hall. Tickets are on sale at the Faurot Opera House.

Sousa's Football March

You gotta give it to the press agent putting over the Sousa advance. Doc Spears, coach of the University of Minnesota football team, was persuaded to drop a line to John Phillip asking him to write a Minnesota football march. And with the march king and his band hitting Minnesota, Oct. 18, right in the middle of the frenzied football season, one can guess that the move wasn't so bad, especially should J. P. S. crash through with the aforesaid march.

This is not altogether unlikely, for when Sousa was last here, he answered a query as to why he didn't write a football piece by saying he never had been asked.

OVATION TO SOUSA WHEN 'MARCH KING' COMES TO ARMORY

In Varied Program, Sprinkled With Own Compositions, He Scores Triumph

MARJORIE MOODY, SOLOIST, SCORES REAL TRIUMPH

An ovation rarely equalled in enthusiasm by a Grand Rapids audience was accorded Lieut. Com. John Phillip Sousa and his band at their appearance here for a matinee and evening performance yesterday. The 71-year-old "March King" and his organization caught the spirit of the audience with the first number, Hadley's colorful overture, "Herod," and responded to the storms of applause with encore after encore, giving with equal zest Jose Padilla's "Valencia" and his own immortal "Stars and Stripes Forever."

Miss Marjorie Moody, soprano soloist, proved herself an artist of high rank. In her first number, "Blue Danube," her perfect intonation and flute-like notes charmed her hearers completely. Her generosity was as superb as her artistry, and she gave four encores ranging in character from the "Street Song" from Victor Herbert's "Naughty Marietta" to "Comin' Through the Rye." Miss Moody is an American artist, her home being in Boston. In addition to her perfect mastery of voice she is the possessor of a pleasing personality and stage manner.

Varied Program

Last night's program was extremely varied. A symphonic poem, Tschalkowsky's "Le Voyvode," in spite of an explanatory program note, was less favorably received than the spine-tickling military compositions for which the conductor-composer has become the most beloved of American musicians; a suite, "The Three S's," gave an exhibition for the splendid harmony of the band; "The Lost Chord," with its magnificent crescendo and spirit of onrushing fate, and Sousa's own "Mars and Venus," containing a beautiful passage for harp and flute.

John Dolan, cornet soloist, scored heavily in a showy piece, "Sounds from the Riviera," negotiating its many difficult runs with never a false note. Howard Goulden, in a xylophone solo, the Kreiser arrangement, exhibited his mastery of his instrument, and for an encore gave "The Parade of the Wooden Soldiers." A corps of eight saxophonists was one of the hits of the evening, giving a comedy version of "Sweet Adeline" and various editions of "Blues."

Plays Own Composition

Among Sousa's own compositions was a bit of musical tom-foolery, "The Wets and the Dries," abounding in satire and comedy built around "How Dry I Am," "Tea for Two," and "Auld Lang Syne." All of his old mastery appears in his newest march, "The Sesqui-Centennial."

At yesterday's matinee, the second half of the program was suspended in favor of Sousa's idea of "Showing Off Before Company," a medley which was hugely enjoyed. He directed the combined High school bands of the city in several numbers, including "The Boy Scout March."

SOUSA'S BAND COMING SOON

John Phillip Sousa's famous band will be brought to Evansville by Charles Sweeton for a concert at the Coliseum November 8.

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Phillip Sousa, who this season will make his thirty-fourth annual tour with his famous band. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"A conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century" will finish his days in the poor house," says Sousa. "There isn't such a thing as leisure anymore and the American, even when he is taking his pleasure, enjoys himself at the fastest rate possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers and the concert, I find, is more enjoyable and that the audience is more satisfied."

Sousa Best Known by Back, as He Has Faced His Musicians, Not Audiences, for 40 Years



JOHN PHILIP SOUSA

Famous Master Coming to Minneapolis With His Big Musical Organization for Two Programs, Afternoon and Evening, October 18

Apparently the most famous back in the world does not belong to some stage star or movie queen, but to Lieutenant Commander John Philip Sousa, who for almost 40 years has been before the American public as a composer and conductor.

The general public sees the Sousa face for only 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 wellknown is the Sousa back that for several years the only advertisement of his appearance was a silhouette of his back, bearing in white letters the words, "Opera House Monday Night."

Lieutenant Commander Sousa is coming to Minneapolis on his thirty-fourth annual tour and will give two programs at the Lyceum theater Monday afternoon and evenings, October 18.

Soloists have always been among the attractions of Sousa's band. On this tour, Miss Marjorie Moody, soprano and John Dolan, cornetist, are the featured soloists.

In advance Sousa promises many novelty features for his programs in Minneapolis, including the "Juba Dance" from the suite "In the Bottoms," the work of R. Nathaniel Dett, an American Negro composer. Another number will be "Valencia," Mistinguette's song hit at the Moulin Rouge in Paris. New marches, a new minuet, and a new comedy number to make up the volume and infinite variety of the popular Sousa programs this season.

Sousa Is Always "Broke" and He's Voluntarily So

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

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

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

Sousa and his band will be at the Masonic auditorium, Davenport, Oct. 29, matinee and night.

Sousa Incorporates 'Waiting' Songs Into 'Humoresque' Theme

Virtually every "waiting" song which has been written in the past century, is featured in the humoresque, composed of variations of themes of well-known waiting songs, which will be one the pieces of the programs which Sousa and his band will give in Minneapolis on Monday, Oct. 18 at the Lyceum theater.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You," which was sung in "By the Way," a London revue, during the past theatrical season at the Gaiety and Central theaters in New York.

Because of the present interest of American music lovers in American negro music, Sousa has made a place on his program this season for the "Juba Dance," from the suite, "In the Bottoms," the work of R. Nathaniel Dett, an American negro composer, who Sousa believes will achieve a place as one of the foremost composers of his race. This will be the first presentation of Dett's work by band or orchestra.

Lieutenant Commander John Philip Sousa comes to Minneapolis this season with an organization of one hundred bandmen and soloists. The 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 the sousaphone has been developed to take the place of the old bass and tuba.

During his career, Sousa has written less than 104 marches, which with a other works made a total of 211.

SOUSA IS HIMSELF; WHAT MORE ASKED?

Venerable Bandmaster Gives Two Concerts at Armory.

RUNS MUSICAL GAMUT

There is only one man who popularizes band music in the Sousa fashion and he is John Philip Sousa, 72 1/2 November, and since 1892 leader of his own band. Most conductors would have called Sousa's 20 encores at the Armory Tuesday night a complete program to say nothing of the 12 numbers listed on the program.

Listening is but half. There is fascination watching 75 or so sober-faced musicians (play a wind instrument and look any other way), a gray-haired conductor somewhat bald, military and alert, and a white-haired, ruddy-faced bass drummer, erect as a signpost, watching his leader with glittering eyes as he bangs the noisemakers.

Typical Sousa Program.

What was played? A Sousa program. Majestic, sad overture "Herod" by Hadley; a limp, melodious cornet solo by John Dolan; Strauss, Sullivan and Sousa, and more Sousa and more Strauss, whose "On the Beautiful Blue Danube" was enlivened by the clear, facile, vibrant wrok of Marjorie Moody, soprano.

Tschalkowsky's symphonic poem, "Le Voyvode," pistol shot and all, roused the audience to new enthusiasm and killed Tschalkowsky's musical villain deader than dead. Then came a Sousa fancy, "The Wets and the Drys," humorous and familiar. The saxophone octet with its big bass and little soprano end men offered a light touch. Another Sousa march, then a deftly hammered xylophone solo played by Howard Goulden and last the pulsating African dance, "Juba," by R. N. Dett.

Knows His Audience.

The audience left hoping to hear Mr. Sousa and his band again some time, for Sousa knows when to stop.

Another program as popular was given in the afternoon. At that time, in addition to the program by his band, Sousa directed the combined high school bands in two well played numbers. S. B. C.

During his last tour of the country a new member of the band asked John Philip Sousa if they would have any weekend concerts. "Oh, yes," replied the noted conductor, "there will be quite a few." "I'm glad of that," announced the recruit, "for I never know what to do with my weekend." "Why not put your hat on it?" retorted Sousa as he turned away.—Los Angeles Times.

SOUSA'S BAND WILL PLAY DANCE MUSIC AS ENCORES IN ST. PAUL CONCERT OCT. 7

Among the encores which John Philip Sousa will play during his band concerts at the Auditorium next Sunday will be "Valencia," the popular dance song.

Mr. Sousa imported the original Spanish score of "Valencia" and used it as the basis for his own arrangement of the music for his 100-piece band.

OTHER DANCE MUSIC.

Several other pieces of popular dance music will be included in the Sousa program. Among them will be two of his own, "Peaches and Cream," a fox trot, and "Co-eds of Michigan," a waltz. Another is "Jazz America," a band arrangement which includes melodies from a number of popular songs.

Besides these, of course, there will be the more conventional band concert music and several of Sousa's very popular military marches.

SEAT SALE MONDAY.

The seat sale for the Sousa concerts Sunday afternoon and evening opens at the Dyer ticket office at 9 a. m. Monday. All mail orders and inquiries should be directed to Edmund A. Stein, Sousa's St. Paul manager, at the Dyer office.

The same program will be played at the matinee and the evening concert this year, Mr. Stein announces. Mr. Sousa's present tour of the country is his thirty-fourth under his own management and direction.

SOUSA AND HIS BAND WILL PLAY HERE NOVEMBER 16

Tuesday, November 16, is the date chosen for the concert by Sousa and his band, according to announcement made recently by the Lions club, which is sponsoring the affair. The concert will be held at the new high school auditorium. The date of the ticket sale has not been selected.

As this is the first appearance of this famous musical organization in Charleston for several years, it promises to be the outstanding musical event of the season. The Lions club, which has appointed a special committee to handle the event, will make



AND MRS. SOUSA.

We have never been sure there was a Mrs. John Philip Sousa until this photograph reached us. They are shown on their Long Island estate. The march king will be here Oct. 17.

New Detroit March to Be Dedicated by Sousa's Band Today

DETROIT today takes its place with the many distinguished organizations and notable events which have been celebrated in Sousa marches, for at Orchestra Hall this afternoon and evening the March King and his famous band will give the first performances of "Pride of the Wolverines," a new march dedicated to "Mayor John W. Smith and the people of the city of Detroit."

The march was written during the past Summer, in answer to a request which Mayor Smith made to Sousa last year and it represents Sousa's affection for a city which he has watched develop through more than a third of a century.

He has invited the Cass Technical High School Band to participate in its performance, and will also present the Cass Band with a silver trophy cup at the matinee. The present director of Cass Band is Roy Miller, formerly a cornetist with Sousa's band, and for a fortnight the boys have been rehearsing the new march until Mr. Miller feels they are note perfect.

Then in the evening Mayor Smith will be present to receive an official autographed copy of the new march to file in the city archives.

The programme today, which will be the same afternoon and evening, will also include two other marches written by Sousa during the past Summer—"The Gridiron Club," dedicated to the famous Washington newspaper writers' organization, and "Sesqui-centennial March," dedicated to the current Philadelphia exposition—as well as a new "Humoresque" in which Sousa discusses musically, "The Wets and the Drys."

Marjorie Moody, American soprano, will again be soloist, while John Dolan, cornetist, and Howard Goulden, xylophonist, will step from the ranks of the band to do special numbers.

The complete programme, starting in the afternoon at 3:30 and in the evening at 8:30, will be as follows:

- 1—Overture, "Herod" Hadley
- 2—Cornet Solo, "Sounds from the Riviera" Boccalini
- 3—Suite, "The Three S's" Strada
- 4—Vocal Solo, "On the Beautiful Blue Danube" Strauss
- 5—Symphonic Poem, "Le Voyvode" Tschalkowsky
- 6—A Fancy, "The Wets and the Drys" (new) Sousa
- 7—(a) Saxophone Corps, "Safarewah" Messrs. Heney, Kinsaid, Sullivan, Spauld, Madden, Conklin, Schians and Moore
- 8—March, "The Pride of the Wolverines" (new) Sousa
- 9—Xylophone Solo, "Juba" Dett

Sousa's Detroit March Makes Real Hit at Two Concerts

A musician who is a great showman, or a showman who is a fine musician—whichever way you wish to describe Lieut. Com. John Philip Sousa, there is no arguing over the fact that a Sousa audience always gets a splendid entertainment, as



we were reminded again Sunday afternoon, when he offered one of the best programmes he ever put together.

Chief interest naturally centered in the much-heralded "Pride of the Wolverines" march which Sousa wrote during the past Summer and dedicated to the people of Detroit. It turned out to be about the finest thing he has written since the war, its contrasting themes substantial in melody—the trio being especially nice

and assertive, a really fine picture, within the limitations of a march, of an eager and aggressive metropolis marching on toward even higher production figures and greater bank clearings.

In receiving an autographed copy of it for the city archives at the evening concert, Mayor Smith made a graceful suggestion that Detroit's school children be asked to write words to the new march, with prizes for the best, an idea to which Commander Sousa quickly agreed.

At both afternoon and evening concerts the Cass Tech band lined up back of the Sousa players and upon the first repetition joined with the professionals, swelling the volume mightily and adding quite a little extra "kick" to the whole proceedings. In the afternoon the Cass band was presented with a silver trophy cup by Commander Sousa.

Sousa used but a single programme here this year, but it was an exceptionally fine one, devoted to serious music in the first part and in the second, as is Sousa's practise, resolving into pure entertainment, with plenty of "stunts."

Henry Hadley's "Herod" overture, written by that gifted American for Richard Mansfield's production of that tragedy quite a few years ago, and proving a robust and honest work, opened the programme, and "Le Voyvode," a symphonic poem by Tschai-kowsky, found among his unpublished works after his death, closed the first part. The poem must have been a rather early work, or one which the composer never polished very highly, for it seems crude and raw, unless it is that we are used to Tschai-kowsky in the greater richness of orchestra. The Tschai-kowsky instinct for the dramatic is always apparent, though, and it makes a number well worth hearing.

The best thing on the list seemed to me to be the Sousa arrangement of "The Lost Chord," which he builds up in the heavier brasses to a truly impressive effect.

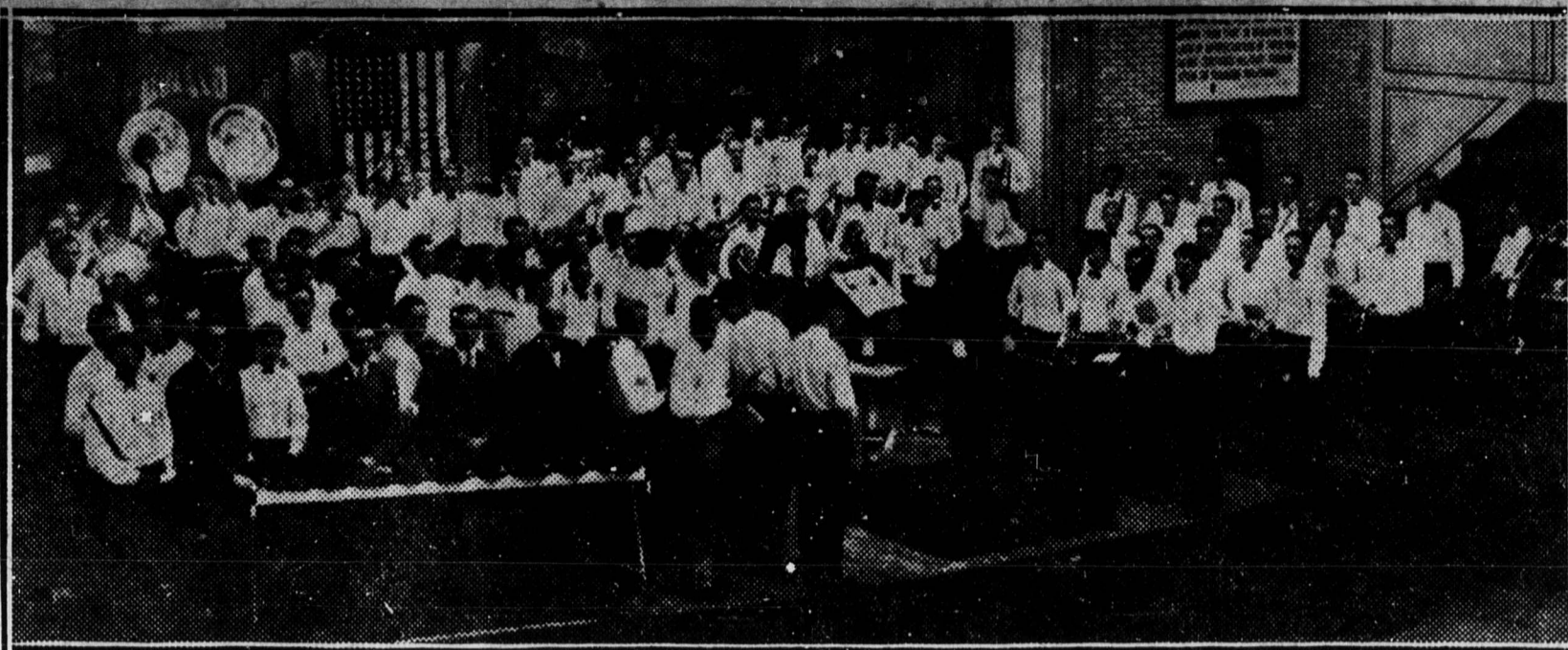
Cornet solos by John Dolan and a group of soprano songs by Marjorie Moody, both clamorously received, were also in the first part of the programme. "The Wets and the Drys" was the new novelty number, and a lot of fun it proved, with a chain and windlass imitation of "The Old Oaken Bucket" at one point.

The Sousa saxophoners did their usual comedy antics, and Howard Goulden offered a well-regarded group on the xylophone in the latter part of the programme which also included among the plentiful encores, "Semper Fidelis" and "The Stars and Stripes Forever."

As I said at the beginning, John Philip Sousa represents an ideal combination of art and showmanship.

R. H.

THRILL OF LIFE-TIME FOR SCHOOL MUSICIANS



John Philip Sousa, world renowned bandmaster, gave 100 high school lads the thrill of their lives yesterday, when, during the intermission in his afternoon program at the Armory, he conducted the new Grand Rapids inter-high school band in two numbers. The group was made up of picked musicians from all the high school bands. Mr. Sousa occupied the director's stand. At the left of the picture, standing in the front row, may be seen: Leon Metcalf, director of instrumental music at South high and Burton, and composer of the two numbers the band played yesterday; Oliver Keller, director at Creston; Merwin Mitchell, Central and Ottawa Hills director, and David E. Mattern, supervisor of music in the city schools. Two other directors, whose organizations were represented in the band were Theodore Fryfogle, Union and Harrison Park, and George Davis, Vocational.

Bandmaster to Give Concerts



John Phillips Sousa, the famous American bandmaster and composer, who will appear at the Lyceum theater October 18 in his annual two concerts. In spite of his three score years and ten Commander Sousa is still the energetic, ambitious musical leader whose impress on American music has been more pronounced than any living musical writer.

Sousa's Band to Play Widely Varied Program

Next to being a great band master, Lieut. John Philip Sousa is an entertainer and in addition to a well constructed and varied program he adds many unique, humorous and pleasing encore numbers.

At the concerts to be given in the Armory Tuesday matinee and night he will present several of these specially arranged light numbers. Among them is an ensemble entitled, "Showing Off Before Company," which will be played at the matinee. In this number various members of the band will do individual stunts. At the beginning of the second part of the program the stage is vacant. The first to appear are the clarinets, playing the ballet music of "Sylvia." This entrance is followed by another section of the band doing individual stunts many of them very funny, the whole revolving itself into a jolly musical vaudeville.

The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsburg, Mass., now librarian with Sousa's band. The work of Mr. Russell is a valuable educational feature and is especially appropriate for the school children's matinee.

Sousa's Sesquicentennial march is another new feature to be played at the evening concert. The program will contain three new Sousa marches. Among the novelties will be the saxophone octet and triple octet of clarinets.

SOUSA AND HIS BAND AND ROSTER OF SOLOISTS

John Phil Sousa, who plays his annual concert with his band at the Odeon on November 3, great as he is in himself, still surrounds himself with soloists of first rank.

His forthcoming program in St. Louis calls for a vocalist, harpist, cornetist, saxophonist, and others who will lend variety and brilliance to his program. Of these soloists, Miss Marjorie Moody, soprano, is one of the best known and most beloved. Miss Moody has an unusual voice, clear and brilliant in timbre and with a flexibility which might well be the envy of an opera star who is called on to interpret Gilda, Traviata or other roles demanding coloratura.

Miss Moody, since her connection

with the Sousa organization has toured America, several times and accompanied the band on at least one foreign trip. Many tempting offers have been made her to join musical shows or to tour with other musical organizations, but the Sousa institution, which prevails over fair weather and foul weather and the Sousa mentality which keeps his large family together year in and year out, is too strong a combination for competitive bids and Miss Moody will accordingly again be one of the star features of the Sousa program which will be heard at the Odeon on November 3.

TICKETS ON SALE FOR SOUSA'S BAND CONCERT

Tickets for the St. Paul concerts of Sousa's band were placed on sale today at the W. J. Dyer & Bro. ticket office, 23 W. 5th st.

The band will appear in the afternoon and again in the evening at the Auditorium Sunday. Marches, popular dance music and other band music will be included in the program. Edmund A. Stein is sponsoring the appearance of the band.

Electrical Technician 90717

"HOW DRY I AM" is the American national anthem, says John Philip Sousa, whose band comes here Nov. 6.



"HOW DRY I AM" has become our national anthem, in the opinion of Lieut. Com. John Philip Sousa, who comes to the Auditorium on Nov. 6.

Journal Minneapolis Oct 5

"By actual count last season, 'How Dry I Am' was sung at eighty-three luncheons at which I was a guest," the march king said.

"The strange thing is that it was sung at luncheons composed of dries as well as those given by wets. By some peculiar twist dries seem to be singing the old song as a paean of victory."

Sousa's latest hit is entitled "The Wets and the Dries." Strange to say, it does not include the air of "How Dry I Am."

VETERAN SOUSA IN 2 CONCERTS

Famous Bandmaster Gives Inspiring Performances at Orchestra Hall.

By R. J. McLAUCHLIN.

Sousa's Band played in Orchestra Hall yesterday afternoon and repeated the program in the same hall in the evening.

This announcement has so many implications that it comes close to telling the whole story of the occasion. For to say that Sousa played is to announce that scores of elderly men and women engaged in happy retrospection, more scores of younger ones had two hours full of splendid entertainment, a fine old tradition was carried past another mile post and, really the most important of all, an afternoon and evening of band performance of the first order were provided two excellent audiences.

This Sousa is a famous man, whose valor, like Caesar's, doth enrich his wit. And he has a similar flair for setting down his wit to make his valor live. He has a whole sheaf of first-sized qualities about him. He is the sanest of our patriots, for he has translated a passionate love of country into substantial, enduring artistic accomplishment. He has touched the peak of his especial field and touched it not once nor twice. He has done more to bring the band into music's aristocracy than anyone else, probably, now alive. And he is a genial, level-headed person, full of years and vigor, with a great career behind him and a present energy which, at his age of 72, is astonishing. A most admirable citizen of this land is Sousa, for whose continued presence among us any American may earnestly pray.

Yesterday's two concerts were typical Sousa occasions, with a few extra attributes thrown in. The bandmaster, for one thing, was escorted from the station to his hotel and again to Orchestra Hall, by the band of the Detroit Fire Department.

Then, yesterday's programs included his new march, "The Pride of the Wolverines," which Sousa has dedicated to Detroit and which is written in his best and most robust style, fresh and full of that singular lively solemnity that is as much a part of Sousa as his hands and feet. It was played with the Cass Technical High School Band added to the Sousa organization, making a body of more than 100. At the afternoon occasion Sousa presented the Cass band with a loving cup, in recognition of its uncommon quality among similar organizations in the country, to which he has frequently given testimony in the past.

In the evening, Mayor John W. Smith received, from the bandmaster, an autographed manuscript of the score of the march. The mayor recalled his public request for such a composition, at the Sousa concert a year ago. He then introduced Fred W. Green, Republican candidate for Governor, who spoke briefly.

The program contained another new composition, a so-called "fancy," entitled "The Wets and the Dries," which deals whimsically with an obvious situation in this country and introduces many familiar and appropriate melodies. The eight saxophonists, as usual, did their specialty, this year a merry affair called "Saxerewski," in which the famous minuet is given some clever manhandling. They encored with some additional drolleries.

Marjorie Moody, Sousa's excellent soprano, exhibited her flute voice as successfully as she has heretofore, in Strauss' "Blue Danube." She gave a number of encores, including "Comin' Through the Rye." John Dolan did great things with his cornet in Boccalari's "Sounds from the Riviera" and Howard Goulden, the active and versatile percussionist.

(Concluded on Page 26.)

played Kreisler's "Liebesfreud" on his xylophone and encored with a number of others.

Additionally, on the announced program, were Hadley's "Herod" overture and a suite, "The Three S's," including a Strauss waltz, a most exceedingly effective arrangement of Sullivan's "Lost Chord" and Sousa's march, "Mars and Venus." This march contains a unique thing, as far as I know, in music; what amounts to a cadenza for snare drum, played on three of these instruments and a really amazing piece of drum-virtuosity.

Tschalkovsky's symphonic poem, "Le Voyvode" and Nathaniel Dett's African dance, "Juba," completed the program. There were, of course, many encores and these necessarily included: "The Stars and Stripes Forever," "Semper Fidelis," "The Gridiron Club," "Field Artillery," "The Canadian Patrol," and others without which a Sousa concert would not be one at all.

GREATEST BANDMASTER COMES TO ARMORY



Lieut. Com. John Philip Sousa will be at the Armory on Tuesday, Oct. 12, both afternoon and evening, presenting original compositions and old favorites.

Press Grand Rapids Oct 12

**March King Arrives
For Armory Concerts**

Lieutenant Commander John Philip Sousa, who is giving two concerts in Grand Rapids Tuesday, has the rare and happy faculty of



Lieutenant Commander John Philip Sousa, famous bandmaster.

knowing how to make his band concert programs equally interesting to the trained musician and the average music lover who has appreciation but no technical knowledge of music.

Every one who attends a Sousa concert usually has a jolly time, for this unique bandmaster makes easy flights from the classic to popular music. And Sousa has a way of making the nonmusical portion of the audience like the classics and the musical "highbrow" like the music of the "popular" variety. More than any other bandmaster he brings out all the rhythmic force and value in the music he plays and audiences seldom fail to respond.

Thirty Years Sees Much Change in Sousa's Band

Press Grand Rapids Oct 12

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 14 clarinets, 2 flutes, 2 oboes, 2 bassoons, 4 saxophones, 2 alto clarinets, 4 French horns, 4 cornets, 3 trumpets, 2 flugel horns, 3 trombones, 2 euphoniums, 3 basses, in addition to drums, triangles, tympani, etc. The present organization numbers almost 30 clarinets, 5 flutes, 10 saxophones, 8 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 Next Sunday.

The arrangement of "Valencia" promised on both of the programs to be given by Sousa's band at the Auditorium next Sunday is a special one, said to be more elaborate than any yet played in these parts.

Carefully based on the original score, as used by Mistinguette in Paris, this arrangement has been amplified with a view to employment of the approximately 100 instruments comprised in the band—a much larger ensemble than the composer of the famous song had in

Welcome Sousa

Americans who have not been abroad scarcely realize in what esteem John Philip Sousa is held in other countries. The vitality and energy that finds expression in the musical works of the march king receive full recognition in England and other European countries.

Sousa, too, is recognized as a great band master in these countries where great band masters flourish in connection with the crack regiments.

The writer in London once heard Sousa acclaimed for his work at a concert where the cheering was continued for nearly 20 minutes for the American's rendition of Dr. Elgar's great coronation hymn, "Pomp and Circumstance."

Sousa, they tell us, once wrote a composition in jazz or syncopated time and then went back to his march-king energies. And Sousa's wish that children be given opportunity to hear him at the matinee next Tuesday, with seats priced at fit childish outlays, should be ratified.



JOHN PHILIP SOUSA

SOUSA TO BE ASKED TO WRITE U MARCH

Delegates Will Wait on Him
With Request for Music for
Football Games

Football fans attending games at the stadium hereafter will listen to a Sousa-built march as the teams come on the field, if a request to be made by university officials that the march king compose music for football events is granted.

At 11 a.m. Monday, representatives of the university will present the formal request to Lieutenant-Commander Sousa at the Radisson hotel. They will ask for a march that will fill the university's need for stirring music at the games.

The delegation will include E. B. Killen, Carlyle Scott, Donald Ferguson, Michael Jalma, bandmaster; Otto Zellner and E. B. Pierce, president of the Alumni Association.

Harry Askins, Sousa's manager, has said he believes Sousa will act favorably on the request. Mr. Sousa a year ago expressed himself as favorably disposed when the idea was suggested to him.

SOUSA TO PRESENT MUSICAL COLLECTION TO CONGRESSIONAL LIBRARY

NEWS GIVES SOUSA PROGRAM HUNCHES

Famous Conductor Reads Daily Papers Constantly for Ideas.

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says John Philip Sousa, who brings his band to the Auditorium next Sunday afternoon and evening.

Sousa in such a season as that of 1925-1926 played to more than 2,000,000 people in 245 cities and towns, located in 43 states. Obviously the only way to know what is interesting to a widely-scattered multitude is to read the papers. And that is exactly what Sousa does.

When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before he appears the papers of the city in which he is appearing that day.

Frequently something in the paper suggests a change in the program of

1926 Marks 30th Anniversary of 'Stars and Stripes Forever,' Sousa's Most Celebrated March

This season, the 34th of his career as the director of his own organization, Lieut. Com. John Philip Sousa is celebrating the 30th birthday of his most famous march, "Stars and Stripes Forever."

Aside from its fame, "Stars and Stripes Forever" has the distinction of being the first Sousa march which brought its composer a great amount of money. It was written when Sousa had been at the head of his own organization for three years and a director for almost two decades. Sousa had written other successful marches, it is true, but varying circumstances had denied him of just rewards.

"High School Cadets" for instance, had achieved an immense popularity, but he had sold it outright for \$25.

local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

Now how does this work out when Sousa plans his program for his current tour?

In the first place, this year is the

Then came "The Liberty Bell," but a composer's rights to royalty from the sale of phonograph records had not yet been established, and although thousands of records of the composition were made, he did not share in the profits.

"Stars and Stripes Forever" on the other hand, has brought Sousa a steady income almost from the date of its composition. To date 2,000,000 copies of the sheet music and 5,000,000 records have been sold in America alone. World sales almost double this figure.

The march was written on a sleety, foggy day in December, 1896, while Sousa fussed and fretted on the old S. S. Teutonic in New York harbor, as he waited for the weather to clear so the ship could reach its pier.

Sesquicentennial of American independence. So one of the new marches is entitled, "Sesquicentennial March" and it is the official march of the great exposition in Philadelphia, which is attracting people to the "cradle of liberty" from all sections of the country. And of course he will play "The Liberty Bell" frequently.

WET AND DRY NUMBERS.

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys" and presents both sides of the question in terms of music.

Exhibit No. 3 is "On the Radio." The radio receiving set is almost as common throughout America as the telephone, so Sousa who is as facile an imitator as Elsie Janis, will tell the Sousa audiences how a radio program sounds to him.

And last but not least. There is a tremendous interest over the country in negro music. So the Sousa programs will contain at least one work of a negro composer, the "Juba Dance" from the suite, "In the Bottoms," written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race.

SOUSA HAS SERVED IN ARMY, NAVY AND MARINES

Lieutenant Commander John Philip Sousa, who is now on his third-of-a-century tour at the head of his famous band, has the record of having served in the United States Army, Navy and Marines.

Sousa Band Will Play 'Valencia' as an Encore

"Valencia," Mistinguette's song-hit at the Moulin Rouge, in Paris, has been chosen by John Philip Sousa as an encore number for the two Auditorium concerts next Sunday.

So popular in Paris that virtually every American bar has a "Valencia" cocktail, Sousa has mixed the original tune, Spanish in motive, into a musical cocktail for America.

The original Spanish arrangement was imported and was used by Sousa as the basis for an adaptation for his own big organization, much larger, it goes without saying, than the bands and orchestras abroad.

Written by Francis Salabert, "Valencia" is enjoying an even greater vogue than the well known "Oh, Katrina" and "Titania."

SOUSA IS POPULAR WITH SCHOOL FOLK

Concerts Are Sponsored by Many Colleges and Universities.

John Philip Sousa, who comes to the Auditorium next Sunday with his famous band, 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 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' college at Pittsburg, Kan.

At Pittsburg, Kan., the Sousa band will play at the universities.

1,100 COMPOSERS' WORKS PRESERVED

Famous Conductor's Manuscripts Termed Best in America.

Public libraries, including the Congressional library in Washington, eventually will receive the entire musical collection of Lieutenant Commander John Philip Sousa.

The famous bandmaster's score, valued at upwards of half a million dollars and containing thousands of works by modern and classic composers, now for the greater part stored in fireproof vaults in New York, are to become available to the entire public, according to Sousa's announcement made recently.

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

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

FEW MUSIC COLLECTORS.

"Americans, avid collectors of first editions and manuscripts of books, for some reason have not yet become collectors of music," Sousa said recently. "My attention was called to the present small collectors' value of a great deal of music recently when the music of the late Victor Herbert was dispersed at a sale."

"I then determined that I would hold intact or at any rate dispose of all the music which I have collected in such a manner that it could be preserved. Because of my 12 years with the United States Marine band, I first considered leaving it to that organization. Then I decided to give it a wider use by depositing it with the Congressional library."

"Americans have not yet begun to collect music, but I feel that music will be collected within a few years. The general public does not realize that music varies in its editions as much as literature. Musicians, of course, know this and as the number of musical editions so will scores become more and more sought."

WORK COMPOSERS. The Sousa collection contains

Necessity, Rather Than Inspiration. Responsible for the Majority of Sousa's Famous Band Marches

'Stars and Stripes Forever' Written on Board Ship in 1896.

ONE COMPOSED FOR SHRINE

It was necessity rather than inspiration that brought into being most of the noted Sousa march compositions.

Sousa for nearly half a century has enjoyed the popular vogue of the world's "march king." Recently he declared that most of his more popular band compositions were not the result of "a quick inspiration; they were rather the fruit of stark necessity which is anything but inspiring." He cited circumstances of the compositions of some of his greatest numbers.

"Stars and Stripes Forever" without much doubt is the greatest of the Sousa marches. It was written aboard the S. S. Teutonic, in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe.

CONCEIVED ON BOAT.

"For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand, there is "Semper Fidelis." It was written while Sousa was director of the United States Marine band, and it was written from necessity.

At military reviews and formations in Washington, it was customary for the Marine band to play "Hail to the Chief" as it marched past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having

been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of Pres. Arthur to write a new composition to take its place.

"Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine corps.

"LIBERTY BELL" INSPIRED.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New

York business man, that day had marched in a procession of school children to Independence hall, to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a Washington military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children, conducted by that paper.

"Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing.

"Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for first liberty loan parade at the beginning of the World war.



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Sousa will play under the auspices of high schools at Alliance, O.; Fort Wayne, Ind.; Joliet, Ill.; Tucson, Ariz.; Spokane, Wash.; Boise, Ida.; 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.

3:30 and 8:15, Hours of Sousa's Concerts

Two band concerts will be given Sunday by the famous Sousa band organization.

The first concert is scheduled for 3:30 p. m., Sousa conducting his 100 musicians in the world's greatest band ensemble. The second concert begins at 8:15 p. m., and will be a repetition of the program given in the afternoon.

The programs include 12 regularly programmed numbers, in addition to as many more of the popular Sousa compositions and arrangements which will be played as encores.

Seats for both the afternoon and the evening band concerts next Sunday are on sale now at the Dyer ticket office. The sale is under the direction of Edmund A. Stein, St. Paul and northwest manager for Sousa and the Sousa band organization.

SOUSA PROLIFIC WRITER

That 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 red book indicates there is good reason why he should be called "The March King." During his career he has written no fewer than 104 march compositions. There are 80 songs in the Sousa book, 16 suites, one Te Deum, one cantata, two hymns and enough miscellaneous compositions to bring the total to 272.

Music by R. N. Dett, Noted Negro Composer, Included on Program to Be Played by Sousa Sunday

The Sousa band concerts next Sunday will feature the compositions of the greatest negro composer of the present day.

This composer is R. Nathaniel Dett, who has written the music for a number of negro spirituals. American music lovers greatly appreciate and admire the work of the negro composers, Mr. Sousa says, and this is evidenced particularly by the fine receptions given to Roland Hayes, negro tenor, who sang in Minneapolis a year ago and who has been touring all of the music centers of America this year.

The number which Sousa will offer will be the "Juba Dance" from the suite, "In the Bottoms." This will be the first presentation of his work by band or orchestra.

IN FIVE MOVEMENTS.

"In the Bottoms" is in five movements. The prelude is entitled simply "Nightfall." Then follows "His Song," the weird, crooning melody of an aged negro singing to himself. "Honey," the third movement, is after Paul Laurence Dunbar's poem, "A Negro Love Song," while the

"Barcarolle" in the words of the author, "paints the pleasure of a sunny morning on the Father of the Waters."

Of the "Juba Dance" movement which Sousa will play the author says:

"This is probably the most characteristic number of the suite, as it portrays more of the social life of the people. 'Juba' is the stamping on the ground with the foot, and following it with two staccato pats of the hands."

SEES FUTURE FOR DETT.

"At least one-third of the dancers keep time in this way while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more frantic (and at the same time fantastic) endeavors. The orchestra generally consists of a single 'fiddler' perched high on a box or table; who forgetful of self in the rather hilarious excitement of the tour, does the impossible in the way of double-stepping and bowing."

Sousa believes that Dett will achieve a place as one of the foremost composers of his race.

AUDITORIUM, SUNDAY

Matinee at 3:30 Evening at 8:15

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Lt. Commander JOHN PHILIP SOUSA, Conductor

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More than a Band Concert—the Standard of entertainment since 1892—Everything new, more novelties than ever before. Music you like to hear—complete change in style of program. Sousa's greatest year.

Sousa put the first fun in music. Hear "The Wets and the Drys," his latest and best humoresque.

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LOCAL MANAGEMENT, EDMUND A. STEIN.

Sousa, Though Rich, Seldom Carries Money

Although one of the wealthiest among the American composers, John Philip Sousa, who brings his band to the Auditorium next Sunday afternoon and evening in concert, is proverbially and habitually "broke."

It is Sousa's manager, Harry Askin who gives the "low-down" on Sousa's chronic impetuosity. He explains: Sousa's habit of going about almost penniless originated during a tour of Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a most trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether.

When he is on tour, the manager with the band meets all expenditures even down to newspapers and cigars. Two or three times a week he asks his manager for a "loan" of 50 cents.

There is a bit of superstition in Sousa's refusal to carry money. A few days after his return from his "penniless" sojourn abroad, he boarded a Philadelphia streetcar with several hundred dollars in his possession. A pickpocket got it and in almost a quarter of a century he has not ridden in a streetcar.

Three or four years ago he visited Havana, and as his manager was not with him, he broke his rule and carried money sufficient for his return expenses. On the dock he was again the victim of a pickpocket.

'MAKE IT SNAPPY'

Americans Demand Action in Music, Sousa Says.

"'Make It Snappy' is the watchword of the American music public," says Lieut. Com. John Philip Sousa.

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 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."

Sousa's New Suite

Is "The Three S's"

When John Philip Sousa and his band come to the Auditorium November 7, for their annual concerts in Chicago, the program (which is to be the same for afternoon and evening) will include a new suite, "The Three S's," designed and arranged by the March King, himself. And Sousa is one of the three S's of the title: the two others are Sullivan—meaning, of course, Gilbert's Sullivan—and Strauss—meaning not necessarily of course Johann Strauss; for Lieutenant Sousa, who believes that this band of his can play any music ever written, has in other seasons included some of the music of Richard Strauss in his programs. But the Strauss of "The Three S's" is the Waltz King. He will be represented by his waltz named "Morning Journals"—not one of the best-known, so far as the title goes, but one of the loveliest, and one from which many another composer in recent years has swiped melody and phrase. Sullivan will be represented by "The Lost Chord," his best-known composition outside the music of his operettas; and Sousa's own contribution to the new suite is "Mars and Venus."

Henry K. Hadley's overture of "Herod" will be played by Sousa and his men; and a note in the program explains that it was composed "for Richard Mansfield's production of Stephen Phillips' tragedy of 'Herod.' Mansfield considered the play, but abandoned it. It was afterward staged in this country by William Faversham."

GOULDEN, MOODY FAVORITES OF PROGRAM HERE

Soprano and Solo Xylophonist of Sousa's Band Popular.

Sousa and his band came to the city auditorium here Wednesday for an afternoon and evening concert in the course of the 34th annual tour of the organization.

The popular Marjorie Moody, soprano, and John Dolan, cornet, are with the band again this year and Howard Goulden does a xylophone solo.

Miss Moody and Mr. Goulden were the favorite soloists of the evening, each responding to four encores. Mr. Goulden played "Parade of the Wooden Soldiers," a number scheduled for the afternoon program but not played then, at the evening performance.

The saxophone corps, also responding to four encores, held the

deep interest of the audience during their numbers.

A change was made in the scheduled afternoon program, Mr. Sousa substituting "Showing Off Before Company" for the last half of the regular program in answer to local requests. The number served to introduce separate pieces of his band as to compass and tone quality.

With his customary generosity, Mr. Sousa spared neither himself nor his musicians in giving his audience what they wanted. Several encores were played at both the afternoon and evening performance, including the favorite old marches of his composition which seem necessary to complete a Sousa entertainment.

Sousa's new and much discussed composition, "The Wets and the Drys" easily led the evening program in interest. Sousa tempers the anticipated objection of the ardent "dry" to the humorous treatment of the sacred amendment by concluding his description of the piece thus, "I know something better than that," said the Dry, "let's get a drink out of the Old Oaken Bucket. They march off to the well singing the Soldiers' Chorus, 'What a kick,' exclaim the Wet and the Dry in unison as they quaff deep from the well. 'We won't go home until morning' and they stay at the well until dawn, finally parting to the tune of Auld Lang Syne as they think of the old days before prohibition when people drank water."

The strains of "How Dry I Am" constitute the predominating theme of the first part and "Have a Little Drink," "Tea for Two" and "Down where the Wurzbürger Flows" are also represented. It is an amusing number, amusingly played and the concluding strains of "Auld Lang Syne" are given with deep and tearful feeling which find sympathetic response from the audience.

Another interesting Sousa composition, "Mars and Venus" contains a striking imitation of a column of tanks advancing down a cobblestone road as a part of its story of a modern battle and tender emotion.

The saxophone group was well received in its "Saxerewski," a Padrewski number adapted for their instruments and in their assortment of musical pranks. They responded to four encores.

Miss Moody sang Strauss' "Blue Danube" and gave several other favorites in answer to the audience's insistent demand.

The marches, however, and especially the old one were apparently what the audiences paid their money to hear. They were given "The Gridiron Club," "Stars and Stripes Forever," "Semper Parvulus" and several others, to the obvious gratification of both parents and children.

The band is leaving this morning for Minot via special train over the Great Northern.

Sousa and his band recently drew \$35,000 to the box office in Halifax, and most of us had been thinking that there wasn't that much money in that city. By the way, somebody asked Sousa why he never had written a football march. He replied: "Nobody ever asked me to do so." Now he has been asked and it is likely that he is willin'.

Sousa Now on Thirty-Fourth Band Tour

Two days less than four months from the conclusion of his longest and most strenuous tour, Lieut. Com. John Philip Sousa, beloved American composer-conductor, again picked up his baton for another season. On March 6, 1926, in Richmond, Va. Sousa concluded his thirty-third annual season of forty-two weeks and 30,000 miles. On July 4, in Hershey, Pa., he began his thirty-fourth season at the head of his own organization. He and his band will appear at the Coliseum Monday night, November 8.

Sousa's new season will not be as long as that of last year. One year in two, Sousa reserves the right to a holiday in duck-hunting time, and therefore, the tour will be of only twenty weeks, and will end in Baltimore, about the middle of November, which is the time when the ducks are most plentiful along Chesapeake Bay.

The "wearing qualities" of Sousa were given a severe test during the past season. Although he has been constantly before the American people for a third of a century, the total number of persons (2,932,409) who paid admission to his performances was the greatest of his entire career. He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year.

Last season he varied his usual route with a trip into western Canada. This season, in addition to his American engagements, he will make a brief tour of the Maritime Provinces of Canada.

Sousa's program this year will be distinguished by the unusual number of novelties, not the least of which will be his own arrangements of popular jazz tunes.

'How Dry I Am' Is Becoming National Anthem, Says Sousa

That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who this season will make his thirty-fourth annual tour, with the big band which bears his name. Sousa bases his opinion upon his experiences during his last tour, which extended over more than forty weeks and which took him into more than forty of the states.

"Wherever I went last season in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart, if not in fact, people were talking about prohibition, its success or its non-success, according to their sympathies. By actual count last season, 'How Dry I Am' was sung at eighty-three luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of dries as of wets. By some peculiar twist, the dries seemed to be singing the old song as a paean of victory. The wets seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable national song, was sung."

"The Wets and the Drys" will be



JOHN PHILIP SOUSA

the title of the Sousa humoresque this season and it will be remarkable at least in the fact that it does not include "How Dry I Am." On the other hand, Sousa has arranged and MAY play "How Dry I Am," as it is now sung by a wet, a wet-dry and a dry.

University of Minnesota to Have New Song From Pen of John Phillip Sousa

John Phillip Sousa, world-famous American band composer who wrote "Stars and Stripes Forever," is going to give the University of Minnesota a new college song.

He made this promise Monday while in Minneapolis with his band. He already has written two songs for Michigan, "The Co-ed of Michigan" and "The Pride of the Wolverines," both being played by his band this season as encore numbers.

The new Minnesota song, he said, will be representative of the state and may possibly embody Indian themes. If all goes well, he will probably have it completed in five or six weeks.

SOUSA'S BAND WILL PLAY AT COLUMBIA

FAMOUS MUSICIANS TO GIVE TWO CONCERTS WEEK FROM SATURDAY.

The outstanding musical treat of the year will be offered to Dubuque music lovers Saturday, Oct. 30 when the famous Sousa band will make its appearance at the Columbia College gymnasium on Alta Vista street. The afternoon performance will begin at 2:30 o'clock and there will be another concert at 8 o'clock in the evening.

There are ninety pieces in the band and several artists accompany the band and vary the program with their entertainment. There will be many solos by some of the leading players in the country. The commander, John Philip Sousa will personally conduct the concert. He has taken his organizations on tours for over 30 years and always includes the leading universities and colleges in his itinerary.

"When jazz is good, it is very good, and when it is bad it is rotten." So says John Philip Sousa, and we second the motion. All that is left to be said is that it is easier to find the kind of jazz that is bad than the kind we feel like applauding.

Now that Dr. John Phillip Sousa has agreed to write a real football song for the University of Minnesota, things are looking up in this sector. When Mike Jalma's lads gather in the middle of the gridiron and publicly burn all copies of that dirge known as "The Rouser," the happiness of The Watchman will be complete.

Fired with enthusiasm by the visit of Bandmaster Sousa, Jim, Director General of the More and Bigger Bands

campaign, stepped forth from the last night to announce that Baltimore municipal band, one of radio's favorites will resume its weekly concerts over WBAL this evening.

John Phillip Sousa has said everything that is good and bad for jazz so we can now drop the subject. He says when it is good it is very, very good, and when it is bad it is rotten.

SOUSA TICKETS ON SALE.

Concert Will Include Vocal and Instrumental Artists.

Seat sale for the two Sousa band concerts which have been announced for the Auditorium next Sunday afternoon and evening opens at 9 A. M. today at the W. J. Dyer & Bro. ticket office.

Edmund A. Stein, St. Paul and Northwest manager for the Sousa organization, is sponsoring the two concerts next Sunday.

The programs to be played are identical, Mr. Stein announces. Three new Sousa march compositions, in addition to his own paraphrasing and elaboration of the popular "Valencia" number, are included on both programs. They also will include some of the more classical numbers as well as the popular hits of the past year. Soloists will include both vocal and instrumental artists.

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Fired with enthusiasm by the visit of Bandmaster Sousa, Jim, Director General of the More and Bigger Bands campaign, stepped forth from the last night to announce that Baltimore municipal band, one of radio's favorites will resume its weekly concerts over WBAL this evening.

SOUSA NO 'ROBAT'

Has No Use for Director Who Makes Wild Gestures.

One of the pet aversions of John Phillip Sousa is the musical director who finds it necessary to do his daily dozen on the conductor's stand.

The marching king, who plays two concerts at the Auditorium on Sunday, probably is the most restrained of present-day conductors.

One of the reasons that he is in his prime at the age of 71 is a person who pays his money seat in a concert did not come the director to do a wide variety of acrobatic tricks, and Sousa had wanted to see some of the same kind of things.

Famous March King Gets Ideas For His Programs from the Newspapers

The daily newspapers, now and throughout most of his career, have given him the majority of ideas for his programs, says Lieut. Com. John Philip Sousa, whose 34th annual tour this season includes two performances in Davenport at the Masonic auditorium on Friday, Oct. 29.

Sousa in such a season as that of 1925-1926 played to more than 2,000,000 people in 242 cities and towns, located in 42 states. Obviously the only way to know what is interesting such a widely scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearance, the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always the chief idea is to discover from the papers what people in all parts of the country have in common.

How does this work out when Sousa plans his programs for his current tour?

In the first place, this year is the

sesqui-centennial of American independence. So one of the new marches is entitled "Sesqui-Centennial March," and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And of course he will play the "Liberty Bell" frequently.

In the second place the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal," and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and Drys," and presents both sides in the terms of music.

Exhibit No. 3 is "On the Radio." The radio receiving set is almost as common throughout America as the telephone, so Sousa, who is as facile an imitator as Elsie Janis, will tell the Sousa audience how a radio program sounds to him.

And last, but not least, there is a tremendous interest over the country in negro music. So the Sousa programs will contain at least one work of a negro composer, the "Juba Dance" from the suite "In the Bottoms," written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race.



MUSIC AND DRAMA

Above—John Phillip Sousa, whose famous band will be at the Masonic temple next Friday night, is shown with his youngest grandchild.

Right—Herbert Dobbins, who takes the lead in "The Old Soak," at the Grand next week.

SOUSA CONCERT SEAT SALE TO OPEN SATURDAY

Special Matinee Prices For School Pupils, University Students.

Advance sale of tickets for the two concerts to be played here at the city auditorium on October 20 by Lieutenant-Commander John Philip Sousa and his band will open at the Poppler Piano company Saturday, according to an announcement.

Special matinee prices have been made effective for school pupils and university students and the matinee will be held at an hour that will permit pupils to attend after school.

For pupils of the public and parochial schools of the city, the matinee price will be 50 cents. For university students, the matinee price will be \$1.10. Evening prices, depending upon location in the house will be \$1.10, \$1.60 and \$2.20. Afternoon prices for adults will be the same as for the evening concert.

Checks may be sent in before Saturday to the Poppler company and when accompanied by a request for seats in a certain part of the house, these will be honored as they arrive. Reserved seats must be secured at the Poppler store by those who secure advance tickets.

'Make It Snappy' Demand in Music Sousa Declares

"Make it snappy" is the slogan of the American music public, according to Lieut. Commander John Philip Sousa, noted band leader who will appear in concert with his famous organization both afternoon and evening, Wednesday, Oct. 27, at the hippodrome, under auspices of the Dairy Cattle Congress management. Sousa is making his thirty-third annual tour.

Each season Sousa finds that the

tention 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 the music of the tempo of the country in which he lives.

Watches T. B. M.

"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."

WONDER LEADER OF MAGIC BAND HERE TOMORROW

Sousa and Attendant Artists to Play Two Concerts of Varied Program.

In 1892 John Philip Sousa began touring the United States with his band.

On his third of a century tour he comes to the hippodrome of the Dairy Cattle Congress tomorrow for matinee and evening concerts.

In the audience tomorrow will be the children and the grandchildren of those who first were charmed with the music played by the band that Sousa led. Now, as then, he waves his magic baton and marvelous music fills the air.

Altho nearly 72 years of age, Sousa is hale and strong, just as zealous as when he was a young man leading the United States marine corps band in the '80's.

In the United States are thousands of bands, but none like this, for Sousa is the band. Almost every musical instrument under the sun, wind and reed and string, are used by his large company of masterful musicians.

The saxophone corps, composed of nine men, is said to be the most wonderful in the world. Besides these Sousa carries the following soloists: John Dolan, cornet; Miss Marjorie Moody, soprano; Howard Goulden, xylophone. The following selections will be played:

Matinee Program.

1. Dance, "Yorkshire Lasses," new collected by Arthur Wood.
2. Cornet solo, "Cleopatra" (Demersmann), John Dolan.
3. Suite, "All American"—(a) "Pan-American" (Herbert) (b) "Song of the Flame" (Gershwin) (c) "Her Majesty, the Queen" (Sousa).
4. Vocal solo, "Crossing the Bar," new (Sousa), Miss Marjorie Moody.
5. Symbolic ballade, "Tam O'Shanter" (Chadwick).
- (Interval).
6. Divertissement, "Espagnole" (Demersmann).
7. (a) Saxophone corps, "Hello Aloha! How are you?" (Baer) Messrs. Heney, Kincaid, Sullivan Spalti, Madden, Conklin, Schlanz Monroe. (b) March, "The Gridiron Club," new (Sousa).
8. Xylophone solo, "Parade of the Wooden Soldiers" (Jessel), Howard Goulden.
9. Dance tune, "Country Gardens" (Grainger).

Evening Program.

1. Overture, "Herod" (Hadley).
2. Cornet solo, "Sounds from the Riviera" (Boccalari), John Dolan.
3. Suite, "The Three S's"—(a) "Morning Journals" (Strauss) (b) "The Last Chord" (Sullivan) (c) "Mars and Venus" (Sousa).
4. Vocal solo, "On the beautiful Danube" (Strauss), Marjorie Moody.
5. Symphonic poem, "Le Voyvode" (Tchaikowsky).
- (Interval).
6. A fancy, "The Wets and the Drys," new (Sousa).
- (a) Saxophone corps, "The Wets and the Drys," new (Sousa).
- (b) "The Wets and the Drys," new (Sousa).

SOUSA WILL PLAY 'GREATEST' MARCH

'Sesquicentennial' Will Be Included in St. Paul Program Next Sunday.

John Philip Sousa's greatest march composition will be one of the program features at the Sousa band concerts next Sunday afternoon and evening at the St. Paul Auditorium, according to announcement of Edmund A. Stein, manager.

This composition is the "Sesquicentennial" march, and has been unanimously declared to be Sousa's best march composition. It is the tone story of the early colonial history, according to the reviews of many of the eastern critics, and in their opinion, is one of the most characteristically American compositions ever written.

It was played for the first time at the opening of the sesquicentennial celebration at Philadelphia last summer, when Sousa conducted his own band, augmented by a band numbering more than 200 musicians who had been engaged for the celebration ceremonies.

Both the afternoon and the evening programs at the Auditorium next Sunday will be identical, Mr. Stein announced today. These programs will include 12 regularly scheduled band numbers, in addition to as many more encore numbers to be selected from among the many Sousa march compositions.

The seat sale for the two Sousa

MISS MARJORIE MOODY WITH SOUSA

Because he has one old fashioned Victorian trait, a liking for poetry, John Philip Sousa, who appears with his famous band at the Lyric theater for a matinee and evening program on November 12, will present a new number of his own composition for Miss Marjorie Moody, American soprano soloist with the band.

"The Thrush" is the name of the number, and two thrushes were the inspiration. One was the poem by Lucy Larcom, almost forgotten New England poetess, and the other was a very much alive 1926 model brown thrush, which sings outside the March King's window, at his home near Port Washington, Long Island.

Working in May, 1926, at his home, Sousa, returning to his study after lunch, lighted a cigar and after his custom took up a volume of verse for a few minutes relaxation before resuming his work.

Composed at One Sitting.

Quite by accident, he says, he turned to "The Thrush," which is not one of Miss Larcom's best known compositions, and almost as he did so, a brown thrush that is one of the regular boarders on the Sousa estate, began to sing. A hunch is a hunch and an inspiration is an inspiration. At one sitting, Sousa completed a setting for the words of the poem.

Sousa's new composition has revived interest in the works of Miss Larcom. Born at Beverly Farms, Massachusetts, in 1826, she worked as a girl in the cotton mills. She wrote for the Lowell "Offering," a paper edited by a circle of mill girls, and gained the interest and friendship of Whit-

tier. She was educated in one of the female seminaries of the time and for several years taught in one, but because of ill health, she returned to literary work. Her best known poem was "Hannah Blinds Shoes." She died in 1893.

John Philip Sousa has said everything that is good and bad for jazz so we can now drop the subject. He says "when it is good, it is very, very good, and when it is bad it is rotten."

"Valencia," the popular song hit has been added to the repertoire of John Philip Sousa and his band, now making its thirty-fourth annual tour of the country.



JOHN PHILIP SOUSA

thousands who hear his programs in all sections of America demand more action and novelty, but particularly more action. They want more numbers and shorter ones.

Hearers Are Speeders.

"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 to the place where they expect to loaf all day," says the veteran director.

"The American lives so fast that he is losing his ability to give his at-

Sousa to Play Wet-Dry Band Number Sunday

The prohibition question will come in for a bit of discussion in a musical way next Sunday, afternoon and evening.

The discussion will take place in John Philip Sousa's latest humoresque number, titled "The Wets and the Drys" which is to be featured at the afternoon and the evening band concerts which Sousa will conduct next Sunday at the Auditorium when his band makes its 15th annual appearance here under supervision of Edmund A. Stein, local manager.

The composition themes an imaginary conversation between a wet advocate and a dry proponent. This conversation throughout makes use of some of the well known hits which have been strung together by Sousa to make up his newest humoresque

VETERANS PLAN SOUSA REUNION

Members of War-Time Band to Greet Conductor on His Arrival Monday

A half dozen men in Minneapolis who had the experience of training and the famous band leader and composer John Philip Sousa, during the World War, expect to get another thrill of greeting him when he comes to Minneapolis next Monday on his 34th annual concert tour. A reunion is being arranged by Lieutenant E. D. McEaton, in charge of the United States navy recruiting office.

Peter Flood, who played cornet and trumpet in the Dunwoody and Navy Training station band, is aiding Lieutenant McEaton in bringing the members of that band, who are in the city together for the Sousa reunion.

Among the members of the Dunwoody wartime band who will greet Sousa are Arthur B. Boite, drum major of the Minneapolis legion drum corps; Samuel Segal, 2813 Fifth avenue south, who plays the drum; William F. H. 4335 Garfield avenue south, snare drum; John S. Christianson, 4549 Forty-sixth avenue south, trumpet; Herbert Hendricks, 1101 Fourteenth avenue southeast, French horn, and Jan Fairley of St. Paul, piccolo player.

SPEARS REQUESTS SOUSA TO COMPOSE A MARCHING SONG FOR MINNESOTA 'U'

John Philip Sousa, march king who will bring his band to St. Paul for two concerts Sunday, has been asked by Dr. Clarence Spears, head football coach at the University of Minnesota, to compose a marching song for Minnesota that will be a distinctive to the Gopher institution as "On Wisconsin" is to the University of Wisconsin.

Edmund Stein, local manager for Sousa, has wired the request to the composer.

Mr. Sousa has composed marching songs for several universities and colleges. His most recent composition along these lines was "Pride of the Wolverines," which he presented to the University of Michigan last year.

A number of popular college songs will be included in encore numbers to be played by Sousa's band at concerts in the Auditorium Sunday afternoon and night.

John Philip Sousa
Favorite With U. S.
University Students

Lieut. Commander John Philip Sousa, who, with his band, consisting of nearly 100 musicians and soloists, will appear at the Dairy Cattle Congress hippodrome Oct. 27, evidently is a 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 Lafayette, Ind.; the University of Illinois, at Urbana; Northern Normal, at Aberdeen, South Dakota; Huron college, at Huron, South Dakota; 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; Winthrop college for women, at Rock Hill, S. C., and Idaho Normal school at Lewiston, Ida.

Sousa will play under the auspices of high schools at Alliance,

O. Fort Wayne, Ind.; Joliet, Ill.; Tucson, Ariz.; Spokane, Wash.; Boise, Ida., 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 BALL"
TO COMPLEMENT
MARCH KING

Moose Lodge Offers
Leader's Trophy in
Waltz Contest.

THE winter season of social activities at the Moose clubhouse in Jefferson street will open Nov. 6 with a Sousa ball, in compliment to the "March King," who will celebrate his seventy-second anniversary in Milwaukee Nov. 6.

Waltzes and fox trots composed by Sousa will be played for the dancing, and a feature will be a waltz contest for a silver cup presented to Milwaukee lodge No. 49 by Sousa. Music will be furnished by the Moose band of which Anton Schaefer is director.

Featured on the program will be "Peaches and Cream," the Sousa fox trot which is enjoying such a vogue in the east. Members of the Milwaukee Moose Marching club will be on the reception committee which will greet Sousa on his arrival in Milwaukee Nov. 6 for his concerts at the Auditorium.

Sousa Is Proud of Fact That Once
He Played In Silver Cornet Band

"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 will appear with his famous band in two concerts at the Masonic Temple auditorium, Davenport, Tuesday, Oct. 29, in connection with his 34th annual tour.

"A generation ago the town band occupied a position in the average community comparable to that now occupied by civic clubs, 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 those 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 were once 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 band until a few years ago. Nowadays the majority of them come from colleges and universities where the student bands occupy much the same position of esteem held by the town bands a quarter of a century ago.

March King Here



JOHN PHILIP SOUSA.

John Philip Sousa, famous March King, passed through Milwaukee today en route from Kenosha to Appleton. Though the composer will be 72 years old on Nov. 6, when he will appear at the Milwaukee Auditorium, he looks and acts younger than ever. He sat on a table and chatted jovially with reporters on many subjects. Sousa has a soft spot in his heart for newspapermen, having always prided himself on having a "nose for news." He was recently made an honorary member of the famous Gridiron club of Washington newspapermen.

In Brief

Ernestine Schumann-Heink, who sings at Orchestra hall a week from tomorrow, will appear at the Karzas State theater, in Hammond, Ind., next Monday night, for the benefit of the Disabled Veterans fund of the local post of the Veterans of the Foreign Wars. Sousa and his band will be heard in two concerts at the Auditorium Nov. 6 and 7. The three performances in the Chicago Opera's Milwaukee series will be devoted to "Aida," "Norma" and "La Traviata."

Sousa's Baton
Loaned Eppert

Composer of Journal
March Will Direct at
Auditorium

LIEUT. COMMANDER JOHN PHILIP SOUSA, noted march king, will sponsor "The First by Merit March," dedicated to WHAD, Marquette University - Milwaukee Journal station, by Carl Eppert.

The new composition will be featured by Sousa in his concerts Nov. 6 in the Auditorium and will be conducted by Mr. Eppert. The bandmaster is a personal friend of Mr. Eppert. On a visit to Kenosha last week, when the Milwaukee composer and the march king were at the same dinner party, conversation turned to the new march and Sousa offered to have his 100-piece band play it in the Auditorium concerts. He also volunteered to surrender his baton to the Milwaukeean for this number.

"No conductor, no matter how experienced, can interpret a march to suit the composer," said Sousa. "While I admit I'd be pretty sure to play it to suit my audience I'm sure the composer would think of a hundred things that were not as he wrote them. Therefore for this one number the Sousa band will 'take orders' from a guest conductor."

Mr. Eppert is well qualified to conduct the band. He has been a leader in Milwaukee's musical life for a number of years and is now director of the Milwaukee Symphony orchestra, recently organized.

Sousa's Band to Use
"Valencia" as Encore

"Valencia," the song of the Winter Garden revue, "The Great Temptations," has been chosen by Lieutenant Commander John Philip Sousa as an encore for the thirty-fourth annual tour of his famous band. Francis Salabert, the composer of "Valencia," enjoys the unique distinction of being the only song writer whose song in addition to being played, whistled and sung everywhere, has had a dance named after it, and now is serving as the theme for a motion picture which will appear this fall.

SOUSA PROGRAM
HAS NEW THINGS

On Tour This Season The
Famous Bandmaster
Offers Novelties

Novelty and innovation always have been the controlling motives in the programs of Lieutenant Commander John Philip Sousa, who this season will make his 34th annual tour at the head of his famous organization. From the days when he played excerpts from the Wagnerian operas throughout America, even at the Metropolitan Opera House, Sousa has insisted that his programs always must contain many new numbers, both of his own writing and by others. This season is no exception.

Notable among the novelties for the new Sousa season is a band arrangement of George Chadwick's "The Ride of Tam O' Shanter." Chadwick is the president of the New England Conservatory of Music, and the transcription for band has been made by Sousa himself. Sousa will also play a new composition by John Powell, the pianist entitled "Fun at the Fair," a melodic picture of the Circassian lady of the side-shows of another generation. In addition Sousa has arranged for band the Juba Dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett the negro composer.

Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club." For Miss Marjorie Moody, for several years soprano soloist with the band, he has written a song "The Thrush," which is a musical setting to the poem of that name by Lucy Larcom, a New England poetess, who lived from 1826 to 1893.

Sousa also has made the arrangements for his humorous numbers, which include two humoresques, "Waiting," based upon "Oh How I've Waited for You" from "By the Way," and the Sousa musical debate, "The Wets and the Drys," as well as a musical burlesque, entitled, "On Your Radio." In addition, he has made the transcriptions for the jazz numbers which will be presented both by the band and the octette of saxophone comedians.

Harpist With Sousa's Band



WINIFRED BAMBICK

Miss Winifred Bambick, harpist, will play an important part in the unique programs to be presented by Sousa and His Band at the Dairy Cattle Congress hippodrome, Wednesday, Oct. 27. Other soloists who will help to make the two concerts notable in northeastern Iowa are Miss Marjorie Moody, soprano; Howard Goulden, xylophone; John Dolan, cornet; R. E. Williams, flute; Edward Heney, saxophone; Roy Schmidt, clarinet; Noble P. Howard, euphonium, and J. P. Schueler, trombone.



Carl Eppert, left, and John Philip Sousa, famous bandmaster, are shown looking over the manuscript of Mr. Eppert's march, dedicated to station WHAD. Sousa's band will play the march in its concerts here and Mr. Eppert will direct.

Sousa Band to Be
Accompanied by
Municipal Organ

The municipal organ will be heard jointly with the Sousa band organization at the afternoon and evening concerts to be given next Sunday at the Auditorium, according to announcement of Edmund A. Stein, St. Paul manager for the Sousa organization.

Through a special arrangement with George A. Thornton, St. Paul organist,

Mr. Stein said that the organ would be heard in accompaniment to a cornet solo and band accompaniment to the popular Sullivan number, "The Lost Chord." This cornet solo will be played by John Dolan, assistant conductor of Sousa's band.

The organ accompaniment is one of the new and interesting features of the Sousa concerts this year. The afternoon and evening programs will be identical and will feature some of the latest of the Sousa band compositions.

Marjorie Moody, soprano, and John Goulden, xylophonist, are the two other soloists to be featured along with Dr. Dolan, cornet artist.

Sousa Agrees
to Write March
for Minnesota U

John Philip Sousa, leader of Sousa's band, has promised to compose a march for the University of Minnesota.

The famous musician, while in the Twin Cities on his annual concert tour, was approached by a committee of university men headed by E. P. Pierce, general alumni secretary.

Mr. Sousa stated that he has been profoundly impressed by the beautiful legends of Indian life and the number of Indian names that still abound in Minnesota. In his new march he intends to place this phase of Minnesota's historical heritage in a new light.

Already this year the popular band leader has composed three marches which are on the road to popularity. "The Sesqui-Centennial March," "The Wolverine March," and a march written for Marquette university. Sousa would set no date for the completion of his new Minnesota march, explaining that he will have to wait for an inspiration.

Enter Liberty Bell Contest and Hear Sousa's Band

All readers of the Intelligencer are eligible to compete in the Liberty Bell Contest, being conducted in these columns through the courtesy of the management of Fulton Opera House.

Today the first of a series of five questions on the Liberty Bell is being run. Three other sets of questions will be announced in the next three days, making a total of twenty questions.

The contest is being conducted in connection with the coming appearance of Lieutenant-Commander John Philip Sousa, the noted bandmaster, and his splendid organization of 100 musicians, at Fulton Opera House on Thursday, November 18, matinee and night.

For the first correct answer to all the questions, received by midnight on Tuesday, November 16, a box of six seats to either of the Sousa concerts will be awarded. Four other prizes of seats for the concerts will be awarded to the next nearest correct answers.

The first group of 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 the inscription placed on the bell?

Answers must be sent to the Liberty Bell Contest Editor of the Intelligencer by midnight of Tuesday, November 16.

SOUSA CONCERTS CHARM LONGWOOD AUDIENCES

Evening Recital is Given in Conservatory; Programs Varied.

Sousa, leading the best known band in the world, again charmed his particularly during the crescendo of afternoon and evening at the Longwood Conservatory. The affair was for the benefit of the Y. W. C. A. Camp at Sandy Landing. It was made possible by the interest and generosity of Mr. and Mrs. Pierre S. du Pont. Governor Robinson was a guest of Mr. and Mrs. du Pont at the afternoon concert.

Over 600 persons crowded the conservatory for the evening performance. "The Lost Chord" from the suite, "The Three S's" drew a thunder of applause. Firmin Swinin, organist accompanied the band. The effect, particularly during the crescendo of the finale, was titanic.

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

Miss Marjorie Moody, soprano, sang pleasingly and was generous with encores both in the afternoon and evening.

As ever is the case with a Sousa audience, it went away despite many encores, longing to hear just one more. One heard expressed everywhere after the concert the hope that Sousa would come again, and come soon.

The battalion of cadets of the Ferris Industrial School, and the officers and staff, attended the concert in the afternoon through the generosity of the Lions Club and Irene du Pont. The youngest members of the school sat breathlessly intent throughout the concert, their eyes shining.

Rotary Boys Band To Serenade Mayor

Members of the Hartford Rotary Club Boys' Band will assemble at the Municipal Building this morning at 10:45, with their instruments to play a brief serenade Mayor Norman C. Stevens, who will officially receive Lieutenant-Commander John Philip Sousa at noon. Sousa will direct the boys' band in playing one selection, a distinction for the boys.

SOUSA AND HIS BAND HUGELY ENJOYED HERE

With all the old familiar verve and snap that has made it one of the outstanding musical organizations of the country, Sousa's band kept hundreds of hearts in a rhythmic, military swing yesterday afternoon and evening, in the two concerts given in Woolsey hall under the auspices of the Yale School of Music. It is such fun hearing a Sousa concert. One may softly tap time with his

foot, or inwardly hum along with the stirring strains—formality cast aside and joyousness in the heart. Sousa, young of heart, serenely leads his military band through a maze of compositions ranging from overtures, symphonies, and marches, to the lighter forms of dance music. The concert began with the overture "Herod," written by Hadley for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod." As an encore, "On the Gridiron," a popular Sousa medley, was given. John Dolan, in a cornet solo, "Sounds from the Riviera," by Boccalari, pleased his audience so well that "A Cottage Small" was given at their insistent demand. A suite, "Morning Journals," Strauss; "The Lost Chord," Sullivan and "Mars and Venus," by Sousa, was next played, the Sousa compositions being remarkable for a unique drum feature. "The Vagabonds' Song" was the encore. Miss Marjorie Moody, a youthful, lyric soprano, was the only vocalist with the company, her blithesome interpretation of Strauss' "On the Beautiful Blue Danube," being well received. As encores she sang "There's a Merry Brown Thrush," Sousa; "Italian Street Song," Victor Herbert, and "Comin' Through the Rye." As a brilliant end to the first half of the program, Tchaikowsky's symphony poem "Le Voyvode" was masterfully rendered by the band. "The Pride of the Wolverines" was the encore.

The big new march by Sousa, "The Sesqui-Centennial," written for and dedicated to the present celebration now on in Philadelphia, showed that the master of the march is still at his peak in writing a rollicking march tune. But when the standard and beloved "Stars and Stripes" followed by "Semper Fidelis" were played, the old responsive cord was struck and if one were well along in years, one went back to beautiful memories and if one were quite young, one thought of grand marches before Yale proms and balls.

Howard Goulden, a master with the xylophone, played several difficult and intricate compositions which included Kreisler's "Liebesfreud," Drdla's "Souvenir" and a modern jazz number called "Lots of Pep," this last with orchestral accompaniment. With the characteristic dance movements of an African dance, "Juba," by R. N. Dett, ringing in

Leader To Help Sousa Entertain



Mr. Grieb Photo by Leader Photographer.

JOSEPH C. GRIEB. JOHN PHILIP SOUSA.

When John Philip Sousa, America's band king, comes to Milwaukee, Nov. 6, it will be his 72nd birthday anniversary, so he has invited 25 Milwaukee children to be his guests at his matinee concert in the Auditorium.

Joseph C. Grieb, manager of the Auditorium, is in charge of the distribution of the tickets.

SOUSA PLANS BIRTHDAY FETE FOR CHILDREN

John Philip Sousa, America's "march king," wants 25 children whose birthday anniversary is the same date as his own, Nov. 6, to be his guests at the Auditorium that day.

Mr. Sousa will be 72 then and will give free tickets to his concert at the matinee performance to 25 Milwaukee children whose birthday anniversary is Nov. 6, and who will be between the ages of 7 and 14 at the time.

First 25 Quality. The tickets will be awarded to the first 25 who qualify by writing The Milwaukee Leader's Birthday club, stating their names, ages, and the schools they attend.

Names must be mailed before midnight, Nov. 1, but as there may be more than 25 Milwaukee children whose birthday anniversary falls on that day, they are advised to write immediately as only the first 25 will be given tickets.

Mail should be addressed: Birthday Club Editor, The Milwaukee Leader.

Likes Silk Kerchiefs. While stopping overnight in Milwaukee recently, Mr. Sousa facetiously remarked: "I like to be in Milwaukee on my birthday anniversary because I have friends here who give me gifts and nice silk handkerchiefs always are welcome."

The List'ning Post

By the Night Watchman

WITH Dr. John Philip Sousa, professor of march music and bandmaster extraordinary, due to parade his men and melodies before Minneapolis band fans this evening, Jim, Director-General of the Fore and Bigger Bands campaign, was in a highly agitated state of mind last night. The unusual commotion about the director-general's office reminded one of a political campaign headquarters just before the final gun is fired. There is no denying that the interest in football on the part of the janitors of this Jampot of Jingoism has backfired into the band campaign and stalled its motor, so to speak.

Now arrives the gentleman who probably has done more than any individual for the cause by bigger bands and The Post is unable to do more than make the conventional committee report of "progress on all fronts."

The Post is campaigning for a new football song for the University of Minnesota, an undertaking in which it believes it has the support of all alumni of the institution. An institution devoted to higher learning, including football, which is without a fitting battle song, is indeed in a lamentable predicament. Jim and The Watchman propose to rush Dr. Sousa's bodyguard of secretaries and ascertain whether that composer hasn't a few odds and ends of marches which he will contribute to the cause. Any stray bit might be converted into something which would save the institution, musically speaking.

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MARINE ESCORT HERE FOR SOUSA

Rotary Boys' Band, Too, to Welcome Bandmaster.

Lieutenant Commander John Philip Sousa, who brings his band to Hartford tomorrow for two concerts at Foot Guard hall, will be warmly welcomed.

Sergeant Edward May of the local U. S. Marines, under official orders, will provide a marine guard of honor for this distinguished bandmaster and Mayor Norman C. Stevens will officially greet him.

Also the Rotary Boys' Band will extend a welcome to him.

The members of the Boys' Band will assemble at the municipal building at 11:45 where they will play under the direction of the leader, William B. Tasillo.

It is also planned for the band to serenade Governor Trumbull at the state capitol.

The marine escort comes in recognition of the great services Lieutenant Commander Sousa gave the government during the World's war when he organized and directed the Great Lakes Naval Training station band where as a dollar-a-day man he was a great factor in the recruiting of thousands of young men for the American forces; also recognition of his twelve years as leader of the famous U. S. Marine band.

SEP 13 1926 EVENING AMERICAN

Sousa Out to Glorify the Saxophone in Concert

John Philip Sousa, bandmaster extraordinary, is out to make the saxophone respectable. In spite of its musical black sheep reputation—acquired by its participation in the first crude jazz music—Sousa believes that a saxophone, like a man, may be down but never out, and in his concert in Symphony Hall tomorrow afternoon, will demonstrate, through his soloist, Harold B. Stephens, the remarkable choir qualities of this instrument as opposed to the bizarre antics of the clown band. As Sousa says, he is "nearly moving the saxophones down towards the audience so that it may see what a fine family of instruments they can be—when they keep good company."

AUDITORIUM ORGAN ON SOUSA PROGRAM

Thornton to Be at Console in Ensemble With Band Sunday.

St. Paul's municipal organ at the Auditorium will be used to accompany Sousa's Band for the first time Sunday afternoon and evening, the occasion of Sousa's eleventh consecutive annual appearance in St. Paul. Edmund A. Stein, local manager for Sousa, announced today. He has made arrangements with George A. Thornton of St. Paul to be at the console of the organ in an ensemble with the band for the Sullivan "Lost Chord" number which John Dolan, solo cornetist, will play on both programs.

The organ accompaniment is one of the new and interesting features of the Sousa concerts this year. Both the afternoon and the evening programs will be identical, and will feature some of the latest of the Sousa band compositions. In addition to the Sousa humoresque "The Wets and the Drys," St. Paul Sousa fans will hear for the first time the "Sesqui-Centennial" march number, the latest composed by the famous "March King." This march, according to Mr. Stein, is the tone picture and story of the early American Colonial era. It is reputed to be Sousa's greatest march composition.

Marjorie Moody, soprano, and John Goulden, xylophonist, are the two other soloists to be featured along with Mr. Dolan, cornet artist. The programs this year will include some of the more popular band compositions, notably the Sousa arrangement of "Valencia," the French dance hall favorite number.

Seats for both the afternoon and the evening Sousa band concerts are being sold at the W. J. Dyer & Bro. ticket office. The sale will continue

NOVELTIES GALORE IN SOUSA'S OFFERING

The resourceful Sousa, with his band, plays at the Odeon on Wednesday evening, November 3, and comes always with a fresh package of novelties for presentation to his loyal following.

One of the group this year is called a fancy—"The Wets and the Drys," composed by himself, when we shall have a musical dialogue something like this: "Have a little drink," says the wet to his friend, the dry, who has been singing "How Dry I Am." "I don't care if I do," says the dry. "How about tea for two?" So they go off to a tea dante, where the orchestra is playing "How Dry I Am" as a Spanish dance. Refreshed by the cup that cheers, but does not inebriate, the wet and the dry take a walk "Down Where the Wurtzburger Flows." "I know something better than that," says the dry. "Let's get a drink out of the old oaken bucket." They march off to the well, singing "The Soldier's Chorus." "What a kick!" exclaimed wet and dry in unison as they quaff deep from the well. "We won't go home till morning," and they stay at the well until dawn, finally parting to the tune of "Auld Lang Syne," as they think of the good old days before prohibition when people drank water. The snap that ignites the flame of enthusiasm, and the list submitted for encores is

most complete, with old favorites leading.

Sousa is unquestionably one of the most popular figures in the musical and amusement world. The reason is that he studies people, communities, condition, and accepts these as his lead on which to build. His personal preferences are the things his public loves best. For years he has not depended on his own personal popularity. He knows full well this would pass did he not persist year after year in presenting the finest band in the world and the finest group of soloists obtainable. Judging from the personal attractiveness of the women soloists, beauty would almost seem to be a qualification, but Sousa disclaims this by saying that beauty and talent seem to go hand in hand.

Sousa Enlarges on Radio, Jazz

Asserts Children No Longer Bother to Practice Playing

If there is a radio or a phonograph in a home the chances of children in the family becoming musicians are lessened considerably, was the opinion expressed by John Philip Sousa, harmony dean of America, during a short stop Thursday in Milwaukee while en route from Kenosha to Appleton.

"It is too easy to turn on the radio

or put a record on the phonograph for the young folks of today to bother with practicing hour after hour to learn to play a musical instrument," Mr. Sousa said.

Jazz music has come to stay just as long as people are in favor of dancing jazz style, in Mr. Sousa's opinion. On crowded dance floors it is almost impossible to move about very much, he said, and elderly men, who go in for dancing to so great an extent at present, are averse to moving a great deal.

Concert business is adversely affected by the radio and phonograph, the director believes. Only the persons desirous of noting the personality of the artist are the ones who will go to concerts when they can

get practically the same thing on phonograph records or out of the air, he said.

Mr. Sousa and his band will appear in Milwaukee Nov. 6 at the Auditorium. Nov. 6 is the birthday anniversary of the director and composer. He will be 72.

LT. COMMANDER SOUSA AND BAND HERE ON NAVY DAY

Famous Band Director Adds March to Program in Honor of Roosevelt.

With the entire nation today paying homage to the man who made it possible for America to have a navy that was able to cope with the fleet of Spain, Theodore Roosevelt, in the celebration of "Navy Day," it is fitting that a



JOHN PHILIP SOUSA

Lieutenant-commander in that navy, John Philip Sousa, is here with his famous band on his thirty-fourth tour, for concerts afternoon and evening in Dairy Cattle Congress hippodrome.

E. S. Estel, secretary of Dairy Cattle Congress, received a telegram from the business manager of the band, that Sousa will play as an added number, "Golden Star Memorial March," honoring the twenty-sixth president of the United States. The march is Sousa's own composition and is dedicated to Mrs. Roosevelt.

Plans Duck Hunting.

Sousa's present season will not be as long as that of last year, when he traveled 42 weeks and covered 30,000 miles. One year in two the famous March King reserves a holiday at duck hunting time. His present tour has been cut to 20 weeks in order that he may close about the middle of November at Baltimore, when ducks are most plentiful along Chesapeake bay.

In a proclamation Mayor Glenn A. Tibbitts has designated today as "Sousa Day" in commemoration of "the man who has done more for the cause of good music than any other man, woman or organization in America."

Hippodrome Warm.

Estel gave assurance that those who attend the concerts need not fear fall's chilly zephyrs for a number of furnaces have been installed in the big hippodrome which will maintain a comfortable temperature. Altho the advance ticket sale has been heavy plenty of good seats are left for all.

More persons paid admission to Sousa concerts last year than during any other year in the career of the eminent band leader, who has been before the American music loving public for a third of a century. A total of 2,032,409 people heard Sousa last year.

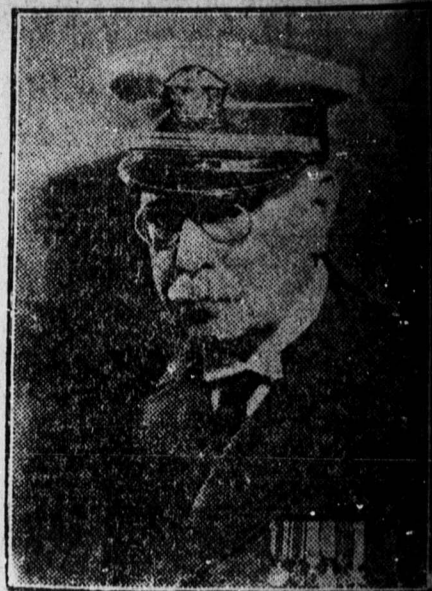
SOUSA'S FAMOUS BAND WILL PLAY HERE ON NOVEMBER 10

Concert, Sponsored by Lions Club, Will be Outstanding Event of Musical Season

The outstanding musical event of the present season for Charlestonians will be the concert in the new high school auditorium Tuesday, November 16, by Lieut. Com. John Philip Sousa and his famous band, sponsored by the Charleston Lions club. Arrangements already are being made for the reception of this eminent director, and will include a special luncheon in his honor.

"Something new" has always been the motto of Mr. Sousa. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the Metropolitan opera house, Sousa has insisted that his programs must contain many new numbers, both of his own writing and by others. This season is no exception.

Notable among the novelties for the new Sousa season is a band arrangement of George Chadwick's "The Ride of Tam O'Shanter." Chadwick is the president of the New England Conservatory of Music, and the transcription for band has been made by Sousa himself. Sousa will also play a new composition by John Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Circassian lady of the side-shows of another generation. In addition Sousa has arranged for band the Juba dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the negro composer.



JOHN PHILIP SOUSA

Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club." For Miss Marjorie Moody, for several years soprano soloist with the band, he has written a song "The Thrush," which is a musical setting to the poem of that name by Lucy Larcom, a New England poetess, who lived from 1826 to 1893.

Sousa Speeds Up Program to Meet Demands of the Day

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour with his famous band. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century" will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys

himself at the fastest gait possible.

"Each season I find myself cutting-down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that 20 minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as ten minutes. We have speeded up the production of music just as Mr. Ford has speeded up the production of flivvers. Ten seconds after the conclusion of the number, we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave the stand and take two or three bows after each number are gone forever. I never leave the conductor's desk at any time during the program."

SOUSA BECOMES MEMBER OF HURON'S SCALPERS

Huron, Oct. 25.—(A)—Lieutenant Commander John Philip Sousa, world famous bandmaster, was made a member of the Huron tribe of Scalpers as the climax to the fourth annual Pow Wow day program and homecoming celebration held by Huron college. The honor was conferred upon Sousa by President George Shannon McCune during the intermission in the evening concert given by Sousa's band at the college auditorium Saturday night.

"Valencia" Is Picked By Sousa As Encore Number For His Tour

The popular "Valencia," which originally was a song hit at the Moulin Rouge in Paris, and which has become the rage in all parts of the world, has been chosen by Lieut. Commander John Philip Sousa for an encore number for the 24th annual tour of his famous band and without question will be heard here when Sousa appears at City Hall Auditorium, Sept. 24, for the famous bandmaster is generous in the granting of encores.

So popular has "Valencia" become in Paris that every cafe and restaurant has a drink or some dainty upon the menu named for it, and it is rapidly attaining the same vogue in this Country.

The original Spanish arrangement was imported and used by Sousa as the basis for an adaptation for his own big organization, which is much larger than the bands and orchestras abroad.

Seventy-two Birthday Cakes for Sousa

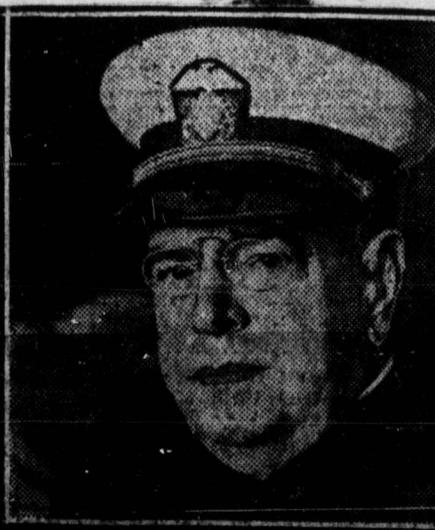
Instead of a birthday cake with seventy-two candles, Lieutenant-Commander John Philip Sousa will have seventy-two birthday cakes—one for each year—when he celebrates his birthday in Milwaukee on Saturday, November 6. The birthday cakes are to be presented to him by various Milwaukee fraternal, civic and patriotic organizations during his evening concert at the Auditorium. At the Chicago Auditorium on Sunday night Sousa will be presented with a gold baton by Mary Garden in behalf of the musicians of Chicago.

The famous bandmaster is now approaching the end of his thirty-fourth annual tour, which began on July 4 at Hershey, Pa. When he has laid away his baton for the season he will go to South Carolina, to shoot ducks.

TO BRING BAND HERE



JOHN PHILIP SOUSA



SOUSA IN CITY

John Philip Sousa, composer and bandmaster, paid a passing visit in Milwaukee yesterday when he paused

Sousa's Band Will Appear At Lyric Theater On November 12



Sousa, perhaps the best loved and best known American composer-conductor, and his famous band, will fill a matinee and evening engagement at the Lyric theater in Knoxville on Friday, November 12.

The famous director and his band will come to Knoxville from Chattanooga, where it has been arranged for the organization not only to give its customary programs in that city, but also to aid the American Legion posts of Chattanooga in the Armistice day celebration.

The Sousa concerts in Knoxville this year will not be given under the auspices of any local organization, as in 1925 when it was sponsored by the Shrine Luncheon club, but will appear on their merits as given by the most widely known musical organization in the country.

The tour this year is the 34th in the history of the famous musician. It began after the spring and early summer vacation at Hershey, Pa., on July 4, and will end at Baltimore just a few days after his engagement at Knoxville is concluded, the tour this year being limited to 20 weeks.

One year in two, Sousa reserves the right to a holiday in duck-hunting time, and therefore, the 1926 tour will end in Baltimore, about the middle of November, which is the time when the ducks are most plentiful along Chesapeake Bay.

The "wearing qualities" of Sousa were given a severe test during the past season. Although he has been constantly before the American people for a third of a century, the total number of persons (2,032,409) who paid admission to his performances was the greatest of his entire career.

He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year. Last season he varied his usual route with a trip into Western Canada. This season, in addition to his American engagements, he made a brief tour of the Maritime Provinces of Canada.

Sousa's program this year will be distinguished by the unusual number of novelties, not the least of which will be his own arrangements of popular jazz tunes.

Because of the current interest of Americans in negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the negro tenor, the work of R. Nathaniel Dett, an American negro composer, will be represented in this season's programs of John Philip Sousa, who this year makes his thirty-fourth annual tour with his famous band. The number Sousa will offer will be the "Juba Dance" from the suite, "In the Bottoms." This will be the first presentation of the composer's work by band.

John Philip Sousa at Minneapolis the other day promised that "as soon as I get an inspiration," he will write a march for the state university, and make it distinctly Indian. "I can promise that I will have it at any time. I have to wait until I have inspiration, and I write only one or two marches a year. This was fortunate enough to write a march that has proved very popular and which I will play, but that greater number than I usually attempt."

MUSIC LOVERS LOOK FORWARD TO SOUSA

Concert of Famous Band Here November 16 Will Provide Exceptional Treat, Lions Club Promised.

With the coming to Charleston on Tuesday, November 16th, of Lieut. Com. John Philip Sousa and his famous band, Charleston lovers of music are naturally looking forward to an exceptional treat. And they shall not be disappointed, according to the Charleston Lions Club, which is sponsoring the concert.

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

Sousa is the composer of six operas, including "El Capitan," "The Bride-Elect," "Desire," "The Queen of Hearts," "Chris and the Wonderful Lamp" and "The Charlatan," all great successes in their day. He has to his credit more than twenty suites, forty or fifty songs, and a monumental work for orchestra, organ and choir "The Last Crusade," performed in Philadelphia two years ago. He has written three novels, "Pipetown Sandy," "The Transit of Venus," and "The Fifth String," to say nothing of graphy, "Keeping Time."

But the great labor of any conductor is not in composition, but in transcription and arrangement. Sousa only can guess at the amount of music which he has transcribed or arranged for his own organization. A fairly close guess is 5,000 compositions.

SOUSA'S BAND COMES HERE SATURDAY

GREAT MUSICAL ORGANIZATION GIVES TWO PROGRAMS AT COLUMBIA.

COLLEGE GYM WILL SEAT 2,000

Matinee Concert at Three O'Clock and Evening Performance at Eight O'Clock.

What will be without a doubt the greatest musical program of the year for Dubuque, will be the appearance of Lieutenant Commander John Philip Sousa and his famous band of 96 pieces at the Columbia college gymnasium Saturday afternoon and evening. The matinee performance will begin at three o'clock and special prices have been made for students of the Dubuque schools. The evening program will begin at eight o'clock.

The commander and conductor of the world famous organization will be here in person to direct the band, and the spacious gymnasium which seats over 2,000 people, is certain to be filled for both performances. The band is making its annual tour of the country, stopping at all of the leading universities and colleges of the country, and it is a special treat for music lovers of Dubuque to have the band give two programs at Columbia college.

Tickets may be secured at the Renier Music House and may also be obtained at the Columbia college gymnasium on the day of the concert.

Jazz.

(From the Detroit News.)

A great deal has been spoken and written about jazz, but it remained for John Philip Sousa to say everything that needs to be said in a single sentence. Remarked Mr. Sousa:

"When jazz is good, it is very, very good, and when it is bad it is rotten."

He might have added that it is bad most of the time. It is good when a composer like Gershwin turns out "Rhapsody in Blue," and it is very, very bad when someone who can't play anything but the key of C takes a tune by Schubert or Mendelssohn, adds some notes, shortens it, and orchestrates it for a dish of jazz, and a trombone with a derby hat rings the bell.

Sousa Concerts Enhance Glory of Great Band

Ensemble Selections Whirl Listeners Along on Wonder Tide.

From the moment when a burst of enthusiastic handclapping welcomed the famous conductor-composer to his box, John Philip Sousa and his band, in concert yesterday afternoon and evening in the hipodrome at the Dairy Cattle Congress grounds, were given successive ovations of applause, testifying to indisputably fine performance.

Adjectives concerning either the collective or the individual work of the 100 musicians who compose the organization would seem superfluous. Whatever compliments might be paid must give an effect of anticlimax to those who heard the programs, particularly that at night. Sousa's band, developed over a long period of years to its present unassailable supremacy in its particular field, needs no verbal trumpetings. Sufficient to say that those who have heard it before felt that past glory of achievement not only was sustained but even enhanced. Those to whom the experience was new felt their highest expectations fully justified.

One Super-Instrument.
Each man is an artist; yet so perfectly do they play together that the music seems to proceed from a single super-instrument capable of producing an amazing multiplicity of sounds.

Band music such as that of the Sousa organization takes a person out of himself; his psychological complexes are unlinked; he loses individuality in universal emotion. This may be due in part to volume, and in part to the fact that compositions adapted to band rendition usually are suggestive of activities and feelings of massed humanity. Solo music is more likely to create an introspective reaction in the hearer, as was evidenced in instrumental and vocal numbers in yesterday's concert, which seemed to express for each listener personal hopes, and memories.

Tragic Stories Told.
Most portentous of the selections at both concerts were the descriptive numbers.

First of these in the evening was "Herod" (Hadley), a work written

for Richard Mansfield's tragedy of that title, and undercurrent with human passions.

A succession of tonal pictures told a dramatic story of youth, beauty, love and frustrated revenge in a symphonic poem, "Le Voyvode" (Tschalkowsky).

Sousa registered his personal protest against the prohibition act in a new, fanciful composition, "The Wets and the Drys," in which old and new drinking songs were interwoven.

A musical rendition composed by Chadwick of a quotation from Robert Burns' poem, "Tam O'Shanter," was a feature in the afternoon, the skirling whine of bagpipes, the swish of wind and rain, the beat of horses' hoofs, and the revelry of dance tunes being introduced.

Encores Amuse.
A number of descriptive pieces in lighter vein were given as encores. Most amusing among these was "The Whistling Farmer" (Fillmore) played by the whole band in the evening. Barnyard sounds including the barking of dogs, the

crowding of roosters, the bleating of sheep and the ringing of cowbells were cleverly imitated instrumentally.

"The Golden Star," a Sousa composition in memory of Theodore Roosevelt, was of high emotional quality, full of challenge, idealism and triumph despite the solemnity of a dirge background.

One of the most applauded numbers in the evening was "Mars and Venus" (Sousa) in which an amazing advancing and retreating rolling drumbeat and a harp interlude were introduced.

"Stars and Stripes Forever" march and other Sousa favorites were encores at both concerts.

Soloists Add to Value.
Cornet solos by John Dolan, vocal solos by Miss Marjorie Moody, xylophone solos by Howard Goulden and numbers by a saxophone corps gave variety to the programs and were worthy of high praise. Miss Moody sang Sousa settings of "Crossing the Bar" and "In Flan-

ders Fields the Poppies Grow," in addition to her other numbers.

Twenty-five hundred attended the afternoon concert and 3,000 the evening.

New York's own symphony orchestra have also been welcomed back

WITH SOUSA



MISS MARJORIE MOODY

She's to take part a week from today in the two concerts by the March-King and his famous band in the Auditorium. Miss Moody, a soprano with coloratura inclinations and a repertoire that takes in most of the celebrated bravura arias, has been here with Lieutenant Sousa in other seasons.

for their 1926-'27 music era. The Philharmonic, which Willem Mengelberg led in the first program about two weeks since, having finished a short tour, returned to its subscription audiences at Carnegie hall Thursday night and Friday afternoon, while the New York Symphony, under Walter Damrosch, opened the year's schedule Friday evening to the promised strains of Mozart's Symphony in D.

Sousa and His 10,000 Pair of Gloves

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 present season, it is estimated that for forty weeks of his tour will require about 400 pairs of gloves. He brings his band to Evansville for a concert at the Coliseum, Monday evening, November 8.

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NAVY 'PEACOCK' IN 'HARVEST TIME FROLICS'

Jack Kelly, Who Led Sailors on Wartime Parade, From Chicago; Ben Blue in Cast

JACK KELLY, known during the war as the "peacock" of the navy and the only man who ever led a band of 1,000 pieces down Michigan av. or any highway, is with Mark Fisher's Merry Music Masters in "Harvest Time Frolics" at the Senate this week and at the Belmont next. Kelly drums with Fisher's orchestra regularly. In this stage show he plays a solo on the xylophone, an instrument he has studied since 1910, a short time after its invention.

He won his title of "Peacock" by the cocky, arched-back strut he conceived from the memory of an old-time circus drum major, and imitated to singularize himself as the leader of Great Lakes bands. Millions of people saw him when he toured intensively the Middle West helping towns fulfill their Liberty loan quotas. He made as many as twelve towns in one day. He also was in charge of training for parade formations of all the sailor musicians under John Philip Sousa.

Kelly is a North Side boy. Like Art Kahn, he was a student of medicine when his musical talent overpowered his first ambition. He plays the piano, trombone, drums and xylophone equally well.

Another member of the "Harvest Time Frolics" is Ben Blue. When the Harding presented its annual show during the national strike recently, Ben Blue was the

FAMOUS BANDMASTER COMING



Lieutenant-Commander John Philip Sousa, who will give a concert at The Auditorium Saturday, November 13.

SOUSA IS 72 TODAY



—By Leader Staff Photographer.

Instead of a birthday cake with 72 candles, Milwaukee's housewives, chefs and bakers provided John Phillip Sousa 72 cakes with one candle each, today, the march king's 72nd birthday anniversary.

The presentation was made by 72 children from St. Rose's

orphanage at Mr. Sousa's band concert in the Auditorium, today. Another concert will be given tonight.

Above is shown one of the cakes with Miss Ione McAbee, Saukville, Wis., a delegate to the Wisconsin Teachers' Assn. convention, affixing its candle.

SOUSA TO SHOW CHOIR QUALITY OF SAXOPHONE

One of the avowed purposes of the third-of-a-century tour of Lieut. Com. John Philip Sousa which includes a stop in Davenport for two concerts, Oct. 29, at the Masonic auditorium, is to make the saxophone respectable.

That fine instrument got into bad company several years ago, when it became the first offender of 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 audience the remarkable choir qualities of that instrument.

"The saxophone seems to have been the invention of one Antoine Joseph Sax, of Belgium and Paris, who about the year 1840 invented, or at least developed not only the brass and reed instrument which we know as the saxophone, but

also a family of brass norms," says Sousa. "One of the original saxophones made by Sax is still in existence and as recently as two or three years ago was in nightly use by Tom Brown, whose clown band used to be a feature of the Fred Stone shows.

"There is a 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 'La Roi de Lahore'. Yet when the first orchestral suite from Bizet's 'L'Arlesienne' music was played by a symphony orchestra in Boston, a clarinet was substituted for the saxophone, because no qualified saxophone player was available.

"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, I recently noticed that I used four—as large a number as I proportionately now employ. So we are doing nothing revolutionary. We merely are moving the saxophone down front so the audience may see what a fine family of instruments they can be—when they keep good company."

Variety of Compositions Show Sousa to Be Versatile Artist

Lieut. Com. John Philip Sousa, who this year makes his thirty-fourth annual tour with his famous band, without much doubt is both the most versatile and the most prolific of American composers. The world at large knows him as the march king, but in spite of the fact that he has published 128 marches—including his three new ones, "Es-quiscentennial," "Pride of the Wolverines," and "Gridiron Club"—the marches represent only a small part of his labors.

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But the great labor of any conductor is not in composition, but in transcription and arrangement. Sousa only can guess at the amount of music which he has transcribed or arranged for his own organization. A fairly close guess is 5,000 compositions.

Final 5 Questions Published In Liberty Bell-Sousa Contest

The last five of the 20 questions in the Liberty Bell contest are being printed in The Tennessean this morning.

To the winner of this contest \$10 in gold and two tickets to Sousa's band concert at Ryman Auditorium November 10, will be awarded. The ranking second will receive \$5 in gold.

Answers to all 20 questions must be delivered to The Tennessean, care the dramatic editor, by noon Saturday. Correctness, neatness of arrangement and promptness will all be considered in awarding the prizes.

The remaining five questions are:

- 16.—When did Lieutenant-Commander John Phillip 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?

LEGION SOUSA MEN

Famous Organization at Auditorium Armistice Day.

Will Offer Varied Program, Including Marches, Grand Opera and Jazz.

According to Boston, Detroit, Cleveland, Philadelphia and other big city newspapers, the present concert tour of Sousa's band, which will bring it to the Memorial auditorium here on the afternoon and evening of Nov. 11, Armistice day, is perhaps the most successful this famous musical organization has ever had. More than ever before, it is said, Sousa is combining his genius as a showman with his ability as a musician, and the result is found in programs of greater variety and keener interest.

When Sousa was in Chattanooga last the largest crowd paid its way in to hear his famous band that the Memorial auditorium has ever registered, according to box office figures, and, judging from the advance interest already manifested by the announcement of his engagement here next month, it is believed that an even larger attendance will be attracted this time. The band is being brought here under the auspices of the American Legion, and members of that organization will serve as ushers and attendants at the auditorium both at the matinee and evening concerts, which will complete the legion's program for the proper observance of Armistice day.

In addition to the marches which have made Sousa famous the world over and which have established his band as one of America's national institutions—just like the capitol at Washington and Niagara falls, programs this year are interspersed with numbers varying from grand opera

Sousa Arrives Here on 72d Birthday

Amid a deafening salute of locomotive whistles, John Philip Sousa, the "march king," arrived in Milwaukee at noon Saturday, the seventy-second anniversary of his birth.

As the band leader stepped from the train, a reception committee composed of representatives of various national, fraternal and civic organizations, of which he is a member, rushed up to congratulate him.

When asked how he felt, Sousa replied: "I feel as though I am too young to vote."

A delegation from the Marquette university band met Sousa at his hotel and presented him with a large bouquet. The Rev. Albert C. Fox, president of the university, extended an invitation to him to attend the Marquette homecoming game.

Sousa accepted but was forced to leave shortly after the game started in order to present his afternoon program.

Saturday evening he will be the

guest of honor at a dinner at the Athletic club, when he will be presented with tokens from the fraternal orders. The Knights of Pythias will give him a silver and bronze loving cup, the Moose a silver shield, Tripoli temple a clock, the Elks a frieze and a huge bouquet of flowers will be the gift of the Optimist club.

Following the dinner, Sousa will be escorted to the Auditorium by a group of school bands.

John Philip Sousa has said everything that is good and bad for jazz so we can now drop the subject. He says, "When it is good it is very, very good, and when it is bad it is rotten."

Sousa May Direct Rotary Boys' Band

Director William B. Tassilo, who is in charge of the Rotary Club Boys' Band, has addressed an invitation to John Philip Sousa, the march king, to direct the band next Wednesday when the famous Sousa band will be here. To have the distinction of being led by the famous director will be a rare privilege for the boys and cause for inspiration to carry on in their work. It is expected that Sousa will accept. The band will arrive in special Pullman coaches early next Wednesday morning. The band includes some Hartford musicians this season.

"The Wets and Drys."

Mr. Sousa's annual humorous piece, which he and his band will play at the Auditorium next Sunday, is called "The Wets and the Drys." It has a somewhat more definite program than some of the others of the same kind. This is Mr. Sousa's own explanation:

"Have a Little Drink," says the Wet to his friend, the Dry, who has been singing 'How Dry I Am.' 'I don't care if I do,' says the Dry. 'How about "Tea for Two?"' So they go off to a Thé Dansant, where the orchestra is playing 'How Dry I Am' as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk 'Down Where the Wurtzburger Flows.'

"I know something better than that," says the Dry. 'Let's get a drink out of "The Old Oaken Bucket." They march up to the well, singing 'The Soldiers' Chorus.' 'What a trick!' exclaim Wet and Dry in unison as they quaff deep from the well. 'We Won't Go Home 'Till Morning,' and they stay at the well until dawn, finally passing to the tune of 'Auld Lang Syne' as they think of the good old days of prohibition when people drank water."

Handmaster Sousa
to Talk Over KMOX
Wednesday Evening

Many New Pieces on His
Program at Odeon that
Night.

John Philip Sousa, who with his band, appears at the Odeon Wednesday evening for one concert, will talk over Station KMOX, Voice of St. Louis, at 8:30 the same evening, greeting his St. Louis public and thousands of listeners in who cannot attend the concert, but who enjoy the Sousa voice and the Sousa stories.

Last year when Sousa talked over KMOX, the rendezvous, in the Mayfair Hotel was crowded and scores of people on the outside telephoned greetings.

The world-famous bandmaster is known to have a new budget of stories, mostly of his own invention, based on humorous experiences gathered in his nation-wide travels. Those who listened to him last year were struck by the ease of the bandmaster's telling, no less than by the originality and freshness of the recital.

Wednesday night's program, will, as usual, be replete with tonal novelties. Aside from the Sousa and other marches which the band plays like no other similar organization in the world, there will be, among the encores, new arrangements of popular airs and little spirited pieces that are the delight of all who like snappy music snappily played.

In this relation attention is requested to the "Suite of the Three S's," done into a concert-piece by Sousa himself and containing excerpts from the scores of Johann Strauss, Sir Arthur Sullivan and John Philip Sousa.

Several of the Sousa choir leaders will be heard in solo numbers, and pretty Marjorie Moody, American soprano, will sing Sousa's own arrangement of the "Beautiful Blue Danube" waltzes, by Waltz King Strauss, with full band accompaniment.

Probably Wednesday evening there will be already in election returns from the outlying wards, so that the Sousa tone, persiflage about "The Wets and the Drys" will have a truly reminiscent flavor.

The detailed program for what promises to be a memorable evening in local music, is:

Overture—Hered.....Hadley
Cornet solo—"Sounds of the Riviera".....Boccalari
Suite, the three S's—
"Morning Journals," "The Lost Chord,"
"Mars and Venus".....Strauss
Sullivan and Sousa
Vocal solo—"On the Beautiful Blue Danube"
.....Strauss
Symphonic poem—"Le Voyvode"—
Tchaikowsky
A Fancy—"The Wets and the Drys"—
Sousa
Saxophone Corps—"Saxerewaki"—
Paderewski-Hicks
Sesquicentennial March.....Kreisl
Xylophone solo—"Liebesfreund"—
Howard Goulden
Dance African "Juba"—
R. N. Dett

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SOUSA FEATURES
SAXOPHONE CHOIR

Band Leader Would Make Instrument of Jazz Fame
"Respectable."

John Philip Sousa and His Band in their program at the Odeon on Wednesday evening, Nov. 3, will give prominence to the saxophone, the avowed purpose of Sousa's third of a century tour being to make the saxophone respectable. "The saxophone," says Mr. Sousa, "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. Harold B. Stephens, saxophone soloist and a saxophone octet will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

The saxophone was used by Berlioz. Bizet used it in the incidental music to L'Arlésienne and Massenet in his opera "Le Roi de Lahore," yet when the first orchestral suite from Bizet's "L'Arlésienne" music was played by a symphony orchestra in Boston, a clarinet was substituted for the saxophone because no qualified saxophone player was available. Two or three years ago the Metropolitan Opera Co. presented "Le Roi de Lahore" when a clarinet was substituted for the saxophone lest the reverential seriousness of the opera be endangered by the presence of the "clown of jazz." There is a choir of eight saxophones in the Sousa Band. "We are moving the saxophone down front so the audiences may see what a fine family of instruments they can be—when they keep good company."

A spirited program has been arranged for Wednesday evening at the Odeon, replete with the new and old numbers and with novelties. Miss Marjorie Moody, popular soprano soloist with Sousa for several years, is with the organization and appears on Wednesday night's visit.

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SOLOIST WITH SOUSA



MISS MARJORIE MOODY.

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SOUSA'S BATON HAS
OLD POWER TO CALL
FORTH MAGIC SOUNDS

Famous Conductor Is Presented With Floral Birthday Greeting

The veteran bandmaster, John Philip Sousa, who today is observing his seventy-second birthday, demonstrated in concerts yesterday afternoon and evening in the Masonic auditorium, Davenport, not only what may be expected of a superior band trained by the greatest conductor of his time, in such familiar items as "The Lost Chord" by Sullivan and Sousa's own masterpiece, "Stars and Stripes Forever," but also proved that though a man be three score and ten, it is possible for him to defy the tradition of age, so that his bearing always military, has the erectness of youth, and his gestures always precise and correct, are the essence of grace.

John Philip Sousa stood so before his aggregation of players and had his will with each and all of them. What a man was expected to do were he trombonist, cornetist, performer on the lowly saxophone, flutist or drummer, he did that thing flawlessly. And he did it at the precise second when it was demanded of him, not before or afterward. Such cooperation meant perfection as perfection is known to humans, and more than that cannot be said of the performance whether taken as a whole or piece by piece as the program advanced.

Take the symphonic poem, "Le Voyvode" by Tchaikowsky, played just before the interval, a dramatic piece if there ever was one, having to do with a man's attempt to satisfy his honor and of the accident fate played by directing toward himself the bullet intended for the faithless wife. The man's lingering death as interpreted by the band was an impressive business and the agony depicted was so realistic that if one closed one's eyes, he would have sworn that a man was groaning in mortal pain.

And then just as a lighter, brighter Sousa, was to begin his piece about the wets and drys, a thing happened which the march king had not anticipated. Onto the stage came Frank D. Throop offering him congratulations on his birthday and presenting him with a handsome basket of flowers on behalf of the community. Sousa bowed low as an expression of his gratitude, and smiled his thanks, too, for the community singing that followed, the Happy Birthday song and the Iowa Corn Song. Lester Sidney led in the singing, and it was little Mary Louise Bacon, daughter of Mr. and Mrs. Pat Bacon who brought the gift to Sousa.

As an encore to "The Wets and the Drys," Sousa offered a diverting item called "The Whistling Farmer" by Fillmore. Another encore—it was Sousa's graciousness which was responsible for his generosity in the matter of encores all through the program—was the Jubilate March by John W. Casto of East Moline, the beauty of the composition being brought out as only Sousa and his players can bring out what is of inherent value in a selection.

The limitation of space prevents any detailed comment on each number but something should be said of "Semper Fidelis," that lovely, familiar composition of Sousa's which was played so marvelously, and something should be said, too, of the favor the saxophone corps found with the audience. These musicians had to respond to encores so often that all count was lost and while it is hard to say, perhaps their best-liked offering was "Laughing Gas" by J. Gurewicz.

Something should be said, moreover, and will be said of the superb singing of Miss Marjorie Moody, who presented "On the Beautiful Blue Danube" by Strauss and a group of others besides one by Sousa, "There's a Merry Brown Thrush." And in all these her voice was true and beautiful and of remarkable color shading.

John Dolan, acclaimed everywhere as the greatest cornet player in the world, contributed his share to the evening's enjoyment, rather more than his share, for who could do so much with "Just a Cottage Small" as he, but, of course, his main item was the supremely lovely selection, "Sounds from the Riviera" by Hadley.

And it is doubtful if anyone could elicit more magic sound from a xylophone than Howard Goulden, who played "Liebesfreund" by Kreisl. For encores he offered "Souvenir" by Dett and "Lots of

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Sousa's Medals

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 Hainault, in Belgium, he received the Fine Arts Medal. From the French nation he received the Palms of the Academy.

Sousa and his band will come to the Lyric for a matinee and an evening performance on November 20.

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Awaits Sousa

Miss Erna Wieland, assistant secretary at the Moose club, can't wait until John Philip Sousa, America's march king, comes to Milwaukee. She has been chosen by the Moose band to present the famous composer with the Moose shield of esteem upon his arrival in Milwaukee for his Auditorium concert. Anton Schaefer, director of the local Moose national prize winning band, will conduct a Sousa concert and dance program at the Moose club Tuesday night. Mrs. Josephine Wahl is chairman of the reception committee, assisted by Capt. Fred Ringe and his uniformed marching club.

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They Will Greet Sousa

The region around the Auditorium resounded Friday night when 500 youthful musicians, members of the city high school bands, met to rehearse their welcome to John Philip Sousa. They will escort the march king to the Auditorium Nov. 6 and at the evening concert will play his march, "The Thunderer."

The "First by Merit" march,

dedicated to WHAD, Marquette University-Milwaukee Journal radio station, will also be played at that time, with Carl Eppert, composer, conducting.

Some of the drum majors who will marshal the Milwaukee high school bands when they greet Sousa next Saturday are pictured above. Left to right are Milton Hoge, Vocational school; Lawrence Katz, North Division high; Margaret Littman, Cudahy Lincoln

high; Walter Bliedung, Riverside; Joseph Washa, Washington high; and Leonard Reuter, West Division high school.

GIRL WINS IN MUSIC RACE

Henrietta Malsack, 264 Brisbane av., is the winner of the Wisconsin News-Sousa contest. She had a perfect score in the test of guessing ten Sousa marches played on the Victor Orthophonic Electrola Saturday morning at the Auditorium.

Henrietta, who is 12, is an accomplished musician, playing both piano and violin. She is a pupil at St. Augustine's school.

The contest was directed by Miss Grace Barr, supervisor of educational work of the Victor Talking Machine company, Camden, N. J.

John Philip Sousa, in whose honor the contest was staged, will celebrate his 72nd birthday anniversary on Nov. 6, when he will give two concerts at the Milwaukee Auditorium.

Courier & Examiner Milwaukee Nov 1

'Follow the Swallow,' Title of Sousa Concert

Second only in interest to 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 brings his band to the Coliseum for a concert Monday evening, November 8.

Sousa, among all composers of the present day, has the ability to put humor into his music.

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 musical-ly 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 AND HIS BAND AT ODEON THIS WEEK

John Philip Sousa and his band is the particular feature of the week's offerings musically. Mr. Sousa and his band will give one concert at the Odeon on Wednesday evening, the matinee being given at East St. Louis at the high school auditorium.

One year in two Sousa makes country-wide tour, occupying a period of forty weeks. The other year of his two-year cycle Sousa tours the eastern part of the United States, with one ear cocked for the cries of the southward flying ducks. Along in mid-November the telegram announcing the arrival of the ducks comes from North Carolina. The band disbands, the baton and the drum, military uniform go into the closet and the shotgun and the hip boots come out and Sousa is off on his biennial holiday.

Sousa, with his usual keen observation, states that the average American is not as sharp of ear as was his father. He bases this on the fact that he finds it is now necessary for him to play passage, moderate, which in the early days of his career he could play piano. Sousa blames the roar of life for this condition. Because he hears constantly the noise of trolleys, trucks, automobiles, and all kinds of stationary machinery the American no longer hears sounds which attracted the attention of a generation ago. The Sousa program for Wednesday evening is the usual colorful, up-to-the-minute variety and is as follows:

Overture—Herald... Hadley
Cornet solo—Sounds of the Riviera—Boccalart
Suite, the three S's—
Morning Journals, The Lost Chord, Murs
and Venus... By Strauss
Sullivan and Sousa
Vocal solo—On the Beautiful Blue Danube
Strauss
Marjorie Moody,
Symphonic Poem—Le Voyvode—
Tchaikowsky
A Fancy—The Wets and the Drys—Sousa
Saxophone Corps—Saxerewski—
Paderewski-Hicks
Sequel Centennial March... Sousa
Xylophone Solo—Liebesfreud... Kreisler
Howard Goulden
Dance African "juba"... R. N. Dett



JOHN PHILIP SOUSA.

There is only one Sousa, and he will be there, rain or shine. This is the thirty-fourth season of Sousa and his band. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared.

And never but once in his third-of-a-century on the roads of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

So the Knoxville public may safely rely upon his appearance at the Lyric theater for a matinee and evening concerts on November 12th. Special rates of 50 cents have been granted for the matinee for school children.

There is an element of luck, of course, in a career which is interrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes, to be followed in case of railroad wreck, storm or other emergency.

And Sousa gets there on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies.

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

Sousa Is Coming To Capital Soon

Novelty and innovation always have been the controlling motives in the programs of Lieut. Comdr. John Philip Sousa, who, this season will make his thirty-fourth annual tour at the head of his famous organization, playing in the Auditorium here, November 19. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the Metropolitan Opera House, Sousa has insisted that his program always must contain many new numbers, both of his own writing and by others. This season is no exception.

Notable among the novelties is a band arrangement of George Chadwick's "The Ride of Tam O'Shanter." Sousa will also play a new composition by John Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Cincinnatian lady of the side shows of another generation. In addition, Sousa has arranged for band the Juba Dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the negro composer. Sousa's own contributions to the program in the way of original composition will be three marches, "Sequel-Centennial," "Pride of the Wolverines" and "Gridiron Club."

Sousa And His Band Here November 20

John Philip Sousa and his band will give two concerts at the Lyric Saturday afternoon and night, November 20. Sousa's visits to Baltimore are annual events that have taken place for more than a quarter of a century.

One of the features of his programs will be the first performance here of his new humoresque, "The Wets and the Drys."

Sousa's Bringing New Marches to Chicago

When, on the first Sunday of next month, John Philip Sousa and his band play their annual engagement in the Auditorium, the program will include at least two new marches by the celebrated leader, who permits no year to pass without adding to his long inventory of two-four compositions. He is a unique figure in the world of music: when it is said that there is nobody else on earth at all like him, something is said that is not susceptible of successful disputing. Lieut. Sousa's visit to Chicago possesses more sentiment for the general community than that of any other living entertainer, to the extent that, soon after the United States entered the war in 1917, he came here, re-enlisted in the navy, and assumed charge of the music at Great Lakes. The work he did there until the armistice, in November of 1918, was recognized and applauded throughout the fighting services of the United States. Afternoon and night concerts will be given in the Auditorium, with the same program for both.

WAR MUSICIANS TO GREET SOUSA HERE

Minneapolis Men Who Played for Him to Stage Reunion With March King

At least a half dozen Minneapolis men have a decidedly personal interest in the appearance here of Lieutenant Commander John Philip Sousa and his band Monday. During the World war they responded to Sousa's baton as members of the Dunwoody and Naval Training Station band, receiving some intensive musical training under him at the Great Lakes naval training station.

They have not met with their leader since the war and are planning to go up on the platform together after Sousa's afternoon performance Monday and stage a reunion.

Among the young men who will step up to the great conductor will be Peter Flood, who played cornet and trumpet under Sousa's direction in war days. Arthur B. Bolte, drum major of the Minneapolis Legion drum corps; Samuel Segal, 2813 Fifth avenue S., who

plays traps in a Minneapolis theater orchestra; William Higl, 4335 Garfield avenue, who played a snare drum in Sousa's war band; John S. Christianson, 4549 Forty-sixth avenue S., a trumpeter; Herbert N. Hendricks, 1101 Fourteenth avenue SE., who plays a French horn, and James Fairley of St. Paul, a piccolo player.

Sousa To Play Valencia

Lieutenant Commander John Philip Sousa has selected Valencia as an encore number for his 34th annual tour with his famous band.

Francis Salabert, composer of Valencia, enjoys the distinction of having a dance named after his hit and a motion picture built around the theme.

Current Events in Sousa Programs

The newspapers have furnished John Philip Sousa with most of the ideas for his programs, according to the dean of American composers, who comes to the Auditorium, Nov. 6, for two concerts. He makes it a point to keep up with the day's news, primarily to discover what people in all parts of the country have in common.

Carrying out this idea, his program this year features "The Wets and the Drys," which, the march king contends, presents both sides of the question. In a certain eastern city where this number was announced, a group of reformers raised a mild tempest, having been told that the humoresque was a collection of famous old drinking songs.

Sousa invited them to attend the concert and judge the effect of the composition on the audience. Oddly enough, the tune applauded most vigorously was "The Old Oaken Bucket." So the reformers professed themselves appeased.

"U" GROUP TO HONOR SOUSA

Famous Director Will Be Guest of Kappa Kappa Psi While in City.

As honorary member of Kappa Psi, national band fraternity, John Philip Sousa, famed band master and composer, will be entertained by members of the local chapter when playing his forthcoming engagement in Grand Forks, George F. Strickling, university band director, stated last night.

Mr. Sousa will be met at the train by officers of the fraternity, who, with Director Strickling, will conduct him to his suite of rooms at the Hotel Dacotah, where a luncheon is to be given in his honor.

Special invitation has been extended the entire concert band organization to attend the regular afternoon rehearsal of the band under the direction of Mr. Sousa. Matinee tickets for the concert at reduced prices are to be placed on sale at the university book store for university students and instructors. Miss O. M. Francis, manager, stated last night. The arrangement has been made through the courtesy of the Grand Forks municipal band which is sponsoring Mr. Sousa's Grand Forks appearance.

The head of every University of Minnesota student and alumnae must have been bowed in shame when Mr. Seymour turned his microphone toward the

field and permitted his listeners to hear the Wisconsin band play, "On Wisconsin." How long must we wait for Minnesota to have a real football song? S.O.S., Dr. Sousa, S.O.S.

Minneapolis Tribune Nov 1

reat Sousa as Reputation For Promptness

There is only one Sousa, and he will be at the Coliseum November 8, rain or shine. This is the thirty-fourth season of Sousa and His Band. Although the March King's name has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his third-of-a-century on the roads

of America has Sousa been compelled to disappoint his audiences. That was five years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is the thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck,

storm or other emergency. And Sousa gets there on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies. Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman.

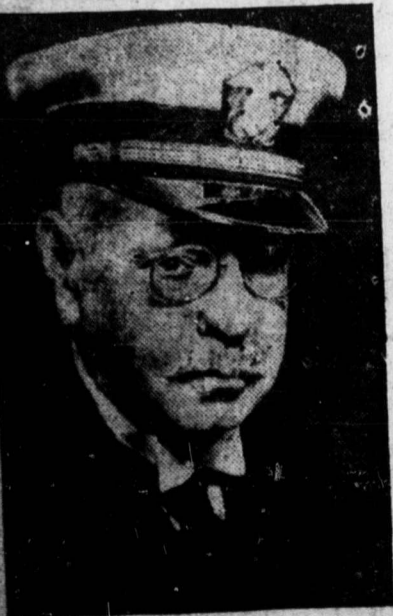
Sousa and His Band Coming to Pantheon Theatre

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 and will be at the Pantheon with his band for a matinee only, Monday, November 8. "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 who is now showing at the Strand in the picture, "Kid Boots," 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 humoresque calls for a theme-song. It must be a popular well-sung 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 emboldens 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 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.

Will Not Retire



"The first you'll hear of Sousa's retirement is when you read 'Sousa's dead,'" the seventy-year-old march king, Lieut. Commander John Philip Sousa (above) said in Chicago, Ill., other day.

HOW SOUSA WRITES HIS HIT MARCHES

Must great work await upon inspiration or can it be done upon the spur of necessity? Lieut. Comdr. John Philip Sousa should know, because he has been the March King for the better part of a half century and without much question he is the master of the march form. But the famous bandsman, who this season is making his thirty-fourth annual tour, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration. And occasionally there has been a march which has been the result of a combination of the two circumstances.

Let us take a few examples. "Stars and Stripes Forever," without much doubt is the greatest of the Sousa marches. It was written aboard the S. S. Teutonic, in New York harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it, and it is played to this day as it was first written."

On the other hand, there is "Semper Fidelis." It was written while Sousa was director of the United States Marine band, and it was written from necessity. At military reviews and formations like in Washington, it is customary for the Marine band to play "Hail to the Chief" as it marches past the presidential reviewing stand. Now "Hail to the Chief" is short and fast, and having been originally a Scotch "boating song," it has no "give" to it. So Sousa asked permission of President Arthur to write a new composition to take its place.

"Semper Fidelis" was the result and it was deliberately written so that the trumpet band and drums would be playing at the precise moment that the band passed the reviewing stand. "Semper Fidelis" is now the official march of the United States Marine Corps, and heard here on all State occasions.

An example of the combination of necessity and inspiration is "Liberty Bell." Sousa, who was spending the summer of 1893 in Philadelphia, preparing for his first tour at the head of his own organization, was seeking an idea for a new march to be featured during his tour. Mrs. Sousa brought him the news that his son, John Philip Sousa, Jr., now a New York business man, that day had marched in a procession of school children to Independence Hall, to see the Liberty Bell. Sousa sat down and wrote a march.

"High School Cadets" was written for a local military organization and brought \$25. "The Washington Post" was written to be played at the awarding of prizes in an essay contest for school children, conducted by this paper. "Imperial Edward" was written upon the inspiration of a "command" performance before King Edward VII, at Sandringham, and was written and played in two days. "King Cotton" was six months in the writing. "Nobles of the Mystic Shrine" was written when Sousa was initiated into the order and "United States Field Artillery" was written for first liberty loan parade at the beginning of the world war. John Philip Sousa and his band will give two concerts here in the Washington auditorium the afternoon and night of November 19.

WARPED VIEWS ON U. S. HEROES

Kids Pick Jefferson for
"Free Love;" Lincoln
Was "Simple."

Berkeley, Cal., Nov. 6.—Buffalo Bill, Lenin, Charles Chaplin, Helen Wills, Shakespeare, Henry Ford, Napoleon, Sousa, Red Grange, John Paul Jones—they are all in the same class with the youngsters of America, according to results of a questionnaire sent out by the education department of the University of California. Prof. L. A. Williams asked 3,500 junior and senior high school children each to name twenty-five of the greatest leaders of any age and to give the reasons for their greatness.

The weird results gave the educators a jolt. Here are some of the answers:

Rockefeller—A leader of oil stations.

Abe Lincoln—Because he was simple.

Mozart—Because he started from little and kept it up.

Woodrow Wilson—He signed the contract for the world war.

Burbank—Invented the potato and changed plants into anything.

Coolidge—Sees that the people do right and leads them into prohibition.

Joan of Arc—Was a lady with a heart.

Teddy Roosevelt—He was a sickly young man, but after taking up gym in the country he became stronger and the president.

Jefferson—Was the first president—free love.

"The investigation revealed an insufficient and warped set of standards," said Prof. Williams. "The children selected their leaders on the basis of notoriety rather than for sounder qualifications. No single factor is responsible, but the deficiency should be met. School and homes should co-operate to remedy an unwholesome trend."

Seats Selling for Sousa's Band

Seats are selling fast for Sousa and his band who are coming to the Pantheon theatre for a matinee only, Monday, November 8th.

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

Sousa's records may be had at the Schneider Music Co. on North Second street, where they are on

KEEPING FIT WITH FAMOUS AMERICANS



Walking and setting-up exercises are health rules for John Philip Sousa, the march king.



JOHN PHILIP SOUSA, America's March King, exercises with the same vigor and swing that he injects into his martial airs. Horseback riding was his principal sport until his mount suddenly went crazy and threw him. But as soon as his arm healed, Commander Sousa, as he is known in the Naval Reserves, got into the saddle again. In trap shooting the creator of "Stars and Stripes Forever" finds excellent sport and exercise and ranks among the country's best marksmen.

"I exercise every morning, noon and night whenever it is possible," says Commander Sousa. "Except

when I am so busy or so hungry that I forget quantity, my meals are light. I never touch coffee, but before Mr. Volstead interposed an objection, I used to have a little Scotch at my dinner in the form of a high ball. I don't believe that any set rules of health are necessary. A man should keep his muscles in order by exercising them as much as possible, and to keep his mind in order by clean living. Common-sense is the easiest and the best rule of health."

Dance Music Led To Short Skirts

THAT music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Comdr. 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, dancing developed their muscles, and then 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. 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."

John Philip Sousa and his band will give two concerts in the Auditorium the afternoon and night of Friday, November 19.

Sousa Announces He Will Retire on Day of Death

Chicago, November 8.—(A. P.) "The first you'll hear of Sousa's retirement is when you read 'Sousa's dead.'" The 72-year-old march king, Lieut. Commander John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

SOUSA BAND TO PLAY AMERICAN NEGRO MUSIC

Because of the present interest of music lovers in American negro music, as evidenced by the popularity of spirituals and by recent successful tours of Roland Hayes, of Chattanooga, regarded as the world's foremost negro tenor, programs for Sousa's band, which will play two concerts at the Memorial auditorium here on Thursday, Nov. 11, will include, it is announced, one of the outstanding works of an American negro composer, R. Nathaniel Dett. The number which Sousa will offer will be the "Juba Dance" from the suite "In the Bottoms." This will be the first presentation of his work, it is said, by band or orchestra.

"In the Bottoms" is in five movements. The prelude is entitled simply "Nightfall." Then follows "His Song," the weird, crooning melody of an aged negro singing to himself. "Honey," the third movement, is after Paul Laurence Dunbar's poem, "A Negro Love Song," while the "Barcarolle," in the words of the author, "paints the pleasure of a sunshiny morning on the Father of the Waters."

Of the "Juba Dance" movement which Sousa will play, the author says, "This is probably the most characteristic number of the suite, as it portrays more of the social life of the people. 'Juba' is the stamping of the ground with the foot, and following it with two staccato pats of the hands. At least one-third of the dancers keep time in this way, while the others dance. Sometimes all will combine together in order to urge on a solo dancer to more frantic (and at the same time more fantastic) endeavors. The orchestra gets really consists of a single 'fiddler' perched high on a box or table, who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double-stepping and bowing."

Sousa, it is said, believes that Dett will achieve a place as one of the foremost composers of his race.

Sousa's band is being brought to Chattanooga this season, its first visit in two years, by the March King, the march post of the American Legion.

NO DRINKING SONG
FOR SOUSA'S BAND

"Why Should I Induce Thirst?"
Demands America's Band
Master.

CELEBRATES 72ND BIRTHDAY

CHICAGO, Nov. 9.—Upon that occasion when there is a stein upon the table and a good song ringing clear it would be safe to bet that Lieut. John Phillip Sousa is playing no accompaniment to the loud song aforesaid.

Not a bit of it. It isn't that Sousa objects either to the stein or the song itself. Nor has he, now that he has reached his mellow seventies, developed a devotion to the Volstead law. The fast is he is humane—tender-hearted.

In his years as a musician Sousa has been able to gauge pretty well just how a song will be received, especially by men. He knows that when the most retiring of bathroom baritones gets out with the boys a single chord will send him after notes that McCormack has never been able to reach.

And when a band breaks into a drinking song—such as that sung in "The Student Prince"—well, it's just heart-breaking to see him.

"No," said Sousa; "I shall never tantalize him. Why should I induce thirst? Why should I spend music to whip alive the convivial spirit in man and then send him to a soda fountain to quench it? How cruel that would be!

"Likewise, such tunes would kill my concerts. If I suddenly put my band to work on a rollicky drinking song the audience would be transformed into a roomful of wretches with their tongues hanging out. Ah, no—I'll never add to man's misery."

The bandmaster has just celebrated his seventy-second birthday and is, to use his own words, "fit as a fiddle, first fiddle." He gave a single precept for keeping active and strong, which was "eat vegetables." He has no thought of retiring and said that his obituary notice will serve also to announce his retirement.

SYMPATHETIC SOUSA



John Phillip Won't Let His Band Bring Sorrow to Auditors in This Arid Land Whose Chief Thought Is "How Dry I Am."

SOUSA NOT TO LET UP
UNTIL DEATH, HE SAYS

CHICAGO, Nov. 8 (A. P.)—"The first you'll hear of Sousa's retirement is when you read 'Sousa's dead'," the 72-year-old march king, Lieut. Commander John Phillip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

SOUSA'S BAND
HERE FRIDAY

Famous Musicians On Thirty-fourth Annual Tour Coming to Lyric.

Knoxville music lovers will have an opportunity to hear John Phillip Sousa and his famous band of 100 musicians at the Lyric on next Friday. A matinee with special admission to school children for 50 cents will be given at 3 p. m. and the usual evening program at 8:15 o'clock.

The programs in Knoxville will be next to the last given by the Sousa organization during its 1926 tour, as the season will end at Baltimore a few days after leaving Knoxville.

A new march well-named is half-way on the road to success in the opinion of Lieut. Com. Phillip Sousa, who this season makes his thirty-fourth annual tour with his famous band. And Sousa should know, because he has been known as the March King for almost forty years and also because he has to his credit more than 125 march compositions, among them some of the most famous marches in the world. Sousa and his band will be at the Lyric theater Friday, Nov. 12.

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

"There is a saying among advertising men that a product which bears a name that is weak, when pronounced, difficult for the listener to get correct or which does not convey a mental image is doomed to failure. I always have tried to give my marches distinctive titles, and when I have failed, the marches have fallen short of the popularity enjoyed by their fellows."

John Phillip Sousa Gets
Gold Baton On Birthday

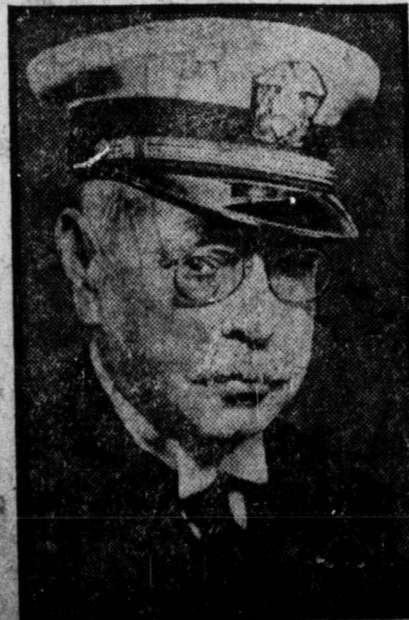
Fraternal, Civic And Other Organizations Give 72 Cakes On 72d Anniversary.

Lieut. Com. John Phillip Sousa, who will direct concerts by his band at the Lyric the afternoon and night of November 20, has just celebrated his seventy-second birthday.

A party was given in honor of the occasion in Milwaukee and instead of one cake with seventy-two candles he was given seventy-two cakes by fraternal, civic and other organizations. The birthday feature arranged for him at the Chicago Auditorium was the presentation of a gold baton by Mary Garden.

Sousa's Lyric concerts will contain some of his latest numbers, among them being his new march, "The Wets and the Drys."

Will Not Retire



(By Pacific & Atlantic)
"The first you'll hear of Sousa's retirement is when you read 'Sousa's dead,'" the seventy-year-old march king, Lieut. Commander John Phillip Sousa (above) said in Chicago, Ill., today.

Sousa to Direct His
Own Opera in York

YORK, Pa., Nov. 5.—Under the personal direction of John Phillip Sousa himself, the York Operatic Society have made it possible for the people of the city of York to witness the opera, "The Bride-Elect," by Sousa, sometime in December.

Mrs. Camilla Stieg Treible, who for many years was president of this Society, will direct the early rehearsals.

SOUSA AND BAND
HERE NOVEMBER 18

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 Phillip 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 present season, it is estimated that the forty weeks of his tour will require about 400 pairs of gloves.

Sousa and his band will give two concerts on Thursday, November 18, afternoon starting at 3:30 and in the evening at 8:20 at Fulton Opera House.

Sousa Explains
Short Skirts

That music was the primary cause of the present short-skirt epidemic is the opinion of Lieut. Com. John Phillip 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 pipstems 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. 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."

Sousa and his band will present matinee and evening concerts at the Lyric November 20.

SOUSA TO DIRECT
HIGH SCHOOL BAND

Members of the Charleston High school band will have ample opportunity to display their prowess as musicians next week when they will

appear in uniform on the stage during the Sousa matinee concert under the personal direction of Lieut. Com. Sousa himself. This will be one of the novel treats of the afternoon concert, and members of the local high school band, especially, are looking forward to the event with keen interest.

Sousa's afternoon concert will enable school children of Charleston and neighboring towns to hear this famous band at a special 50 cent admission, and that they are taking advantage of the opportunity is indicated by the fact that Nitro already has ordered 150 student tickets and St. Albans has ordered 100. As Dr. Weber, superintendent of the local schools, has made arrangements whereby Charleston students may attend without missing classes, it is likely that at least 75 per cent of

Sousa's Band in
Concert Delights
Large Audience

By Karleton Hackett.

ONE OF OUR national institutions, 84 years old and still going strong, Sousa and His Band. Those there are for whom the concerts of Sousa at the Auditorium are the event of the year, and they were out yesterday afternoon in force.

A band has its own place in music, and Lieutenant Commander John Phillip Sousa knows exactly what it is. He can bring inside of four walls the thrill of the marching feet with the wind blowing free. The people love it. Doubtless somebody knows how many marches he has written, but for all practical purposes the number is inexhaustible, and each one with an infectious swing to it. The public has confidence that Sousa will give them full measure, and with variety to keep up the interest. Too many marches might pall, but Sousa is too shrewd for such an error. So each time that the strains of a march sound out it brings a kick.

His public realizes that a certain tribute he must pay to the gods who preside over high art. So there is no rebellion even when the number happens to be Tschalkowsky's posthumous symphonic poem, "Le Voyvode." As well that as another, and the name looks impressive on the program.

The band was in fine trim, and Sousa himself the inimitable presiding genius. A great organization. Long may it wave.

SOUSA DISDAINS
TO END CAREER

CHICAGO, Nov. 9.—(AP) "The first you'll hear of Sousa's retirement is when you read 'Sousa's dead,'" the 72 year old march king, Lieut. Com. John Phillip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

Sousa's Band Nov. 19
To Play Work by Dett

BECAUSE of the present interest of American music lovers in American negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the negro tenor, the work of R. Nathaniel Dett, an American negro composer, will be represented in this season's program of Lieut. Comdr. John Phillip Sousa, who this year makes his thirty-fourth annual tour with his famous band. He will give two concerts in the Auditorium the afternoon and night of November 19.

The number which Sousa will offer will be the "Juba Dance," from the suite, "In the Bottoms." This will be the first presentation of his work by band or orchestra.

"In the Bottoms" is in five movements. The prelude is entitled "Night-fall." Then follows "His Song," the weird, crooning melody of an aged negro singing to himself. "Honey," the third movement, is after Paul Laurence Dunbar's poem, "A Negro Love Song," while the "Barcarole," in the words of the author, "paints the pleasure of a sunshiny morning on the Father of the Waters."

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Sousa Never to Retire

CHICAGO, Nov. 9 (A. P.)—"The first you'll hear of Sousa's retirement is when you read 'Sousa's dead,'" the seventy-two-year-old march king, Lieut. Commander John Phillip Sousa, said here after directing a concert. "A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

COMMITTEE NAMED
FOR SOUSA EVENING

Mrs. Fred Kaufman was chairman of a meeting held at the Rutland hotel at noon yesterday at which plans were made to inform the children of the various local schools of the details of the special matinee of Sousa and His Band, to be given at the new high school auditorium Tuesday, November 16th, under the auspices of the Lions Club. The following members of the committee, appointed by President Warden Pippin of the Lions Club, were present: Mrs. Fred Kaufman, chairman, Mrs. Jean Moore, Mrs. J. B. Lohan, Mrs. Samuel Sheer, Mrs. H. Picklesimer, Mrs. Little John, Mrs. Robert Skinner, Mrs. Gordon Molt, Mrs. A. J. Gearhead, Mrs. Ross Dixon, Mrs. R. N. Parks, Mrs. Henry Glass, Mrs. J. W. Rohr.

"Showing Off Before Company" will be the title of a musical novelty introduced by Sousa during the matinee program, of special interest to children. In this novelty the various groups of instruments will appear individually, doing special stunts, and finally resolving itself into a fascinating musical vogueville. An educational feature will be the explanation of each instrument and its merits to the ensemble by a member of the Sousa organization.

The Charleston High School Band, in uniform, also will appear under the personal direction of Lieut. Com. Sousa, as a part of the matinee program.

SOUSA MAKES
IT SNAPPY IN
HIS CONCERTS

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lt. Com. John Phillip Sousa, who this season will make his thirty-fourth annual tour with his famous band, and will give a concert in the Junior high school, Nov. 17 at 3:30 p. m. And Sousa practices his preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes can get people who obtain their news from headlines or tabloids, who



HOWARD GOULDEN
Famous Drummer With Sousa

about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my programmed numbers with the result that I get more numbers into the concert. The radio people have found that 20 minutes is the longest time that the average air listener can be held. I think it is a liberal estimate and this season there is no single number on my program that occupies as much as 10 minutes."

SONG OF SOUSA WILL BE SONG

"The Thrush" Inspired by
Poem and Bird in Miss
Moody's Repertoire.

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

Seats go on sale this morning at the Houck Piano Company for the two concerts of Lieut. Com. Sousa and his band at the Ryman auditorium Wednesday. Much interest is being shown in the coming of this famous director composer and his band, and large audiences are expected at both performances. In order that students and school children may attend the matinee, the program will begin at 2:45 o'clock.

Sousa To Offer Musical Novelty During Matinee

At the matinee performance at the Auditorium Saturday Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1926 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 are the clarinets, playing the ballet music of Sylvia—this 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

PHILIP SOUSA, bandmaster, aged 72, says he will march out of life to the tune of his own band. "A man keeps going by keeping going," says he.

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Therein resides the safety of the old fellows that are fortunate. They know how and can keep going.

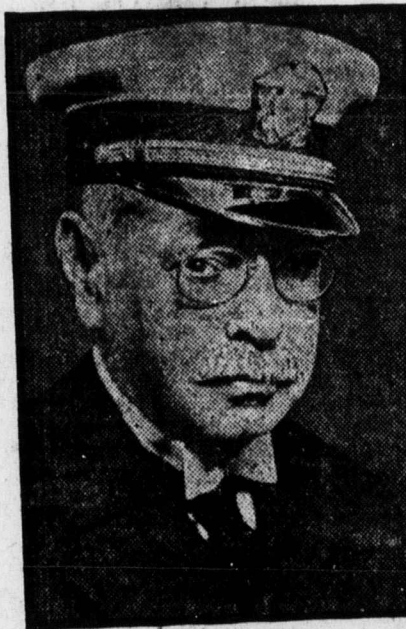
Will Not Retire



(By Pacific & Atlantic)

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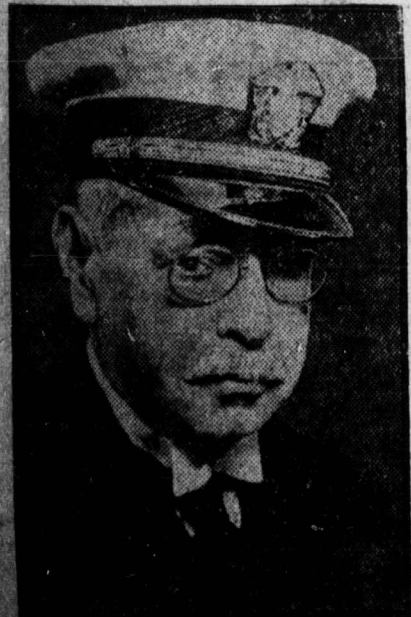
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MUSIC

By EUGENE STINSON

Sousa Forever!

John Philip Sousa is the most sonful and most reliable of our patriots. He keeps abreast of the times, and what he told us about ourselves at his afternoon and evening concerts at the Auditorium yesterday was too graciously expressed to wound and inclusive enough to touch each one of us who remembers his youth, in the heart.

There was a time when "The Stars and Stripes Forever" was necessary to the country, so Sousa produced it. We still need that marvelous march, if only for the pleasure it can give us, but it has become a part of our national spirit, and presents us with no debatable ideas.

Yet Sousa is still writing music, as well as conducting it. And so, in casting about for seasonable entertainment for this year's audiences, he hit upon the widely disturbing question of prohibition, and, in setting it to music for us, failed not to treat his theme with suitable banter.

In "The Wets and Dries," he has illustrated a program, not so serious as those of Liszt, Strauss, the Russians and other of his more profound predecessors, and not so elaborately. But he has illustrated it ably, with many a touch of jocosity, and the tunes with which he describes an imaginary conversation between two mourners of a lost conviviality include "Have a Little Drink," "Down Where the Wurzbürger Flows," "Brown October Ale" and, of course, the plaintive "How Dry I Am."

Still the modernist, though Mary Garden was billed to assist, and probably did, at last night's local celebration of his recent seventy-second birthday, Sousa has fetched into style some of the talking-points of other music-making progressives. If Satie could use a typewriter in one of his ballets, and Respighi a talking-machine in a symphonic poem, why, after all, shouldn't our band hero bring in a squeaking axle to lend sarcasm to his performances of "The Old Oaken Bucket?"

Meeting Paul Whiteman on his own ground, he had his saxophone corps strain the honey out of Paderewski's minuet, thinly disguised by the title, "Saxerewski." And, following his bent for transforming orchestral music into something "just as good" when played by a band as excellent as his, he listed a performance of Tschalkowsky's symphonic poem, "Le Voyvode."

Paul Ash has white curls this morning if he heard the dulcet pipings, the flood of sweetened tone, and the marvelously hinted rhythms which made Sousa's program so interesting, while feet were waiting to help tap out some of his immortal marches.

To Retire Only At Death's Call



John Philip Sousa.

CHICAGO, Nov. 8.—(A. P.)—"The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead,' the 72-year-old march king, Lieut. Commander John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

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SOUSA'S BAND WILL PLAY HERE NOV. 16



Lt. Com. John P. Sousa

Lieut. Com. John Philip Sousa, who brings his famous band here on Tuesday, November 16th, will be the principal speaker at a special luncheon to be given next Tuesday at the Ruffner Hotel, and to be attended by members of all the city's civic clubs in joint session. It is expected that the attendance will be 500 or 600, a member of the Lions club committee said yesterday.

The coming to Charleston of the famous "March King" will be one of the outstanding musical events of the year and, judging from interest being shown in advance, will break all attendance records. Both concerts are to be given in the new million dollar high school auditorium, which affords ample seating capacity for all who wish to attend. The afternoon concert, which will be in the nature of a musical vaudeville, will be of especial educational value to school children and already a number of out-of-town schools, including Nitro and St. Albans, have planned to send about 150 pupils each.

"The demand for tickets is exceeding all expectations," said a member of the band committee of the Lions Club, which is sponsoring Sousa's concerts this year, "and as all seats are reserved it is to the public's advantage to procure them early." Tickets are on sale at the Galperin Music company.

Will Not Retire



(By Pacific & Atlantic)

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NO SINECURE, SAYS SOUSA

A bandmaster must be in as good physical condition as a pugilist, according to Lieut. Com. John Philip Sousa, and even Gene Tunney's strenuous training for a fight is no more gruelling than that to which he has subjected himself in his 40 years of swinging a baton. In a concert alone, Sousa swings his baton arm more than 10,000 times—72 beats a minute. When that is multiplied by many rehearsals, the actual physical energy required by the leader to produce one program can be realized. Despite this energy he must expend and his 72 years of age, Sousa is active in his thirty-fourth annual tour with his band and will play in Syria Mosque one week from tonight.

Famous Musicians Mark Anniversary

Today, November 6, two of the world's most celebrated musicians celebrate the anniversary of their birth.

In the United States, John Philip Sousa celebrates his seventy-second year. He was born November 6, 1854.

In Poland, the statesman-musician, Ignace Jan Paderewski, the younger of the pair, marks the sixty-sixth milestone of his career. He was born November 6, 1860.

Sousa To Retire Only When Dead, He Says

CHICAGO, Nov. 8.—(A. P.)—"The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead,' the 72-year-old march king, Lieut. Commander John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

NOVELTY and innovation always have been the controlling motives in the programs of Lieut. Comdr. John Philip Sousa, who, this season will make his thirty-fourth annual tour at the head of his famous organization. From the days when he played excerpts from the Wagnerian operas throughout America before the operas themselves had been performed in America, even at the metropolitan opera house, Sousa has insisted that his program always must contain many new numbers, both of his own writing and by others. This season is no exception.

Notable among the novelties is a band arrangement of George Chadwick's "The Ride of Tam O'Shanter." Sousa will also play a new composition by John Powell, the pianist, entitled "Fun at the Fair," a melodic picture of the Ciscasian lady of the side shows of another generation. In addition, Sousa has arranged for band the Juba Dance movement from "In the Bottoms," the characteristic suite of R. Nathaniel Dett, the negro composer. Sousa's own contributions to the program in the way of original composition will be three marches, "Sesqui-Centennial," "Fride of the Wolverines" and "Gridiron Club."

John Philip Sousa.

Americans will almost unanimously agree that John Philip Sousa who comes to the Ryman Auditorium tomorrow night with his band, is the greatest bandmaster in the world, perhaps the greatest of all time. For more than forty years he has been directing a band. He has played before all the Presidents and most of the crowned heads of Europe and countless millions have enjoyed his music during that period.

Sousa is not only a genius of exceptional ability as a director of a band, but he is one of America's foremost composers of music. Perhaps more Americans have heard the compositions of Sousa than of any other composer known to our national life. Many of his productions have had an abiding popularity. Many of his compositions have been written for special occasions and yet they so caught the popular fancy that they have lived.

It is a rare opportunity that the people of Nashville who love music, and who does not love a band, will have to see and hear this great master and his marvelous, all-star organization. Perhaps no man living knows more about the instruments that make up a band than Commander Sousa. He can discuss most interestingly the violin, the wind, the brass and the wood instruments. He knows, therefore, just the proportion of each to use to get the best results.

It was Sousa who only recently declared his great preference for the violin. He said that it was the queen of all instruments and that the reason why we also used wood and brass and wind instruments was that not even Eve herself would be happy in an Adamless Eden.

He is a patriot as well as a musician. He has a great career as the director of the Marine band and during the World War served his country with the "soldiers of the sea." His skill was shown when he took much "raw" material and soon produced musical organizations that were a distinct credit to the service. He is a lieutenant-commander of the United States navy in recognition of his patriotic services to the nation.

SOUSA BAND CONCERT

Sousa and his band of 100 players will give one concert in Pittsburgh this season, on Wednesday night, November 17, at Syria Mosque. An entirely new program will be given on this occasion with the old Sousa favorites included as encores.



JOHN PHILIP SOUSA

Sousa Band Coming.

John Philip Sousa will bring his noted band to Pittsburgh for a concert in Syria Mosque Wednesday, Nov. 17. The band, numbering 100 players, will give an entirely new program, with the old Sousa favorites included as encores.

ENTHUSIASTIC CROWD GREET'S SOUSA, BAND

Encore Follows Encore as Great Composer Appears on Annual Tour

1-X-Enthusiastic CROWD There is a military spirit to the music of a good band that gets into the blood, and no other audience is just like that which goes to hear John Philip Sousa and his band. They played at the Coliseum last night, as one of the engagements on his thirtieth annual tour, and the audience, with its preponderance of men, was so enthusiastic a one that from one to four encores followed each number.

Bad lighting detracted somewhat from the colorful quality that makes a band a picture in itself, but it did not make one lose interest in the central figure of Sousa, which so quietly and with such little action gets so tremendous an amount of music from his players. There is perhaps no director on the stage today who indulges in as little gymnastic performance as does Sousa, and his players likewise, with the natural exception of the drummers, play in the same sustained and dignified manner.

Jazz of High Order There is jazz in the offerings of Sousa, of course, and very high class and interesting jazz it is. But it is no more warmly received by the hearers than is the rest of the program.

Opening with the venture to "Herod," Hadley, the second number

was an interesting cornet solo. "Sounds from the Riviera," Bocca-lari, with the suite, "The Three S's," with Strauss's "Morning Journals," "The Lost Chord," Sullivan, and Sousa's own "Mars and Venus" as the component parts, marking a high place in the program as the third selection.

Miss Marjorie Moody, soprano, who has a high clear voice to which her audience was very responsive, was forced to respond with two encore numbers.

Le Voyvode Interesting Quite the most interesting number on the first half of the program was Tchaikowsky's symphonic poem, "Le Voyvode," and if one would have preferred something less realistic in the firing of the gun, it was on the whole an exceedingly interesting picture that the band painted.

The public's desire to hear over and over again the things they know was demonstrated in a fancy, Sousa's new "The Wets and the Drys." A thoroughly entertaining group of numbers was given by the saxophone corps, composed of Messrs. Heney, Kincaid, Sullivan, Spall, Madden, Conklin, Schlantz, and Monroe, who played five encores before they were permitted to take their places that the band could go on with Sousa's "The Sesquicentennial."

Some extremely well executed xylophone numbers by Howard Goulden and Bett's "Juba" played by the band concluded the program.

Heroes of Young America Give Educator Big Jolt

BY MAX STERN

Scripps-Howard Staff Correspondent. Berkeley, Calif., Nov. 6—Buffalo Bill, Lenin, Charles Chaplin, Helen Wills, Shakespeare, Henry Ford, Napoleon, Sousa, Red Grange, John Paul Jones—they are all in the same class with the youngsters of America, according to results of a questionnaire sent out by the education department of the University of California. Prof. L. A. Williams asked 3,500 junior and senior high school children each to name 25 of the greatest leaders of any age and to give the reasons for their greatness.

The weird results gave the educators a jolt. Here were some of the answers:

Rockefeller—a leader of oil stations.

Macaroni—invented the radio.

Abe Lincoln—because he was simple.

Mozart—because he started from little and kept it up.

Woodrow Wilson—he signed the contract for the World war.

Walter Rally—night.

Burbank—invented the potato and changed plants into anything.

Coolidge—sees that people do right and leads them into prohibition.

Joan of Arc—was a lady with a heart.

Teddy Roosevelt—he was a sickly young man and after taking up gym in the country he became stronger and the president.

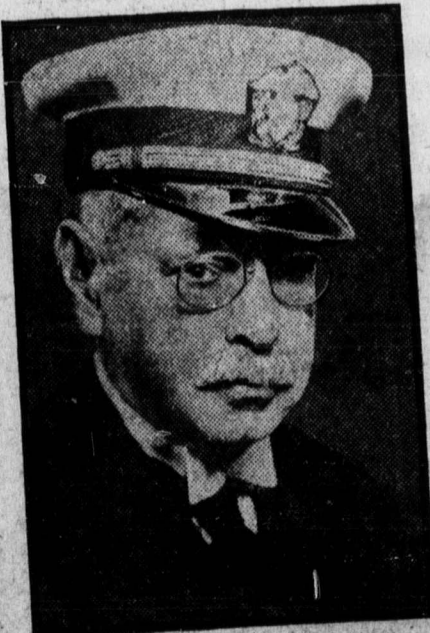
Longfellow—polite.

Jefferson—was the first president—free love.

Two types of leaders predominated, military and political. Few women were mentioned.

"The investigation revealed an insufficient and warped set of standards," said Prof. Williams. "The children selected their leaders on the basis of notoriety rather than for sounder qualifications. No single factor is responsible, but the deficiency should be met. School and homes should cooperate to remedy an unwholesome trend."

Will Not Retire



(By Pacific & Atlantic)

"The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead,' the seventy-year-old march king, Lieut. Commander John Philip Sousa (above) said in Chicago, Ill., other day.

Philip Sousa, bandmaster, aged 72, says he will march out of life to the tune of his own band. "A man keeps going, by keeping going," says he. The best thing Sousa ever said was, "Anybody could lead my band as well as I can lead it, for a little while." Therein resides the safety of the old fellows, that are fortunate. They know how, and can keep going.

Recitals and Concerts

Today—At 3: The Marmains, dancers, and the Little Symphony orchestra, George Dasch, conductor; Arcadia auditorium...Gordon String quartet, Beethoven program; James Simpson theater, Field museum...At 3 and 4:15: Little Symphony ensemble, Charles Elander conducting; Art institute... At 3:30: Lieut. Com. John Philip Sousa and his band; Auditorium... Helen Stanley, soprano, song recital; Studenaker...Leo Podolsky, piano recital; Hayhouse...Stella Trane, soprano, song recital; Goodman...Isaac Levine, piano recital; Lyon & Healy hall...Charlotte Herlihy, mezzo-soprano, and Ramon Mendez, pianist, joint recital; Kimball Hall...At 8:15: Louis Kreidler and Edgar Kerr, baritone, joint song recital; Hotel Windermere...At 8:30: Lieut. Com. John Philip Sousa and his band; Auditorium... Tomorrow—At 11: Lucetta Bori, so-

SOUSA SAYS JAZZ SLID INTO MUSIC VAUDEVILLE WAY

Bandmaster Gives Credit to Blind New Orleans News-boy Thirty Years Ago.

John Philip Sousa, who with his military band, by the way, has it seems to me, gotten nearer the heart of the people than any institution America has ever had, says jazz slid into music by way of the vaudeville stage, where, at the end of a performance, all the acts came back on the stage to give a rousing, boisterous impromptu finale called a "jazzbo."

At any rate, in spite of its low origin, many cities are anxious to claim the credit for coining the word, writes Paul Whitman in the Saturday Evening Post, but so far as I can find, New Orleans probably deserves it.

Lots of New Orleanites, too, believe that "Stale Bread," a blind musician, who organized a band of newsboys there nearly thirty years ago, was the original jazzier in the world. "Stale Bread's" real name is Emile Lacoume, and though he has been sightless for nearly twenty-five years, he has taught himself to play the banjo, the piano, the trap drums, the guitar, the mandolin and the base viol. His first love is New Orleans; his next, jazz.

There were eight members of the "Stale Bread" orchestra. They were known about town as "Piggy," "Family Haircut," "Warm Gravy," "Booze-bottle," "Seven Colors," "Whisky" and "Monk." The band hangout was the old Newsboys' Home on Baronne street. "Stale Bread" was the organizer and owner. His instruments were a cheese box for a banjo, a soap box guitar, a cigar box violin and a half barrel bass fiddle. He had also an old tambourine, a zither and a harmonica.

The leader trained his gang until he had it going along in great shape. Then he took it out to play on the street. He had no trouble at all in collecting a crowd that completely blocked traffic. Some sourface complained and a cop promptly pinched the band. They were brought to court and the judge, trying to keep a straight face, invited them to defend themselves by playing.

It was the great moment in the life of the little blind boy. He rose gravely, bowed to "Hizzoner" and the spectators, raised a lath that he used for baton, and the dirty faced, ragged eight were off. "Off" is the word that one who heard them uses advisedly. "Stale Bread" thinks that is the first time any court ever heard a jazz band. The judge listened to the bitter end. Then he beckoned to the leader.

"Stale Bread," said he, "you may be a band, but you are a spasm band. Discharged!"—Kansas City Star.

Sousa Brings Hundred-Piece Band Here for Two Concerts Wednesday

Coming to the Ryman auditorium for two concerts on Wednesday is Lieut.-Com. John Philip Sousa and his band of one hundred musicians. The matinee will be at 2:45 o'clock, so that school children may attend, as a special rate is offered. Lieut.-Com. 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 cornstalk cigars to re-clar Havanas, and he does not re-clar 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.

The man who names the Pullman cars several months ago asked William H. Egan, stationmaster of the Pennsylvania terminal in New York, to invite Sousa to name a fleet of the new parlor cars for the fan marches, and Sousa has comp-

The first car to be put into service was "Liberty Bell" and Sousa was a passenger in the car upon its first trip. Soon "Washington Post," "Man-Capitan," "Semper Fidelis," "Manhattan Beach" and others will be in the service.

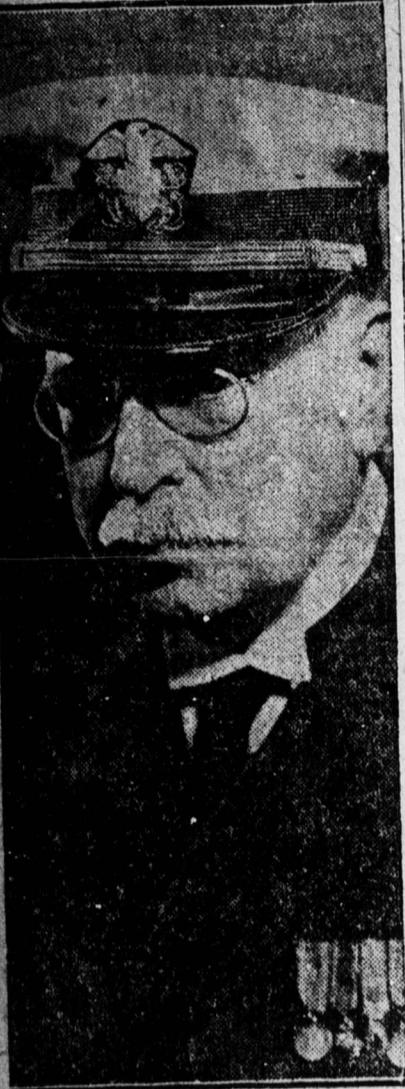
The tribute to Sousa was accorded not only because Sousa is a patron of the musical arts, but also because he is one of America's champion patrons of the railroads. During this present season Sousa will complete 1,000,000 miles of travel with his famous organization. His personal car fare someone has estimated at almost \$50,000, while the all-time transportation bill for the big band is about \$3,500,000. Adding to this estimate charges for Pullman berths and baggage transportation, Sousa has contributed about \$5,000,000 to the railroads of America.

Seats go on sale for the two concerts here at the Houck Piano Company Monday morning.

SOUSA AND BAND TO PLAY HERE NOV. 17

Com. John Philip Sousa, who is now approaching the end of his thirty-fourth annual tour, which began on July 4 at Hershey, Pa., and his band of 100 players will give one concert in Pittsburgh this season, on Wednesday night, November 17, at Syria Mosque. An entirely new program will be given on this occasion, with the old Sousa favorites included as encores.

Sousa Here Today



John Philip Sousa

The famous bandman brings his big band of 100 pieces to Evansville today, coming direct from Chicago where two concerts were played yesterday at the immense Auditorium. At the Coliseum this evening the famous Sousa's band will again delight Evansville with a rare program. He has included many novelties in his program for this evening including "The Wets and Dries," a new humoresque; three new Sousa marches, "The Gridiron Club" the triple octave of clarinets and others. He has eight soloists of renown for this program with Miss Marjorie Moody, a soprano, and Miss Winifred Bambrick, harpist, as the only feminine part of the large aggregation. The seat sale is promising of a large Sousa audience. This is Sousa's 34th annual tour. Last Saturday he celebrated his 72nd birthday.

SOUSA'S BAND AT AUDITORIUM

Stirring Marches Again the Best of Lively Program.

By CLAUDIA CASSIDY.

When Sousa's band rips into action with a rousing march there isn't anything quite like it to arouse tingling enthusiasm. Naturally, the genial lieutenant-commander realizes that and packs the auditorium by living up to his reputation. Yesterday the house might have been listening to McCormack, so varied and absorbed was its audience.

The afternoon program reached its high spot of interesting melody with a suite of composed of "Morning Journals," "The Lost Chord" and "Mars and Venus"—written by the "Three S's," Strauss, Sullivan and Sousa. The Strauss tune is perfect for band interpretation, far outdistancing some of the heavier selections which never sound quite right without the strings.

Encores were generous and tuneful, reaching the usual climax of stirring splendor in the famous "Stars and Stripes Forever." The saxophone corps was in good humor, Marjorie Moody contributed a really good soprano, John Dolan subjected the cornet to his whim, and Howard Goulden had a interval at the xylophone.

ONLY DEATH WILL RETIRE

HIM, SOUSA, 72, SAYS CHICAGO, Nov. 8 (A. P.)—"The first you'll hear of Sousa's retirement is when you read 'Sousa's dead,'" the seventy-two-year-old march king, Lieut. Commander John Philip Sousa, said here after directing a concert. "A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

Sousa's Here Today for His Annual Pair of Joyous Concerts

John Philip Sousa manages to put Chicago into his itinerary once a year, whether he be in one of his long tours or in what he calls his by-season, which is every other season when he cuts down his work to a matter of two or three months, and devotes the other part of the year to an assortment of his favorite sports—one of which is work. This is his by-season; and he will soon be off with a gun across his shoulder, hunting and shooting wherever the hunting and shooting are good. And today is the day of his annual visit, with a concert in the afternoon and another in the evening in the Auditorium, and a dinner with his friends, pals, and the musical celebrities of the town between performances. As has been his custom in recent years, he will use the same program afternoon and evening.

As to the contents of that program, it is all a matter, as usual, of whether you pay heed to what's set down for him to play, which is plenty, or to what he decides to play in the way of extras and added numbers and that plentiful *lagniappe* which his audiences always importune him for. He has, as usual, new things in his bill—new things of his own and of others' writing. His humoresque for this season is named "The Wets and Dries," and has already been described, as to point and contents, in THE TRIBUNE. Lieutenant Sousa is of the opinion that the elections' being over doesn't matter as to this bit of farce in music: there wouldn't, he seems to think, have been any issue last Tuesday if a mere election could settle it. Among the new marches of his program is one composed for the Philadelphia Sesquicentennial. Then, there is a suite, "The Three S's," made up of his arrangement of Johann Strauss' "Morning Journals," Sir Arthur Sullivan's "The Lost Chord," and the March-King's own piece called "Mars and Venus." It seems unnecessary to add that the unprinted list of added numbers includes "The Stars-and-Stripes Forever," although there may be persons with enough imagination to think of a Sousa concert without that march, written just as we went to war with Spain, in 1898.

SOUSA DEFIES FEET TO BEHAVE

Famous Bandmaster Promises It Can't Be Done; Plays Wednesday.

"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, who will give two concerts here at the Ryman auditorium next Wednesday, 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.

Seats for the concert go on sale Monday morning at the Houck Piano company.

SOUSA SAYS WHEN WORD OF RETIREMENT COMES IT WILL BE DEATH NOTICE

Chicago, Nov. 8, (A. P.)—"The first you'll hear of Sousa's retirement is when you read 'Sousa is dead,'" the 72-year-old march king, Lieutenant Commander John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

Sousa Shares Birthday Honor With Helen Hootte

Many Club Members Who Saw Bandmaster Here Pay Him Tribute.

Today The Record-Telegram's Birthday Club will honor John Philip Sousa, the famous bandmaster, who had traveled with his band around the world and through many foreign countries during the last 30 years. This is Sousa's birthday, as well as the birthday of Helen B. Hootte, 700 Parkdale Avenue, who is 5 years old today.

Many little boys and girls saw Sousa and heard his band play in Fort Worth less than a year ago. Sousa has told a beautiful story, which is related for the Birthday Club members today.

Here is the story: During the great war Sousa took his band into Canada, where he played in many of the soldiers' camps. Once he played for a crowd of soldiers, in which there were men who had been sent back from the war, wounded.

As the last thing on his program, he played the song of his country, "The Star Spangled Banner."

He was used to having the soldiers clap when he played that song, but this time he had never heard such clapping and cheering. He realized that they were cheering something beside the music.

Then he saw two soldiers, near the front. They were both on crutches. One had lost his right hand, and the other had lost his left arm. But there they stood, clapping. The one with the good left hand clapped it against the right hand of the other, and they made one good "clap" between them.

March King



JOHN PHILIP SOUSA

They were smiling happily up at the bandmaster.

John Philip Sousa, called the March King, has traveled around the world with his band, but he says he never saw a sight which touched his heart like that.

SOUSA TO PLAY TWO CONCERTS

"Wets And Dries" Is Title Of Humoresque To Be Played Here November 18

"The Wets and the Dries" is the title of Lieut. Com. John Philip Sousa's new humoresque, which will be featured in his programs for the thirty-fourth annual tour. In terms of music it discusses the Prohibition question now prominently before the country.

Sousa's inspiration for the new number came in Washington last spring. He had been summoned to Washington to appear before a Congressional committee which was holding hearings on the copyright legislation affecting the radio interests, when he was invited to attend several sessions of the Senate Judiciary Committee which was then holding its now famous wet-and-dry hearings. Sousa listened to the arguments of the prohibitionists and the anti-prohibitionists for two or three days and then he began to make notes, scrawling them in his usual fashion upon the backs of envelopes and in the "white space" of newspaper advertisements.

Then he went back to New York, called in his librarian and sent him scurrying about the publishing houses for scores of all of the songs about rivers, lakes and other large bodies of water written in the past century, while he assembled from his own private library, which some day will be bequeathed to the Nation and placed in the Library of Congress, all of the classic drinking songs that have been committed to paper.

The result is a musical debate, interspersed with high-lights of the Washington hearings. So "wets" and "dries" over the Sousa route will not only be able to hear alcoholic and non-alcoholic music but they will also be able to recognize the caricatures of the wet and dry leaders as Sousa saw and heard them in Washington.

With "The Wets and the Dries" Sousa departs considerably this season from his usual humoresque style. For several seasons it has been his custom to base the humoresque upon the theme-song from some musical comedy. Last year the theme was "Follow the Swallow" from "Kid Boots," the year before that it was "What Do You Do On Monday?" from "Poppy," and the year before that it was "Look for the Silver Lining" from "Bally."

This season the Sousa arrangements of musical comedy hits will be placed in the jazz section of the program. Sousa and his band give two concerts at the Fulton Opera House—afternoon and night—Thursday, November 18.

Sousa Will Have 72 Birthday Cakes

John Philip Sousa, who comes to Knoxville with his band for a matinee and evening engagement at the Lyric theater on November 12, will bring with him a gold baton that will be presented to him at Chicago on the preceding Sunday by Mary Garden on behalf of the musicians of Chicago.

Instead of a birthday cake with 72 candles, Lieut. Com. Sousa will have 72 birthday cakes—one for each year when he celebrates his birthday in Milwaukee on Saturday. The birthday cakes are to be presented to him by various Milwaukee organizations during his evening concert at the auditorium by fraternal, civic and patriotic organizations.

The famous bandmaster is now approaching the end of his thirty-fourth annual tour, which began on July 4th, at Hershey, Pa. When he has laid away his baton for the season, he will go to South Carolina to shoot ducks, a few days after he leaves Knoxville.

Sousa Says He'll Quit When He Dies

(By the Associated Press)

CHICAGO, Nov. 9.—"The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead,'" the 72-year-old march king, Lieutenant Commander John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

William Morris, who brings Sir Harry Lauder to the Boston Opera House a week from tomorrow, is negotiating for the appearance of Sousa and his band as a motion picture presentation feature. Sousa's season will close in Baltimore on Nov. 15. Sousa celebrates his 72nd birthday in Chicago tomorrow.

SKIRTS AND MUSIC ARE RELATED

So Says Sousa Who Comes To Lyric Friday.

That American music was the primary cause of the present day skirt fashion, is the opinion of Lt. Com. John Philip Sousa, who comes with his famous band at the Lyric theater on November 12, for a matinee and evening program.

Matinee at the Lyric on next Friday is expected to be largely attended by the school children of Knoxville, who may obtain the best seats in the house for only 50 cents. Full attendance of music lovers of Knoxville is expected at the evening concert.

Discussing the relation of music to short skirts, Sousa says: "Jazz and its forerunners, set the American girls to dancing, the dancing developed their leg muscles and 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, and 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."

"When the girls began to dance, the muscles of their legs developed from the exercise, with the result that the innocent bystander these days sees much less that is distressing to gaze upon than would have been the case had there been no dance craze."

"Back in the petticoat days, an occasional windy corner used to impress upon us the fact that a great number of American girls had legs of the pipestem variety. It is my guess that if we had not gone through a vogue for ballroom dancing, there would have been no short skirts, and the ten years' popularity of ballroom dancing, of course, has been due to the development of jazz music."

"Incidentally, it is my opinion that the present short skirt fashion is entirely due to the fact that the average woman now looks well in an abbreviated garment. The success of any fashion depends upon its ability to flatter the individual—
—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.'"

Soloist With Band



MISS MARJORIE MOODY

The prominent soprano soloist who is making the tour with Sousa's Band, which appears here November 16, under the auspices of the Lions club will take a prominent part in the two concerts to be presented locally.

That jazz has become as much a part of American life is the opinion of Lieut. John Philip Sousa, who began his musical career mid-way of the Victorian age, declares that he is more likely to leave jazz out of a 1926 program than he is to leave upon a handsome cab for transportation from the railroad station to a hotel. Sousa's program for matinee and evening sessions will include a really portion of jazz, but not the kind of jazz that is popular in the night clubs.

Chicago Tribune Nov 7

Chattanooga Times Nov 6

Gayette Charleston Nov 7

Chicago Tribune Nov 5

Best of Bands to Be Heard Today.

As a pre-operative observance, and pretty close to the line at that, this department desires to register a vote in favor of John Philip Sousa and his band. They will be at the Auditorium this afternoon and evening, and it is their visit to Chicago on this, their thirty-fourth annual tour.

A Sousa concert is comforting to the soul, not to say stimulating to the blood pressure. He has not only the best of the bands, but the best of the band programs. He will play an overture, Henry Hadley's "Herod," a symphonic poem; Tschalkowsky's "Le Voyvode," and an African dance by R. Nathaniel Dett. He will also play a suite, "The Three S's," which in this case happen to be Johann Strauss, Arthur Sullivan, and himself, and his new humoresque, "The Wets and the Drys," which in view of the recent election ought to be loudly cheered by both. There will be solos by John Dolan, the cornetist; Marjorie Moody, the soprano, and Howard Goulden, the xylophonist, not to speak of a specialty by the eight saxophonists of the band that always gets many encores.

But, first and last, there will be marches. Mr. Sousa announces only one new one, "The Sesquicentennial," but there will be plenty of others. Did you ever happen to realize that at one time and another Mr. Sousa has composed no less than 104 marches, and that he invented a new musical form to do them? You have probably thought they were the best of their kind, which they are. Being the best of their kind, they fully deserve to be called masterpieces. For a masterpiece does not become such through its length, its complexity, or its aim at lofty foreheads, but because of its vitality.

As a matter of fact, Mr. Sousa has written a total of 272 compositions, and this number does not include his arrangements or transcriptions, which are several times that number. Most of them are written according to Mr. Sousa's theory of composition, which, expressed in the fewest possible words, is to make it snappy. He maintains that the people who go to musical 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 in fifteen minutes, and drive their automobiles sixty miles an hour to the place where they expect to loaf all day. Wherefore, American compositions written for American hearing ought to be put in the tempo of America.

The gifted young conductor had a birthday celebration in Milwaukee yesterday. He will undoubtedly be in the birthday mood of youth and high spirits today.

OBSERVE BIRTHDAY OF "MARCH KING"

Sousa, Noted Band Leader, 72 Today—Will Appear at Memorial Next Thursday.



John Philip Sousa.

John Philip Sousa, internationally known band leader and composer of more than a hundred marches, is 72 years old today. According to word reaching the Davis King Summers post of the American Legion, under whose auspices Sousa and his band will be at the Memorial auditorium next Thursday for two concerts, the anniversary of "the march king" is being observed today in Milwaukee with unusual ceremony. Instead of a single birthday cake with seventy-two candles on it, Sousa will be presented tonight, during his concert in the Wisconsin city, with seventy-two different birthday cakes, the gifts of as many Milwaukee civic, patriotic and fraternal organizations.

The bandmaster's seventy-second anniversary will also be observed in Chicago tomorrow, Sunday night, during the concert to be played at the Chicago auditorium. On that occasion, according to the program announced, Sousa will be presented with a gold baton in behalf of the musicians of Chicago, and the presentation will be made by none other than Mary Garden, famous star of the Chicago Opera company, who is now so well known in Chattanooga after three appearances here in grand opera.

Sousa is now nearing the end of his thirty-fourth annual tour, which began at Hershey, Pa., on July 4. The concerts to be played in Chattanooga next Thursday afternoon and evening will be among the last of his season. When he lays down his baton he will make his annual visit to South Carolina, it is said, to shoot ducks, his chief sport.

While Sousa comes to Chattanooga this season under the auspices of the Davis King Summers post of the American Legion, the two concerts planned have nothing to do with the annual observance of Armistice day, which the legion will celebrate with a parade. At the evening concert, however, it is planned to take note of Armistice day with a brief ceremony of some kind. Plans for this are now being worked out by E. H. Lawman, chairman of the legion committee in charge of the concert.

Star Performer In Sousa's Band



HOWARD GOULDEN

This is the famous trap drummer with Sousa's Band, which appears here November 16th, under the auspices of the Lions Club. Goulden has just returned from London, where he exhibited his skill as the most prolific drummer in the world.

That music was the primary cause of the present short skirt epidemic is the opinion of Lieut. Com. John Philip Sousa, who brings his famous band here on November 16th, under the auspices of the Charleston Lions Club. 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 skirt.

"The present dance craze began a decade ago," says Sousa. "The development of ball room dancing received a powerful impetus with the 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. 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."

But whether Sousa is right or not, the fact remains that he will be the biggest drawing card presented in Charleston this season, and expectations are that the new million dollar high school auditorium, the largest in the city, will be filled to capacity at both matinee and evening concerts next Tuesday week. Tickets

Sousa Sends Two Audiences Home Whistling

Bandmaster Retains Old Wizardry at Baton.

BY EDWARD MOORE.

John Philip Sousa missed having his birthday in Chicago by twenty-four hours yesterday, but he continued his celebratory observance at the Auditorium by sending two audiences away profoundly, blissfully happy.

Perhaps he did more for them than they did for him, though part of his day's experiences included a gift of a gold baton at a dinner given in his honor. But the gift that he and that gorgeous band of his made to Chicago was seven hours of memories, memories of overture, symphonic poem, humoresque, waltzes, and marches.

It is something to be able to do this. No question about it, the wizardry of the Sousa baton is as potent as ever. His new marches may not always be as well known as "The Stars and Stripes Forever," "King Cotton," "U. S. Field Artillery," "Semper Fidelis," and the rest of the worshipful list, but they are masterpieces just the same, stirring to the blood, and, unless you are hopelessly lost in the theory of fugues and sonatas, to the imagination.

A canny program maker, this man. There is small danger of ever growing tired of the sound of his band, but if there ever should be, his soloists are numerous. John Dolan, who converts the cornet into a fairly angelic instrument; Marjorie Moody, whose soprano voice is both brilliant and charming; Howard Goulden, who makes an efficient solo instrument out of the xylophone; not to mention the octet of saxophones cavorting in melody and comedy, to the great delight of the audience. At least once a season there is a concert intended for pure enjoyment, and Sousa and his band are the responsible parties.

Meanwhile there were other concerts in profusion. The Gordon String quartet would seem to have made a deep impression on the community. Second Beethoven program at Simpson theater, away in the rear Field museum, drew a large audience thoroughly approving both of Beethoven and the Gordon quartet's manner of presentation.

A joint recital at Kimball hall closed Charlotte Herlihy, who has clear, well handled voice of excellent quality and a well-mannered idea using it; also Ramon Mendez, pianist who made faithful if somewhat heavy progress through a group of Chopin.

Isaac Levine at Lyon & Healy has prepared a piano recital program of not altogether familiar Russian works in the first part and better known pieces of other nations to follow. He was playing adroitly and firmly at the time the hall was visited.

Stella Trane, soprano, was at the Goodman with a quite ambitious program. The German group, all that could be heard, disclosed a voice of first rate quality when used lightly, but likely to become hard and less pleasant when raised in impassioned passages.

The Allied Arts, the organization that includes Eric DeLamarier and his solo orchestra and Adolph Boim and his ballet company, will present a program in honor of Queen Marie of Roumania at the Eighth Street theater next Sunday night.

SOLOIST WITH SOUSA



Miss Marjorie Moody, soprano, who will appear here next Saturday at the Auditorium with Sousa's Band.

...translations of all languages, a former school teacher, became one of the stars of the Russian stage.

Habima continued as a permanent theater, gaining increasing recognition, for its combination of the spirit of mystic legend with the cynicism of the modern theater gives it a peculiar fascination. Its mission is a great one—that of interpreting the soul of its people to the soul of the rest of the world. For this purpose it has struggled to its present heights of artistic expression; for this purpose it has traveled through Russia and Europe, to culminate in America. All its American repertoire, from "The Dybbuk" and "The Wandering Jew" and "Jacob's Dream," to "The Golem" and "The Deluge," were selected with this aim and this hope. It remains to be seen whether its purpose will be accomplished.

'WETS AND DRY'S' LAMENT TICKLES SOUSA AUDIENCE

Mingled Melodies and New Numbers Feature Concert at the Odeon.

"The Wets and the Drys," a John Philip Sousa musical lament, played as one of the diversions on the great bandmaster's concert program last night at the Odeon, tickled the fancy of the capacity audience, as much as his sonorous marches, and the arias and harmonies by his soloists and instrumental groups, gratified its artistic taste.

This humoresque was a medley of song sentiments. These got mixed in the rendering which only added to the fun, because the invitation to "Have a Little Drink" was balanced by the wail, "I'm So Dry," and other tonal expressions of general aridity. "We Won't Go Home Till Morning," echoed by "Auld Lang Syne," took on the qualities of a dirge.

This is the thirty-fourth annual tour of the band, and on next Saturday its famous leader will be 72 years old. The spirit of Sousa entertainment, remains as fresh

and up-to-the-minute as ever. The program was long. To the band numbers were added many of Sousa's compositions, by soloists and principals.

Old march favorites were included, of course, such as "The Gridiron Club March," "U. S. Field Artillery," "Pride of the Wolverines" and "New National Grand March." "Stars and Stripes Forever," was played, of course, with six piccolos, six trumpets and five trombones strung across the footlights.

"Saxerewski" by a saxophone octet, brought down the house. Howard Goulden, xylophonist, played "Lieberfreud" and a group of favorites. Miss Marjorie Moody, soprano, sang Sousa's arrangement of "Beautiful Blue Danube" and several extras.

The heavier numbers on the band program included "Herod," a revelation in tone-coloring; Tschalkowsky's "Voyvode," and a suite, "The Three S's," introducing a Strauss waltz, the "Lost Chord" and Sousa's "Mars and Venus."

Sousa to Retire 'When Dead'

'Keep Going by Going,' March King's View of Life

CHICAGO, Nov. 8 (P).—"The first you'll hear of Sousa's retirement is when you read 'Sousa's death,'" the seventy-two-year-old "march king," Lieutenant Commander John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked fowl and then he blows away."

SUNDAY CONCERTS

JOHN PHILIP SOUSA and his band will give two concerts, one in the afternoon and the other in the evening, at the Auditorium theater tomorrow. Miss Marjorie Moody, soprano, John Dolan, virtuoso on the cornet, and the saxophone octet will appear on the program.

275

Star Jew's Nov 4

Post Chicago Nov 6

New York Herald Nov 7

Sousa Given Big Welcome

March King Observes His 72nd Birthday Here

Welcomed to Milwaukee by a salute of locomotive whistles, Lieut. Commander John Philip Sousa arrived Saturday, his seventy-second birthday. A group of representatives from various fraternal and civic organizations met the famous band leader at the station and escorted him to his hotel.

Before his afternoon concert at the Auditorium, he was the guest of the Rev. A. C. Fox, president of Marquette university, at the homecoming game with the Kansas Aggies.

Given 72 Cakes

The afternoon concert was featured by the presentation of 72 small birthday cakes, each bearing a lighted candle. They were brought in by 72 girls from St. Rose's orphan home.

William George Bruce, vice president of the Auditorium, in presenting the cakes to Mr. Sousa, praised his work as a composer and said that in the years to come, Sousa's name would stand out as America's greatest musician.

Before the football game, a delegation from the Marquette band called at the hotel and presented the "March King" with a large bouquet. Mr. Sousa was given an honorary degree by the university last year and as an expression of appreciation composed a march dedicated to the school. This piece was given as an encore during the afternoon concert.

"First-by-Merit" March

An added feature at the afternoon concert was the presentation of the "First-by-Merit" march of The Journal, composed by Carl Eppert of the Milwaukee Institute of Music. Manuscripts of the composition were given to the musicians, none of whom had seen the number before and a loud round of applause greeted the band when it completed the selection.

Preceding the Saturday night concert a dinner was given in Mr. Sousa's honor at the Athletic club at which representatives of various Milwaukee luncheon clubs and lodges were present.

In tribute to his many years as the country's leading bandmaster, the various organizations presented Mr. Sousa with birthday gifts.

Those at Dinner

Among those in attendance were: Chauncey Yockey, exalted ruler of the Elks and toastmaster at the dinner; Alvin P. Kietzsch; V. J. Schoenmaker; Harry J. Bell, Irving Gihpatrick; Harry G. Bennett, representing Tripoli temple; Edward Grassler, Fred Heider and John L. Rex, representing the Elks; Richard S. Witte, supreme chancellor of the Knights of Pythias; Fred...

The football game in the afternoon, close of activities on Saturday with the night with the alumni dance to the Marquette program last Thursday was acclaimed from the opening of the event arranged was every bit what it should be, the biggest and best homecoming at Marquette, her...

Sousa's Band of 100 Musicians At Ryman Auditorium Wednesday

Matinee Program to be Held Especially for School Children--New Scores at Each Performance.

Coming to the Ryman Auditorium for two concerts on Wednesday of this week is Lieut. Com. John Philip Sousa and his famous band of one hundred musicians. In order that school children may attend, the matinee engagement will begin at 2:45 o'clock, and a special rate is made for school children tickets.

More than thirty years ago, Lieut. Com. John Philip Sousa, who this season makes his Third-of-a-Century tour with his famous band, experimented with a dance composition in a tempo out of the ordinary. Sousa played it in public 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 Sousa audi-

ences 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.

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 present season, it is estimated that the forty weeks of his tour will require about 400 pairs of gloves.

Seats for the concerts here Wednesday go on sale in the morning at the Houck Piano Co.

JAZZ

(Detroit News.)

A great deal has been spoken and written about jazz, but it remained for John Philip Sousa to say everything that needs to be said in a single sentence. Remarkd Mr. Sousa:

"When jazz is good, it is very, very good, and when it is bad it is rotten."

He might have added that it is bad most of the time. It is good when a composer like Gershwin turns out a "Rhapsody in Blue," and it is very, very bad when some one who can't play anything but the key of C, takes a tune by Schubert or Mendelssohn, lengthens some notes, shortens others and orchestrates it for a dishpan and a trombone with a derby hat over the bell.

WHAT DOES DEER

Sousa Keruses to Play Tunes That Produce a Thirst!

'Twould Be Cruel, Bandmaster Says; Foe of Dry Law; Quit? Never!

When the law took the stein from the table, it also struck the good song ringing clear from the repertoire of Lieut. Commander John Phillip Sousa, who confided last night that he has dropped the rollicking old flagon tunes purely for humanitarian reasons.

"Why should I induce a thirst for which there is no legal quenching?" queried the king of marches, before his concert at the Auditorium Theater. "It would be cruel, indeed. Who could gaze, unmoved, at an audience with its tongue hanging out?"

72 YEARS YOUNG.

Although 72 years old Saturday, Lieut. Com. Sousa has no thought of retiring from the concert stage. His program is rigorous enough to tire a youngster. This morning, for instance, he will be up before 6 to catch a train for Vincennes, Ind. A concert and another train. Two concerts yesterday.

"A man keeps going by keeping going," he said. "When he retires, he vegetates. He dries up like a plucked flower, and then he blows away. The first you'll hear of Sousa's retirement is when you read 'Sousa's dead.'"

VOLSTEAD FOE.

He was guest at a dinner last night given by Frederick Stock, director of the Chicago Symphony Opera. His birthday was celebrated in Milwaukee, where seventy-two little girls each carried a cake bearing one candle.

Declaring himself an enemy of the Volstead act, he said he "cannot see the necessity of making a people walk a straight and narrow path which may lead to heaven and which may not." Puritans, he said, should learn to "control themselves and leave the rest of us alone."

SOUSA TO DIRECT SCHOOL ORCHESTRA

Philip Sousa, who brings his nationally known band to Chattanooga next week, will give the orchestra of the Chattanooga High school one of the great thrills of the life of that organization. Miss Helen Colley, supervisor

of music in the public schools, has arranged that the great conductor meet the pupils after the matinee concert and direct the playing of a few numbers.

Miss Colley has known Sousa a number of years, and when she learned her old friend was to be in Chattanooga, she set wheels in motion which will provide this unusual opportunity for school children to become acquainted with conducting as only Philip Sousa can wield the baton.

The orchestra is to be in readiness to enter the Memorial auditorium stage immediately at the close of the matinee. The public will not be permitted to witness this unique event, Miss Colley said, as the arrangement has been made solely for educational purposes.

Miss Colley said the opportunity presented was a rare one, and many of the young musicians would be able to boast in later years that they once played under the direction of the great Philip Sousa.

DUNN FOUND GUILTY

Sousa Teaches Madison Audience the Glad Game

His Band Plays a Grand Old Concert and Everybody is Happy

By D. A.

Madison audiences who support the fine arts have a way of taking their concerts with a grain of salt and aesthetically believe in neither stork nor Santa Claus. But last night Lieutenant-Commander John Philip Sousa and his talented boys and girls shook one such out of its blase shell and together with enthusiasm and music they lifted the somewhat dingy rafters of Central high school several inches above normal.

Sousa's band last night played a great concert. At times it was just plain band that played its master's stirring marches and kept feet drumming against the seats ahead. Again it approached a symphony and gave a rare interpretation of Tschai-kowsky. And then again it was a bunch of clowning boys with whistles and saxophones.

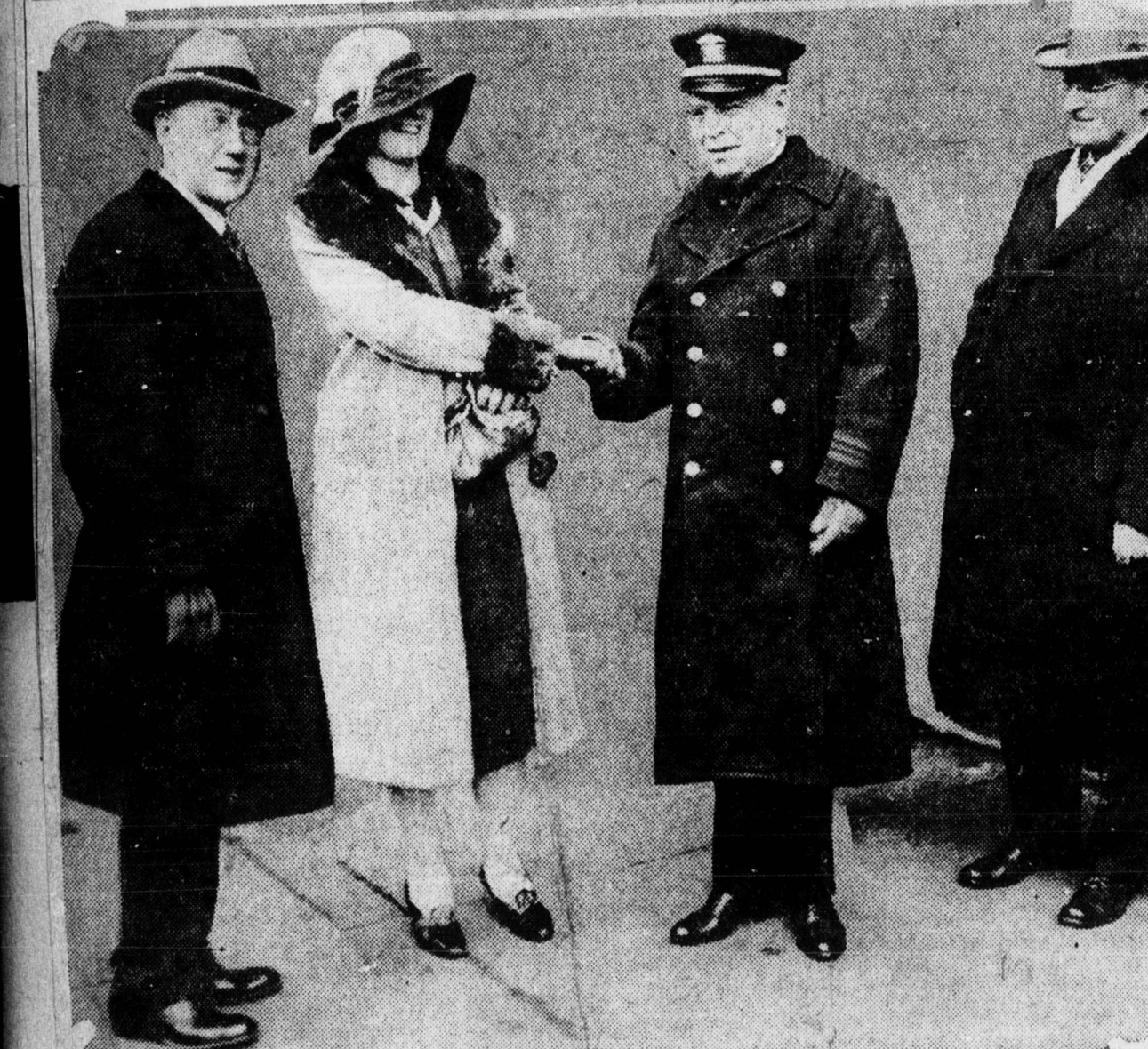
The soloists were far above par. Marjorie Moody, soprano, has a sweet and flexible voice. John Dolan, cornet, and Howard Goulden, xylophone, are artists.

Perhaps the most powerful piece of the evening was Sullivan's "The Lost Chord." From the opening strains of the harp to the terrific crescendo at the climax it was done with strength and artistry.

Mr. Sousa dominates his band in a quiet way. There is none of the waving of arms and rending of garments affected by the lesser luminaries, but then it takes more sweat to play an accordin than a pipe organ.

The March King did not go to the same school with Mischa Elman; their degrees of graciousness are at different ends of the thermometer. Sousa believes in encores, and he keeps his musicians on the hump to get them all in. "El Capitan" and "On Wisconsin!" and "The Stars and Stripes Forever" were not even on the program, but they were all thundered out in the grand old way that they should be done.

Other performers please copy: John Philip Sousa played encores, and won the heart of a Madison audience.



Greet March King

When John Philip Sousa arrived in Milwaukee Saturday, on his seventy-second birthday, he was met by a delegation composed of representatives of civic organizations. He is shown receiving the congratulations of Miss Margaret Grieb, daughter of Joseph Grieb, manager of the Auditorium. Mr. Grieb is standing at the left and Edmund Grassler, representing the Elks, is at the right of the March King.

sa's honor at the Athletic club at which representatives of various Milwaukee luncheon clubs and lodges were present.

In tribute to his many years as the country's leading bandmaster, the various organizations presented Mr. Sousa with birthday gifts.

Those at Dinner

Among those in attendance were: Chauncey Yockey, exalted ruler of the Elks and toastmaster at the dinner; Alvin P. Kietzsch; V. J. Schoenmaker; Harry J. Bell, Irving Gihpatrick; Harry G. Bennett, representing Tripoli temple; Edward Grassler, Fred Heider and John L. Rex, representing the Elks; Richard S. Witte, supreme chancellor of the Knights of Pythias; Fred...

Sousa and His Band.

Instead of a birthday cake with 72 candles, Lieutenant Commander John Philip Sousa will have 72 birthday cakes—one for each year—when he celebrates his birthday in Milwaukee tonight. The birthday cakes are to be presented to him by various Milwaukee organizations during his evening concert at the Auditorium by fraternal, civic and patriotic organizations. Sousa, and his band of 100 players will give one concert in Pittsburgh this season on Wednesday night, November 17, at Syria Mosque. An entirely new program will be given on this occasion, with the old Sousa favorites included as encores.

"Retire? Not Until I Go to My Grave!" Says Sousa

Chicago, Nov. 8 (A.P.).—"The first you'll hear of Sousa's retirement is when you read 'Sousa's Dead,'" the seventy-two-year-old "march king, Lieutenant-Commander John Phillip Sousa said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."



JOHN PHILIP SOUSA AND HIS BAND RYMAN AUDITORIUM

Journal
Madison
Mr 4

Times
St Louis
Mr 5

News
Chicago
Mr 8



WITH SOUSA'S BAND — Miss Winifred Bambrick, harpist, will appear with Sousa's band at Central high school Friday night.

St Louis
Globe
Mr 3

SOUSA'S LIST TONIGHT RICH IN NOVEL MUSIC

John Philip Sousa and his band at the Odeon tonight in a program full to overflowing with novelties, old favorites and new offerings, will arrive about noon from Quincy, Ill.

The 70-year-young Mr. Sousa with his organization goes immediately to East St. Louis for a matinee in the auditorium of the East St. Louis High School at 2:30; crosses the bridge again in season to talk over Station KMOX, Voice of St. Louis, at 6:30 to regale his audience with some of his humorous stories, dines with friends at 6:45 and at 8:15 the famous Sousa will emerge from the wings of the Odeon stage and for an hour and a half the famous Sousa band will be visible to the audience as he directs his forces, turning only to bow acknowledgments.

Sousa, more than anyone we know understands the psychology of an audience. He adapts himself to the changing times. Today he moves as rapidly as the fastest stepping youngster who, thrilled with what life has to offer, moves from one place to another, from one experience to another drinking deep draughts of joy in the passage.

As a proof of his up-to-the-minute methods, Sousa presents a novelty this season called "The Wets and the Dries," the band portraying a dialogue between two friends who cherish the memory of the days before prohibition. Humor characterizes this fancy of Sousa's, prompted by the arguments pro and con he hears on his tours of the country. Sousa always keeps his ear to the ground for what the public wants and studies the press, gaining as he says, all his ideas from this valuable source.

Tonight's program brings many of the instruments of the band to the fore, the cornet, xylophone and saxophone being featured in solo and ensemble selections; Miss Marjorie Moody is also featured and the regular numbers will be interlarded with popular numbers to the extent of undoubtedly doubling the original offering.

St Louis
Star
Mr 3

SOUSA ARRIVES IN CITY, FACES BUSY AFTERNOON

John Philip Sousa and his band arrived at noon today from Quincy, Ill., for their concert at the Odeon. Sousa faced a busy afternoon program upon his arrival. He was billed for a matinee in the auditorium of the East St. Louis High School at 2:30, to be followed by a radio lecture at 6:30 and dinner with friends at 6:45. The Odeon concert will begin at 8:15 p. m. Sousa, who will be 72 Saturday, is on his thirty-fourth annual tour.

St Louis
Post
Mr 4

SOUSA AND HIS BAND GIVE ROUSING CONCERT

Entertainment Ranges From "Brown October Ale" to "Tea for Two."

There is just one intermission in a Sousa Band program. All the rest of the time the veteran conductor and his 60 musicians are busy dispensing music, much of it in great earfuls, swinging from one number into another with no time-killing formalities. So it was at the Odeon last night, when Sousa and his band appeared for their one St. Louis performance of the season, before a well-filled house.

Applause regularly brought another number, in the opening bars of which a title would be displayed, frequently with the name of Sousa shown as composer. Thus, the "Gridiron Club" and "National Game" marches were introduced. The principal Sousa works on the printed program were "Mars and Venus," an assortment of sounds in which the march and countermarch of armed men is featured by the drums; and the "Sesquicentennial March." For each of the Sousa marches the choir of trombones took the front of the stage, and when "Stars and Stripes Forever" was played the flutes and cornets were also at the front, giving a stirring effect.

A Sousa medley entitled "The Wets and the Dries" brought strains of moisture chiefly, such as "Brown October Ale" and "Won't Go Home Till Morning," moderated somewhat by "Tea for Two" and "Old Oaken Bucket."

Sullivan's "Lost Chord," finely adapted to the organ-like strains of the brasses, has been a favorite with Sousa audiences for 30 years, and was given again. Eight saxophone players gave some college-boy comedy in the course of a recital which began with a Paderewski selection. An xylophone soloist, Howard Goulden, followed. The soprano soloist, Miss Marjorie Moody, displayed some choice upper notes in a "Blue Danube" lyric.

Perhaps the most ambitious number was Tchaikowsky's symphonic poem, "Le Voyvode." This tells the story of a Russian nobleman who returns from the war to find his young wife consoling herself with another, and how the nobleman and his servant arm themselves to kill the pair, but the nervous servant shoots his master instead. All this is supposed to be told by the music, which omits only such details as whether the young wife were bobbed hair. The shot fired with a stage pistol, was the

SOUSA AND BAND ARE POPULAR IN ODEON PROGRAM

Xylophone Soloist Is Star Performer of Musical Aggregation.

By OSCAR CONDON.

About 2000 amusement seekers crowded the Odeon last night to greet Lieut. Com. John Philip Sousa and his band, and to applaud a program which ranged from near classics to the most inane of hokum.

A Sousa concert is unique in many respects. From the time the bandmaster raises his baton until the program is concluded, things are kept at white heat. In last night's program, consisting of nine stated numbers, there were 19 encores. Sousa never waits to be coaxed. The echo from one piece has scarcely died out before up goes a sign announcing the encore, and if this doesn't suffice there are always plenty more.

It was a typical Sousa program, designed to afford entertainment and musical diversion, devoid of all complexities which might burden the mind, and appealing first, last and always to the masses of musically uninitiated who rally to the popular standard.

Six of the inimitable Sousa marches were offered, including "The Stars and Stripes Forever," which the audience, by its thunderous applause, again nominated as the easy favorite.

Among the more serious offerings were the overture to "Herod," by Henry Hadley, and Tchaikowsky's posthumous symphonic poem, "Le Voyvode."

Miss Marjorie Moody, soprano, sang Strauss' "Blue Danube," and was recalled for three encores, and a cornet solo, "Sounds From the Riviera," was played by John Dolan.

The man that "stopped the show" was Howard Goulden, a xylophonist of skill, who played Kreisler's "Liebesfreud," Drdla's "Souvenir" and several encores of a popular nature. As a vaudeville headliner this man would be a "knock-out."

A saxophone corps supplied the hokum with such silly bits as "Saxerewski," a parody on Paderewski's minuet, "Simpfunny in Deutsch," "Laughing Gas," etc. If they had exhibited their real artistry as they have done on previous occasions, both artists and audience would have been better satisfied.

Post
Chicago
Mr 5

JOHN PHILIP SOUSA, who will bring his famous band for its thirty-fourth season to the Auditorium theater Sunday afternoon and evening. Sousa will lead his band in playing three new marches and celebrate the thirtieth anniversary of his famous march, "Stars and Stripes Forever."



VIGOR AND VARIETY IN TWO SOUSA CONCERTS

March King and Admirable Band Thrill Critic in Periodical Visit.

BY MAURICE ROSENFELD.

After hearing music of the self-styled modernists—the music produced by various solo musicians and ensemble organizations—we find an exhilarating thrill in listening to the music of Sousa and his admirable band.

Yesterday he made one of his very welcome periodical visits to Chicago, and gave two concerts at the Auditorium theater, presenting at both the same program, which had variety and much material of interest to the layman as well as to the musician. So much so, in fact, that at both concerts audiences taxed the seating capacity of the house.

A unique instrumental arrangement for symphonic works makes these sound not at all like transcriptions, but as though the pieces were originally composed for a military band. In that manner, Tchaikowsky's lugubrious symphonic poem, "Le Voyvode," was presented.

But no matter how sedate or serious a number might be listed on the program, the encore, which is a matter of course in a Sousa concert, soon dispels all gloom and makes everything bright and gay again, for the encores are almost always a Sousa march. And thus far he stands as the greatest composer of marches. At 72 there is vigor and vitality in his beat, and the band responds with life and enthusiasm.

Helen Stanley Sings.

Helen Stanley, American lyric soprano, one of our favorite visitors, gave a song recital at the Studebaker theater yesterday afternoon, and was heard in an exquisite group of Schumann songs. She has advanced considerably in her enunciation of the German texts, and also in interpretative art; so that there was much poetry and sentiment in her rendition of such songs as "Ihre Stimme," "Roselein, Roselein," and "Er Ist's." A pure, limpid vocal production, a beautifully cultivated style, and her own very engaging stage presence made the time spent at her recital a genuine musical pleasure.

Andrew Kostelanetz played admirably the accompaniments for the program, which included a group by Franz and some miscellaneous songs.

Podolsky Plays Second Recital.

The second of his projected series of three piano recitals was given at the Playhouse yesterday afternoon by Leo Podolsky, a Russian pianist who recently decided to make his home here. At this recital Mr. Podolsky, through his interpretation of an organ concert by Bach, transcribed for the piano by Stradal, strengthened our former opinion that he is an excellent piano virtuoso, a musician of highly commendable gifts and an artist possessed of imagination. The concerto is not one

of Bach's masterpieces, but the last section, an impressive fugue, has been effectively arranged for the piano, and both the technical brilliance and power of the pianist were brought out during its performance. Some Russian novelties and Brahms, Reger and Dohnanyi were represented on the program.

Pianist Features Brahms.

Isaac Levine, Chicago pianist, in his piano recital at Lyon & Healy hall yesterday, favored the shorter compositions by Brahms, of whose works he had listed three intermezzi, a rhapsody, a capriccio and a scherzo.

He also presented a Beethoven bagatelle in E flat, one of the more important of this master's short pieces, with a crisp technique, a smoothly developed style, and with clean accent. There was the traditional musical art in his reading of this piece.

Other selections included a basso ostinato by Arensky, a prelude by Glere and a sonata by Mozart, as well as some Russian numbers and some pieces by Debussy.

Sings "Ave Maria" Adaptation.

An "Ave Maria" adapted by Max Bruch from Sir Walter Scott's "Lady of the Lake" was one of the principal selections on the program given by Stella Trane, soprano, at the Goodman theater yesterday. In this somewhat long aria, the singer disclosed a voice of high range, of power and of pleasing quality. It is not quite even as yet, in its development, and there are some spots when the voice takes on a certain edge, but it was good singing, and the aria was rendered with evident musical understanding.

Edgar Nelson, accompanist, did his share to make the program a high-class one; and there was a long list of songs by Haydn, Mozart, Beethoven, Scarlatti, Respighi and Pizetti, and German and American songs.

Appear in Joint Recital.

Charlotte Herlihy, mezzo-soprano, and Ramon Mendez, pianist, gave a joint recital at Kimball hall yesterday, during which Miss Herlihy was heard in an air from Meyerbeer's opera, "Il Profeta," in which she sang with power and warmth of expression, though not always quite in the center of the pitch. Mr. Mendez played "La Cathedral Engloutie," by Debussy, with a display of tone shading and contrast, but with less poetic style than this very imaginative piece would warrant.

Both recitalists had several groups of interesting selections, and Vladimir Plovka played the accompaniments for Miss Herlihy with musicianly authority.

Gala Performance for Queen.

Adolph Bohm and his ballet and Eric DeLamar, in co-operation with the Chicago Allied Arts, Inc., announce a gala performance of symphonic music and ballets next Sunday evening at 9 o'clock at the Eighth Street theater, in honor of Queen Marie of Roumania.

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Coville
Granville
Mr 5

"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.

"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. There was no radio and the talking machine was yet little

more than a toy, so a composer's revenue depended upon the sale of the music alone. 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.

Sousa brings his band to the Coliseum next Monday evening for a concert.

St Louis
Wilmington
Mr 9

DEATH IS ONLY THING THAT WILL RETIRE SOUSA

The first you'll hear of Sousa's retirement is when you read, "Sousa's dead" the 72-years-old march king, Lieutenant Commander John Philip Sousa, said yesterday at Chicago, after directing a concert.

"A man keeps going," by keeping going," he said, "When he retires, he dries up like a flower and then he blows."

SOUSA'S ARTISTS TRIUMPH IN SUNDAY CONCERT

BY HERMAN DEVRIES.

THE famous bandmaster John Philip Sousa and his band filled the Auditorium twice yesterday with happy audiences which applauded everything insistently and enthusiastically, encouragement resulting in encores too numerous to record.

There were three for the talented young soprano, Miss Marjorie Moody, whom I wrote so glowingly upon the occasion of her first appearance under the Sousa auspices. Her lovely singing of the Strauss "Beautiful Blue Danube," with its fluent, graceful coloratura and the impeccable high notes, won three encores, a tribute well deserved.

I cannot truthfully say that I enjoyed the Tschalkowsky "Voyvode," a premiere as far as I am concerned, and one that I could easily have done without.

The band is, of course, as fine as ever. One must go a long way to hear better brasses. And Sousa is still as magnetic and genial as he was when he conquered Europe twenty-six years ago.

The return of Madame Helen Stanley is always an event of artistic importance. Her recital at the Studebaker yesterday was no less interesting and enjoyable than any of her previous appearances here, a fact appreciated by the demonstrative audience. My share of enjoyment was the French group, comprising songs by Georges, Duparc, and the Dubussy aria from "L'Enfant Prodigue." The latter has often been sung in local recital halls, but I can scarcely recall having heard it delivered as Madame Stanley treated it yesterday with such warmth and depth of tone and expression. She is in superb voice this year—indeed, one must employ the worn com-

parison, and say that, like wine, Madame Stanley's voice improves with the passing of time.

The four virtuoso artists composing the Gordon Quartet were at their best yesterday and if I wished to select a single episode to illustrate the quality of their playing and interpretation I should certainly choose the molto adagio movement of the Beethoven in E minor.

For the benefit of those who thus

far have missed hearing the quartet, or reading these reviews, I repeat that the trip to the James Simpson Theater is more than worth while, and that the names of the musicians should be remembered. They are Jacques Gordon, first violin; John Welcher, second violin; Clarence Evans, viola, and Richard Wagner, violoncello.

I heard Leo Podolsky play a Reger intermezzo and a Rachmaninoff prelude at his second recital in the Playhouse. I had no occasion to regret having written so warmly in his praise when he made his debut here a few weeks ago, for he fully confirmed that impression. I repeat that he is a piano personality great-

ly out of the ordinary. His third recital will be given December 20.

At the Goodman Theater I heard Miss Stella Trane, soprano, sing Mozart's "Porgi Amor" and Beethoven's "Song of Penitence," part of a recital of which the program was a good third of its value. Miss Trane's voice has quality, range, docility. It is well trained, too. She understands the importance of clear enunciation. Her success was merited.

Edgar Nelson was her excellent accompanist.

Isaac Levine gave his annual recital in Lyon & Healy Hall. Of the eight variations on a Rus-

sian theme by eight Russian composers, I heard five, sufficient to demonstrate Mr. Levine's technical accomplishments and musical authority.

I arrived at Kimball Hall as Miss Charlotte Herlily, mezzo soprano, was leaving the stage after having sung an aria from Puccini's "Suor Angelica," and there were applause and flowers, by which I gathered that Miss Herlily's voice and personality must have pleased the public. I heard Ramon Mendez, pianist, play two Chopin Etudes and found his treatment of them rather dry.

Sousa, The Versatile, Is Court Musician Of U. S.

10,000 Concerts To Credit,
Will Play Here On
33rd Tour

By VIRGINIA TERRELL

John Philip Sousa is as near musician by appointment to his majesty as Democratic America will permit. He is certainly musician by appointment to the public of America. There is hardly a man, woman, or child in America who has not at one time or another heard the strains of Sousa's band in the opera houses of the country, at inaugurations, at expositions, or from the distance of a block away as the hundred or more pieces broke into music from the stage of an over-crowded auditorium. He will play in Asheville this week on his 33rd tour of America.

He has played before royalty, and has made five trips to Europe since organizing his own band. He has made world tours and played in remote countries. It is estimated that he has given 10,000 concerts since 1892 when he resigned as conductor of the United States Marine Band, "The President's Own," and set out with his own organization.

A picturesque figure, with ideas all his own, Sousa has gone through 71 years of his life, with nearly every one of them devoted to music. At 11 years of age he was appearing in public as a violinist, and at 15 was teaching harmony.

Is American Born

Many people think that Sousa is a foreigner, but he was born in America, the son of a Portuguese nobleman, in the national capital, in 1854. Much of his musical career has been spent there, as conductor of the Marine Band under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison.

It was for President Garfield that he wrote the march which has been used as the president's march since. It was at a reception, and a piece of music was being played which Garfield considered entirely out of keeping with the occasion. Sending for Sousa the president asked if that were the best piece he had. Sousa admitted that it was. The president requested that the director write one. He did, and "President Garfield's March" has been used on all occasions since.

Sousa has won the title of "March King" from the fact that he has published 128 marches, including his three new ones—"Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club." No occasion of importance in the United States has been complete without a march written by Sousa.

Each March Seems Best

"Stars and Stripes Forever" is usually given in answer to the question "which is the best Sousa march?"

The American public backs up this preference with royalties on the sheet music amounting to almost half a million dollars, and 10,000,000 copies of the talking machine records.

Sousa himself says that his best march is "the last one."

"At home," the March King has written, "I always have a habit of inflicting each new composition upon the family. Each first performance always brings the chorus 'the best thing you ever have written,' but I know that it is a chorus of derision, because before I play the number, I always announce that it is the best thing I have ever done."

"Seriously," he continues in his article, "at the moment of writing, each march has seemed to me to be the best thing I have written, and I would not be fair with myself or with a public that has been enormously kind to me, if I did not declare to myself that I was writing something better than I ever had written before."

Sousa is also the composer of

six operas, "El Capitán," "The Queen of Hearts," "Chris and the Wonderful Lamp," and "The Charlatan." He also has to his credit more than 20 suites, 40 or 50 songs, and a monumental work for orchestra, organ and choir, "The Last Crusade" performed in Philadelphia two years ago. He has written three novels, "Pipetown Sandy," "The Transit of Venus," and "The Fifth String." He has also recently completed his autobiography, "Marking Time."

Is Always "Broke"

One of the March King's eccentricities is his aversion to carrying money on his person. Twice he has been the victim of pickpockets, and since then he has depended on his manager for all of his expenses. When he needs money for a cigar he sends for his manager. The story is told of one time in Havana when Sousa found himself without any money at all. His manager could not be found. Borrowing a dollar from a newspaperman he cabled for a ticket and a dollar—the latter to be paid to the reporter.

He smokes cigars incessantly, sometimes as many as a dozen a day, and drinks coffee three times a day. But he boasts that he has never smoked a cigarette and doesn't drink tea. Also he considers himself too young to play golf.

"When I get old enough, I will learn the game," he says, "and at the same time I will take up cigarettes and tea."

One of his favorite sports is trap shooting, and he comes to the Carolinas every other year for trap shooting and long hunting trips. He is a member of the New York Athletic Club, where he rides and shoots.

Another of his eccentricities is his white gloves. For every appearance he has a new pair, and it has been estimated that on the tour this winter, he will slip his hands—somewhere along the line, into the ten thousandth pair.

Published 128 Marches

In all Sousa has published 128 marches, not only has he written more marches than any other American composer, but he has had more "hits." Everyone, practically, knows who wrote "Stars and Stripes Forever," and for that matter, "Semper Parvulus," "Washington Post," "High School Cadets," "Manhattan Beach," and "United States Field Artillery." And of course, every Sousa fan keeps a weather eye out for the new marches, which this season are three in number and are "Sesqui-Centennial March," "Pride of the Wolverines" and "Gridiron Club." But then the memory of the average person begins to falter. Here are the titles of some of the older Sousa marches, all written before 1900 and tossed out at a time in his life when Sousa was writing many new compositions.

For instance there is "The National Fencibles," which was written for a famous military organization, "Sound Off," "Our Flirtation," "Recognition," "The Pet of the Petticoats," "The Gladiator," "Resumption," "The Crusader," "Guide Right," "The Thunderer," "President Garfield's Inauguration March" (written for the Garfield Inauguration and played by the Marine Band, under Sousa), "The White Plume" (Blaine was running for President then), "The Belle of Chicago" (Sousa played at the World's Fair), "The Revival," "Congress Hall," "On to Victory" (Harrison was campaigning against Cleveland), "The Glory of the Yankee Navy" (the war with Spain was brewing), "Right-Left" (the soldiers were off for Cuba), "The Phoenix," "Powhatan's Daughter," "The Triumph of Time," "On the Ramp," "The Occidental," "The Red Man," "Right Forward," "Hail to the Spirit of Liberty," "The Invincible Eagle," "Jack Tar," "The Corcoran Cadets," "The Man Behind the Gun," "Transit of Venus," "Beau Ideal," "Pride of Pittsburgh," "The Picadorean," "The Diplomat," "Fairest of the Fair," "Across the Danube" (Sousa was touring Europe), "The Loyal Legion," "The Lion-Tamer," "Bonnie Annie," "Imperial Edward" (Sousa gave a command performance at Sandringham), "Yorktown Centennial," "Her Majesty the Queen," "Esprit de Corps," and "From Maine to Oregon" (there was an Exposition at Portland).

SOUSA, SPIRIT OF AMERICAN MUSIC

Great Bandmaster Wins Response From His Audiences With Marches

John Philip Sousa is the ever-living spirit of these United States, taking them in the mass. If you searched the souls of 100 human beings in this country you would find in 99 of them a slight discoloration, probably red, white and blue, due to early excesses with the "Stars and Stripes Forever" and similar foot-lifting marches. When Sousa plays a classical or near-classical piece his interested audience listens, surprised at the mellowness of the clarinet choir and entranced by the hollow ache conveyed by the saxophones. But the moment Sousa swings his men into the inevitable encore and the drummer's good right arm takes a full swing, that audience stiffens in its seats and glances swiftly one at another as if to say:

"Here it is!" I understood a lover of "good music" to deprecate this as a rather degrading spectacle, so many of us vulgar-minded folk, tapping our toes or jiggling our elbows in response to the Sousa program. Maybe it is. Yet there are things to consider. When Sousa plays a march you know what it is without reading a program. It is a march. There will be climaxes which require—nav imperiously demand—a prompt and hearty bang on the drum. To withhold it would leave a painful something like the toothache. Well, with Sousa, you know that at the precise moment when that crisis must come or fatality result, when the human nerves can stand no more, at that exact second of time, down will come the stick with a thorough and most satisfying "boom."

Then, if Sousa has a really good melody and wishes to emphasize it, he brings up to the front his heavy brass and gives it to you right from the shoulder. There is no illusion, no subtlety; it is forthright up and down and come again and all over n a flick of a finger. Sousa is the master of the downbeat and—I ask you—did we enjoy it or did we not when the old well-known march flattened us to the back of the seat and sang the equivalent of three rousing cheers in quick time? You know it.

It is, I think, as useful to listen to a good march as to a bad symphony. When all is said, of the world's classical repertoire 60 per cent is merely music, without any other claim than that it is correctly written in an approved form. Why is it that the mere adoption of classical form implies a certain sacerdotal approach to music? I do not understand. But then music is the most ritualistic of the arts, and it is in sad need of debunking.

No one is going to deny that really good classical music marks the height of advance in the most notable of arts. Classical music, if sincere, is spiritual growth, while the march

JOHN PHILIP SOUSA IN LOCAL CONCERT

"Make It Snappy" is the slogan of the musician who would achieve success nowadays in the opinion of Lieut. Com. John Philip Sousa, who this season will make his thirty-fourth annual tour with his famous band. And Sousa practices his

preaching by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The Conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around the turn of the century will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

Sousa and his band will give afternoon and evening concerts at the Fulton Opera House on Thursday, November 18.

no more than a primitive and universal instinct. But it has its value. This latter, whether it does all that Sousa wishes, and makes a wooden leg march four miles an hour, or whether it merely wakes up from lethargy and sends warm blood recirculating through sluggish veins.

"The Pride of the Wolverine," his latest, is probably the noisiest march ever written, but it possesses the punch, rhythm, lift and melody which constitute Sousa's secret. However, "The Stars and Stripes" will remain an integral part of every graduation in Americanization.

Sousa Arrives Here on 72d Birthday

Amid a deafening salute of locomotive whistles, John Philip Sousa, the "march king," arrived in Milwaukee at noon Saturday, the seventy-second anniversary of his birth.

As the band leader stepped from the train, a reception committee composed of representatives of various national, fraternal and civic organizations, of which he is a member, rushed up to congratulate him.

When asked how he felt, Sousa replied: "I feel as though I am too young to vote."

A delegation from the Marquette university band met Sousa at his hotel and presented him with a large bouquet. The Rev. Albert C. Fox, president of the university, extended an invitation to him to attend the Marquette homecoming game.

Sousa accepted but was forced to leave shortly after the game started in order to present his afternoon program.

Saturday evening he will be the

guest of honor at a dinner at the Athletic club, when he will be presented with tokens from the fraternal orders. The Knights of Pythias will give him a silver and bronze loving cup, the Moose a silver shield, Tripoli temple a clock, the Elks a frieze and a huge bouquet of flowers will be the gift of the Optimist club.

Following the dinner, Sousa will be escorted to the Auditorium by a group of school bands.

SOUSA FEATURES NEW NEGRO MELODIES

Because of the present interest of American music lovers in American negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hays, the negro tenor, the work of R. Nathaniel Dett, an American negro composer will be represented in this season's programs of Lieut. Comdr. John Philip Sousa, who this year makes his thirty-fourth annual tour with his famous band. He will appear here at the Auditorium, November 19.

The number which Sousa will offer will be the "Juba Dance," from the suite, "In the Bottoms." This will be the first presentation of Dett's work by band or orchestra.

"In the Bottoms" is in five movements. The prelude is entitled simply "Nightfall." Then follows "His Song," the weird, crooning melody of an aged negro singing to himself. "Honey," the third movement, is after Paul Laurence Dunbar's poem, "A Negro Love Song," while the "Barcarolle," in the words of the author, "paints the pleasure of a sunshiny morning on the Father of the Waters."

Of the "Juba Dance" movement which Sousa will play, the author says: "This is probably the most characteristic number of the suite, as it portrays more of the social life of the people. 'Juba' is the stamping on the ground with the foot, and following it with two staccato parts of the hands. At least one-third of the dancers keep time in this way, while the others dance."

SOUSA AND BAND IN CONCERT TODAY

THE most celebrated and popular of American bandmasters, John Philip Sousa, comes to the Auditorium for his annual pair of concerts today—and, as usual, brings with him a program about equally divided between novelties, in the sense of compositions new to Chicago, and what may loosely be termed his "standard repertoire."

Then, of course, there is the matter of encore numbers. A Sousa audience deprived of its "second program," meaning the list of added numbers, would not know what had happened to the March King. "The Stars and Stripes Forever" is a title that hasn't been used in a formal Sousa program in the eight years since the armistice was signed to end the world war; yet, a Sousa concert without the great march would be unthinkable.

The outstanding novelty of the Sousa programs for today is his topical fantasia, "The Wets and the Drys," wherein he takes some of the famous drinking songs and sets them in conversational opposition to ballads about the glory of water as a beverage. Does he give a verdict? He does not; the final tune in the fantasia is "Auld Lang Syne"; and he says that may be taken to heart by Wet or Dry, although the elections are over for the present, and he is not a propagandist.

There are some new marches, including the one written by Sousa as the official tune of the Philadelphia Sesqui-Centennial. A new suite of his composition is named "The Three S's" and involves famous waltzes by Johann Strauss, Sir Arthur Sullivan and Sousa, himself; the March King is represented by "Mars and Venus."

SOUSA'S BAND TO PLAY TWO CONCERTS IN CITY

Matinee and Night Performance Planned.

"Which is the best Sousa march?"

"Stars and Stripes Forever," says the American public and it backs its judgment with almost a half million dollars worth of royalty on the sheet-music in addition to buying 10,000,000 copies of the talking machine records.

"The last one," says Sousa, who this season makes his thirty-fourth annual tour with his famous band. Sousa and his band will give two concert here on next Wednesday at the Ryman Auditorium. Seats on sale Monday morning at a Houck Piano Company. A rate for the matinee performance is made to school children and the hour of the matinee that all those attending attend.

Herald Chicago Nov 7

Sousa Here Next Sunday With Interesting Novelties

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, beloved American composer, will bring his famous band to the Auditorium next Sunday for two performances.



Never before has he arranged so many novelties. There are three new marches this year: "Sesqui-centennial March"; "The Pride of the Wolverines," dedicated to the city of Detroit, and "Gridiron March," dedicated to the famous club in Washington.

The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things which the wild ether waves are saying.

Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, who, Sousa says, will achieve greatness as a composer of Negro music; and thirty minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

Nation Journal Nov 5

Capacity Audience to Hear Sousa Tonight

A capacity audience is expected at Central high school tonight when John Philip Sousa, who is to the band loving public what Al Ringling was to the circus world, brings his famous band of 100 men here for concert.

Each season the Sousa public throughout America "waits eagerly for the announcement of the new Sousa humoresque with which the March King provides the main comedy number for his program. So this season, Sousa, for his 34th annual tour, will "wait" upon the Sousa fans with a humoresque composed of variations of themes upon well-known waiting songs, and which introduces virtually every "waiting" song which has been written in the past century.

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You." Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh Boy!," the old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

The popularity of the Sousa humoresque is indicated by the fact that the famous bandmaster since the conclusion of his last tour has received several hundreds of suggestions from all sections of the country concerning themes for the humoresque. More than half of all suggestions received either wanted a humoresque that would "boom" Florida or that would use the "Prisoner's Song."

"Stars and Stripes Forever," the most famous of the marches of Sousa, was not an instantaneous success, upon no less authority than the royalty statements preserved by Sousa.

"Stars and Stripes Forever" was written by Sousa in 1898, five or six years after he had formed his famous organization. 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 the music alone. "Stars and Stripes Forever" was published in an arrangement for band, orchestra and piano-forte, 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."

Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

Thank goodness, a man can die without waiting in line.

Nothing feels more lonely than a swimming hole in fall.



John Philip Sousa

The March King will bring his band to Chicago, Nov. 7 and will give an afternoon and an evening concert at the Auditorium. His programs are a regular tonic, they are always scintillating and a source of inspiration for all composers who wish to interest the public. We welcome you, Lt. Com. John Philip Sousa, and your great band, and we wish that you would give more concerts in Chicago.

Journal Knoxville Nov 5

SOUSA TO USE GOLD BATON HERE

Band Leader Gets It At Chicago Sunday.

John Philip Sousa, who comes with his band for two engagements in Knoxville on next Friday at the Lyric theater, will use for the first time a gold baton that will be presented to him at the Chicago auditorium on Sunday, by Mary Garden on behalf of the musicians of that city.

The famous American band leader will also celebrate his 72 birthday on Saturday at Milwaukee. The civic, patriotic and fraternal organizations of that city, will present him with 72 birthday cakes at a program to be given under their auspices.

According to Sousa, lack of financial award commensurate with their efforts is likely to result in a blight of the rising generation of American composers. 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 had little more than a comfortable living had it not been for his band. Victor Herbert, who died a year ago, and whose work 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 Masterpiece Tells of Beginning of American Freedom

Love of country always has been an outstanding element of the character of John Philip Sousa who, with his band, appears at Central High school auditorium this Friday night. When, after years of service as leader of the U. S. Marine corps band, during which time he composed much patriotic band music, he toured foreign countries at the head of his band and received decorations from England, France and Belgium, he put even more patriotic spirit into his conducting and his composing.

During the World War, although well along in years, he was not happy until the government put him into service. He was band instructor at Great Lakes Naval Training school at Chicago.

His Masterpiece
With Sousa's great background of patriotic spirit, it was natural to be expected that the celebration of the 150th anniversary of the Declaration of Independence might be likely inspire him to writing the supreme march of his career to date.

And he has done so by a unique method.

Besides composing a most rousing march, he has achieved in combination with it a "tone picture" of the dramatic scenes surrounding authentic history of the writing of the Declaration.

The march-tone-picture is divided roughly into five "episodes." An impressionable listener has analyzed the pictures which the composer apparently intended the various sections of his music to represent. Incidentally, there is a strong Massachusetts interest throughout, because of the prominence of Adams, Hancock, and Franklin in the proceedings.

Pictures Painted in Music

At first one gets the impression that John Hancock, president of the Continental Congress, earnestly and solemnly is addressing the members.

The second subdivision suggests the address by Richard Henry Lee of Virginia. One catches the soft-spokenness of the South, agreeableness of personality. And then comes the decisiveness behind the flaming words of the motion that "These United Colonies are, and of right ought to be, free and independent states."

The great debate for and against the separation of the colonies from England are sketched in the third episode.

In the fourth section the Declaration is read and finally accepted. One by one the members of the Congress advance and sign their names on the document, which is forever after to make their names famous in history.

The finale sums up the situation of the thirteen colonies, through their delegates to the Continental Congress, standing shoulder to shoulder behind the determination to cast the colonies free from the rule of George the Third and establish the independence of the United States.

72 Cakes on Birthday
Instead of a birthday cake with 72 candles, Lieut. Com. John Philip Sousa will have 72 birthday cakes—one for each year—when he celebrates his birthday in Milwaukee on Saturday, Nov. 6th. The birthday cakes are to be presented to him by various Milwaukee organizations during his concert at the Auditorium.

At the Chicago Auditorium on Sunday night, Sousa will be presented with a gold baton by Mary Garden in behalf of the musicians of Chicago.

The famous bandmaster is now approaching the end of his 34th annual tour, which began on July 4th, at Hershey, Pa. When he has laid away his baton for the season, he will go to South Carolina to shoot ducks.

PHILIP SOUSA, bandmaster, aged 72, says he will march out of life to the tune of his own band. "A man keeps going, by keeping going," he says.

The best thing Sousa ever said was, "Anybody could lead my band as well as I can lead it, for a little while." Therein resides the safety of the old fellows, who are fortunate. They know how, and can keep going.

YOU remember the excitement on

Says Stein Songs Too Tantalizing



JOHN PHILIP SOUSA

DRINKING SONGS TOO SEDUCTIVE

Sousa Won't Play Them Just to Send Men to the Soda Fountain

CHICAGO, Nov. 15—No one can say that John Philip Sousa's music is "all wet."

For he has just come out with an announcement that during these days of prohibition he will not play any of those old drinking songs. Those of fond remembrance, which tell of the "stein on the table" and the like are barred by the music master.

It is not that Sousa is a prohibitionist. But he does not want to tantalize his audience.

"Why should I induce thirst?" he asks. "Why should I spend music to whip alive the convivial spirit in man and then send him to a soda fountain to quench it. How cruel that would be. I'll never add to man's misery."

Sousa Is Sought to Play Concerts for Movie Loops

Sousa and his band as a picture house stage attraction is the objective of William Morris, who is in negotiations with Harry Askin, general manager for Sousa.

The Sousa concert season as usual will close this month, at Baltimore, Nov. 20. At that time the band will disband if no agreement for the film theaters shall have been reached.

Huge Salary Demands.

As the weekly overhead of the Sousa band is \$10,000, how the major attraction can be played may be a delicate matter of adjustment. There are not so many theaters capable of playing a stage act that might demand a salary or guarantee of around \$15,000 a week. With the Public theaters opposed to percentage playing, Loew's and a few independent presentation theaters are the only houses left that can handle a stage act of the size and importance of Sousa.

It is reported that the picture distributors with "talking picture" adjuncts are also considering Sousa for record making that also becoming necessary to arrange before the closing of his current tour.

Great Attraction.

Though Sousa has played in concert at what is known as a concert pop scale approximating \$2,500 a pop, or more, there are millions of Americans who have heard of but have never seen the famous bandmaster nor heard his band. Sousa has been one of the country's biggest amusement attractions which has remained away from radio.

The March King celebrated his 72nd birthday anniversary in Chicago last Monday.

JOHN PHILIP SOUSA



LAROR.

—AND EVER, AMEN—
You'll learn of Sousa's retirement first when you hear of his death. America's beloved bandmaster was telling the world that today. When a man retires he dries up, John Phillip declares. Maybe that's what he's telling Judge Kenesaw Landis.

WELCOME TO SOUSA ISSUED BY MAYOR

Famous Band Leader Will Speak to Civic Clubs at Luncheon on Tuesday

A proclamation welcoming John Philip Sousa on behalf of Charleston was issued yesterday by Mayor W. W. Wertz, in observance of the arrival Tuesday of the famous band which will give two concerts that day at the high school auditorium under the auspices of the Lions club.

Sousa also will be the principal speaker at a joint meeting of the city's civic clubs, to be held at noon Tuesday at the Ruffner hotel. Reservations for 400 have been made for luncheon.

"Sentiments of pride and patriotism come unbidden with the name of Sousa. For nearly half a century Americans have been thrilled in every fiber by the martial stir of the 'march king's' inspiring music. In peace and in war its rhythmic cadences have been an urge to the highest devotion to native land, to the greatest personal sacrifices for love of country," Mayor Wertz said.

"We welcome you, John Philip Sousa—our friend. You are returning in the seventy-fourth year of a life that has been crowned with success, measured by the esteem with which you are held by your fellow citizens. Your place in American circles is fixed. We trust you will never cease to carry one. I know the people of Charleston will wholeheartedly demonstrate their appreciation of your visit at this time when you have turned seventy-four years young."

Romany Club in Membership Drive

Sponsored by national and international artists, a drive for membership in the "Romany Club" will be started today.

Only successful painters, sculptors, musicians, architects and stars of the screen and stage will be eligible for membership in the new organization. Plans are being made to build a \$2,000,000 fifteen-story building on the near North Side in the Spring.

Sponsors of the proposed Chicago club are: Otis Skinner, D. W. Kimball of the W. W. Kimball company; J. Wellington Reynolds, art director of the Art Institute; Herbert Witherpoon, president of the Chicago Musical College; Theodore Roberts, Attorney John A. Russell; Carl A. Bright, Chicago field representative of Hart, Schaffner & Marx; Elmer C. Roberts, nationally known architect; John Philip Sousa, bandmaster; internationally known pianist; George L. Roberts, and Frederick K. Bollman, general sales manager Hart, Schaffner & Marx.

Operatic Society

Because of the increase in the size of its chorus, the Philadelphia Operatic Society will hereafter hold its rehearsals at the Chamber of Commerce, northeast corner of Twelfth and Walnut streets. Stage work of "E. Capitan" is now well under way, under the direction of Charles F. Schroeder. The performance will be given in the Academy of Music December 15. Gounst Verroda will be sung by Chris Graham, who is known as "Uncle Wip." Amy Brumbaugh will sing the role of Estrela; Dan Matthews will be the Don Medigua, and Senor Pozzo will be Dr. John B. Becker. The cast also includes Eva A. Ritter, Edythe Patman, Wilbur Evans, Frederick Homer, Joseph H. Gomez, James L. Davis and Dr. Frank Ritter. Rehearsals are being conducted Wednesday nights by Clarence K. Bawden, and the performance will be conducted by Lieutenant Commander Sousa himself.

THRUSHES INSPIRE A COMPOSER

Because he has one old-fashioned Victorian trait—a liking for poetry—John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band, giving two concerts in the auditorium the afternoon and night of Friday, November 19, will have a new number of his own composition for Miss Marjorie Moody, American soprano soloist, with the band. "The Thrush" is the name of the number, and two thrushes were the inspiration. One was the poem by Lucy Larcom, almost forgotten New England poetess, and the other was a very much alive 1926 model brown thrush, which sings outside the march king's window, at his home near Port Washington, Long Island.

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

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

Sousa And His Big Band Coming Here November 18

"Which is the best Sousa march?" "Stars and Stripes Forever," says the American public and it backs its judgment with almost a half million dollars worth of royalty on the sheet music in addition to buying 10,000,000 copies of the talking machine records.

"The last one," says Sousa, who this season makes his thirty-fourth annual tour with his famous band.

"At home," says Sousa, "I always have had a habit of inspiring each new composition upon the family."

Each first performance always brings the chorus, the best thing you ever have written," but I know that it is a chorus of derision, because I always play the new number. I always announce that it is the best thing I ever have done.

"Seriously, at the moment of writing, each march has seemed to me to be the best thing I have written and I would not be fair with myself or with a public that has been so generously kind to me. If I declare to myself that I have

Examine
San Francisco
Mr 9

Sousa to Quit Only When He Dies, He Says

CHICAGO, Nov. 8.—(AP)—The first "you'll hear of Sousa's retirement," is when you'll read "Sousa's dead," the 57-year-old march king,



Lieut. Com. John P. Sousa.

He dries up like a plucked flower and then he blows away."



New
Moore
Mr 11

HAS IT FIGURED—John Philip Sousa says music is responsible for the present vogue of short skirts. Dancing developed the girls' muscles until pipstems legs became the exception rather than the rule, and fashion decreed the shorter dress, he argues. Sousa comes here—his home town—with his band on Nov. 19.

Duluth
Herald
Mr 13

MUSIC SCORE FOR "THE BIG PARADE" BLENDS WITH STORY

Music is the logical medium of interpreting the mood and character of the motion picture story, and the music score of "The Big Parade," which comes to the Orpheum for three days, Nov. 17, 18 and 19, is said to be the finest example of a

musical counterpart of a motion picture. The music to this picture has been as carefully done as the making of the picture and the excellence of this score is quickly noted by every audience.

John Philip Sousa, famous bandmaster, says that big photoplays, such as "The Big Parade," have been of incalculable benefit in spreading the love for good music throughout the country.

The musical accompaniment composed for "The Big Parade" is the greatest score and most remarkable piece of motion picture synchrony to date, according to K. C. Jones, musical director at the Orpheum theater. "There is no doubt," he says, "that the combination of picture with music, as is here produced, creates the finest and most complete form of motion picture art, intended to intensify or excite the human senses by simultaneous reception through eye and ear."

The score for "The Big Parade" is the original composition of David Raksin and William Axt of the Orpheum theater, New York.

Balto American
Mr 1

Sousa to Play New Marches At Lyric

JOHN PHILIP SOUSA will bring his band to the Lyric for his annual Baltimore concerts next Saturday, November 20. There will be a matinee performance and one at night.

The soloists this year will be Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

New Sousa marches will be heard at both concerts, "The Gridiron Club" at the matinee and "The Sesqui-Centennial" in the evening.

Each year Sousa presents a new comedy number and this time it will be a fancy called "The Wets and the Drys."

Following his custom, Sousa will offer his famous marches, including "Stars and Stripes Forever," which has been called the greatest march ever written, as encores.

The matinee program is as follows:

Dances—"Yorkshire Lasses" (new) Collected by Arthur Wood. Cornet Solo, "Cleopatra" (Demare), Mr. John Dolan.

Suite, "All American"—(a) "Pan-American" (Herbert); (b) "Song of the Flame" (Gershwin); (c) "Her Majesty the Queen" (Sousa). Vocal Solo, "Crossing the Bar" (new) (Sousa), Miss Marjorie Moody. Symphonic Ballade, "The Tam O'Shanter" (Chadwick). Divertissement, "Espagnole" (Demersmann).

(a) Saxophone Corps, "Hello, Aloha, How Are You?" (Baer); (b) March, "The Gridiron Club" (new) (Sousa).

Xylophone Solo, "Parade of the Wooden Soldiers" (Jessel), Mr. Howard Goulden.

Dance Tune, "Country Gardens" (Granger).

The following program will be presented at night:

Overture, "Herod" (Hadley). Cornet Solo, "Sounds from the Riviera" (Bocanari), Mr. John Dolan.

Suite, "The Three S's"—(a) "Morning Journals" (Strauss); (b) "The Lost Chord" (Sullivan); (c) "Mars and Venus" (Sousa).

Vocal Solo, "On the Beautiful Danube" (Strauss), Miss Marjorie Moody.

Symphonic Poem (Tchaikowsky). A Fancy, "The Wets and the Drys" (new) (Sousa).

(a) Saxophone Corps, "Saxerewski" (Paderewski-Hicks); (b) March, "The Sesqui-Centennial" (new) (Sousa).

Saxophone Solo, "Liebesfreud" (Kreisler), Mr. Howard Goulden. Dance African, "Juba" (R. Dett).

MARCH KING

JOHN PHILIP SOUSA will be heard at the Lyric next Saturday night in a program composed of old and new compositions.



MISS MINNIE SAMBRICK harpist, will be heard in several solos at the Sousa concert Saturday night.

Journal
Knoxville
Mr 10

JAZZ IS AMERICAN, SAYS SOUSA

Famous Musician Has It On Programs Friday.

That jazz has become as much a part of American life as, for instance, "attention-compelling" advertising and "high-pressure" salesmen, is the opinion of Lieut. Com. John Philip Sousa, who will come to Knoxville at the Lyric theater on Friday for a matinee and evening concert with his famous band of 100 musicians.

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

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

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

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

SOUSA COMES TO TOWN

When Sousa comes to town, the town turns out to greet him; and when Sousa and his band give a concert, the public turn out en masse to hear him. They should! There is something stirringly magnetic about him, and his band has been trained to perfection. Each player is an artist and the ensemble makes an unsurpassable organization of musicians. Through it all there runs Sousa's remarkable personality. He gives the people what they want. His program embraces classics, ballads and out and out popular music, and each number is played with the utmost attention to detail.

To further intrigue his audience Sousa provided numerous soloists. There were Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone, and each was received with tremendous enthusiasm. Then there were eight saxophonists who played "Saxerewski" and responded to prolonged applause with several encores, including "The Barber Shop Chord," "Simplicity in Deutsch" and others. Miss Moody sang Strauss' "On the Beautiful Blue Danube," and her encores, effectively. Mr. Dolan's playing of "Sounds from the Riviera" proved that a concert is just as good a solo as an ensemble instrument. Mr. Dolan also gave encores. Mr. Goulden's xylophone solo "Liebesfreud" (Kreisler) was entertaining, as were his added numbers.

The program opened with Hadley's Overture, "Herod," written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod." Of more than unusual interest was the Suite, "The Three S's," comprising Strauss' "Morning Journals," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus." Sousa arranged the suite and it was most interesting and cleverly conceived number. "Le Voy-cleyer," Tchaikowsky's Symphonic Poem, "Le Voy-cleyer," was given a fine performance. Sousa's new medley, "The Wets and the Drys," proved to be a cleverly conceived number. Concerning it the program contained the following explanation:

"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dansant where the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of THE OLD OAKEN BUCKET." They march off to the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "WE WON'T GO HOME 'TIL MORNING," and they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.

The audience was heartily in favor of the work and we shouldn't wonder if it became a great favorite. Also new was the "Sesqui-Centennial" March, which is both martial and rhythmic. To conclude the printed program Dett's Dance African, "Juba," was played, but to satisfy the demand the band gave many encores, including "The Stars and Stripes Forever," which was received with loud applause.

A festive event, and we register regret that Sousa and his band have now "played" Chicago for this year and will not return until next season. F. L.

Sum Balto
Mr 14

SOUSA TO HAVE NEW MARCH

TWO concerts will be presented by Sousa and his band at the Lyric next Saturday, one in the afternoon and the other at night. This marks his thirty-third annual tour.

The soloists this year will be Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

A new Sousa march will be on the program at both the afternoon and evening performances. The Gridiron Club will be heard at the matinee and The Sesqui-Centennial at night.

Each year Sousa presents some new comedy number, and this time it will be a fancy, entitled The Wets and the Drys.

As is his custom, Sousa will offer his famous marches, including Stars and

Stripes Forever, which has been called the greatest march ever written, as encores.

Times
Seattle
Mr 9

Sousa Says He Won't Retire Until He Dies

CHICAGO, Tuesday, Nov. 9.—(AP)—The first "you'll hear of Sousa's retirement" is when you'll read "Sousa's dead," the 72-year-old march king, Lieut. Comdr. John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires, he vegetates. He dries up like a plucked flower and then he blows away."

Bulletin
San Francisco
Mr 8

Sousa to Retire Only When He Dies, He Says

Chicago, Nov. 8 (AP).—The first "you'll hear of Sousa's retirement" is when you'll read "Sousa's dead," the 57-year-old march king, Lieut. Comdr. John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates; he dries up like a plucked flower and then he blows away."

Phillip Sousa, bandmaster, aged 72, says he will march out of life to the tune of his own band. "A man keeps going, by keeping going," says he.

The best thing Sousa ever said was, "Anybody could lead my band as well as I can lead it, for a little while."

Therein resides the safety of the old fellows, that are fortunate. They know how, and can keep going.

Stater
New Orleans
Mr 11

PHILIP SOUSA, bandmaster, aged 72, says he will march out of life to the tune of his own band. "A man keeps going, by keeping going," says he.

The best thing Sousa ever said was, "Anybody could lead my band as well as I can lead it, FOR A LITTLE WHILE."

Therein resides the safety of the old fellows, that are fortunate. They know how, and can keep going.

Hartford
Connecticut
Mr 12

John Philip Sousa is not a retiring man, says he will not retire until he dies. To him as his word he hope he will never. Some men ought to live forever. If Mr. doesn't mind, we would like to add Thompson to the list.

Herald
Bellingham
Mr 10

"A MAN keeps going by keeping going. When he retires, he vegetates. He dries up like a plucked flower and then he blows away." That is the way John Philip Sousa, 72-year-old march king explained why he would not retire until he no longer could wield the baton. He is not the first man who has reached such a conclusion, yet many others appear to be able to find joy and repose in retiring in the sunset of life. Temperament adds much to variety in the world.

Sousa Coming To Fulton Opera House



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieutenant Commander John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the "March King" of the band battalion organized by Mr. Sousa during the world war.

NAMES MARCHES THEN WRITES EM

Sousa Firm Believer In Idea That Name Is Half The Success Of Number

A new march well-named is half-way on the road to success in the opinion of Lieut. Com. John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band. And Sousa should know, because he has been known as the March King for almost forty years and also because he has to his credit more than 125 march compositions, among them some of the most famous marches in the world. Sousa and his band will give two concerts at Fulton Opera House on Thursday, Nov. 18, afternoon at 3:30, and evening at 8:20.

"The title for any popular composition is the thing that really sells it," says Sousa. "Of course a really meritorious composition succeeds occasionally in spite of an unfortunate title, but speaking entirely from the sordid, mass, mercenary business standpoint, marches, like soaps and union suits in these advertising days sell upon titles. There is a saying among advertising men that a product which bears a name that is weak, when pronounced, difficult for the listener to get correct or which does not convey a mental image is doomed to failure. I always have tried to give my marches distinctive titles, and when I have failed, the marches have fallen short of the popularity enjoyed by their fellows. For instance, there is 'The March of the Fenibles,' which I think is one of the best marches I ever wrote. Yet we never get a call for it because the number of people who know who the Fenibles are is limited. And there is another march of mine, 'Fairness of the Fair,' that I always have been glad that I wrote. But it is unfortunately named. I honestly believe if I rechristened it 'Hotsy-Totsy,' it would be a great success. 'Stars and Stripes Forever,' 'King Cotton,' 'Semper Fidelis,' 'Washington Post,' 'Manhattan Beach,' 'Black Horse Troop,' and 'Power and Glory,' for instance, are titles composed of short, familiar words that in the main are resonant and which convey definite ideas. It is entirely possible that a degree of their success has been due to the fact that I always have written with a definite title in mind. Perhaps I make 'Stars and Stripes Forever' say something about the flag or perhaps 'King Cotton' said something about the New South and its great crop (it was written when the South was having its first wave of post-war prosperity). I honestly believe that 'Semper Fidelis' called 'Marine Corps March,' 'Washington Post' called 'Washington Gazette' or 'Washington News,' and 'Manhattan Beach' called simply 'At the Seashore' would have missed by a considerable margin the popularity which they have enjoyed."

He'll Quit Only At Death



JOHN PHILIP SOUSA

CHICAGO, Nov. 9. (AP)—The first "you'll hear of Sousa's retirement" is when you'll read "Sousa's death," the 57-year-old march king, Lieut.-Commander John Philip Sousa said here after directing a concert. "A man keeps going by keeping going," he said. "When he retires, he vegetates, he dries up like a plucked flower and then he blows away."

Will Not Retire



JOHN PHILIP SOUSA

(By Pacific & Atlantic) "The first you'll hear of Sousa's retirement is when you read 'Sousa's death,' the seventy-year-old march king, Lieut. Commander John Philip Sousa (above) said in Chicago, Ill., other day.

AMBITIOUS

Commander John Philip Sousa, known throughout the world as the "march king," says death will be only thing to cause his retirement.



JOHN PHILIP SOUSA

By The Associated Press.

CHICAGO, Nov. 8.—The first "you'll hear of Sousa's retirement" is when you'll hear "Sousa's death," the 72-year-old march king, Lieut. Commander John Philip Sousa, said here after directing a concert. "A man keeps going by keeping going," he said. "When he retires, he vegetates, he dries up like a plucked flower and then he blows away."

MARCH MONARCH KEEPS GOING

John Philip Sousa Will Retire When He Dies, He Tell Chicagoans

CHICAGO, Nov. 8. (AP)—The first "you'll hear of Sousa's retirement" is when you'll hear "Sousa's death," the 72-year-old march king, Lieut. Commander John Philip Sousa, said here after directing a concert. "A man keeps going by keeping going," he said. "When he retires, he vegetates, he dries up like a plucked flower, and then he blows away."

WERTZ WELCOMES SOUSA TO CITY

Mayor Issues Proclamation To Noted Band Leader Who Will Present Concert in City on Tuesday.

A proclamation welcoming Lieut. Com. John Philip Sousa on behalf of the City of Charleston was issued yesterday by Mayor W. W. Wertz, in observance of the arrival Tuesday of the famous "March King," who will give two concerts that day at the new High School auditorium under the auspices of the Lions club. Sousa also will be the principal speaker at a joint meeting of the city's civic clubs, to be held at noon Tuesday at the Ruffner hotel. Reservations for 400 have been made for luncheon.

Mayor Wertz's proclamation follows:

"Sentiments of pride and patriotism come unbidden with the name of Sousa. For nearly half a century Americans have been thrilled in every fiber by the martial stir of the 'March King's' inspiring music. In peace and in war its rhythmic cadences have been an urge to the highest devotion to native land, to the greatest personal sacrifices for love of country.

"It is not surprising that the composer of this music of loyalty and fidelity to our country should hold a place in the affections of our people which none other may pre-empt. Indeed, it would be strange if it were not so; strange, and in fact unworthy of our hallowed traditions if, at the mention of John Philip Sousa, hats were not doffed and heads held erect in salutation.

"Lieut. Com. Sousa has, by diligent work and able effort built up an inimitable organization that for more than a third of a century has stirred the hearts of the American people. Sousa's band is an American institution and every American citizen is proud to own it.

"We welcome you, John Philip

Sousa—our friend. You are returning in the seventy-fourth year of a life that has been crowned with success, measured by the esteem with which you are held by your fellow citizens. Your place in American circles is fixed. We trust you will never cease to carry on. I know the people of Charleston will wholeheartedly demonstrate their appreciation of your visit at this time when you have turned seventy-four years young."

(Signed) WILLIAM W. WERTZ, Mayor.

SOUSA'S BAND.

No announcement brings quite the thrill that comes when it is known that John Philip Sousa and his band are to appear. That is at it should be, too, for there is no band quite equal to Sousa's in the mind of the American people and no bandmaster who quite compares to Sousa himself. Sousa and his band have won themselves places as American institutions and they are among the best the country has. Nashville is fortunate that Sousa and his band are to appear twice tomorrow at the Ryman auditorium. It is always pleasing to have an opportunity to hear the best.

The popularity of Sousa and his band lies in the appeal that martial music has to the heart of human beings. There is something stirring about the crash of a fine military march that nothing else possesses, and Sousa and his band do that sort of thing indescribably well. Sousa has been known for years as "The March King," and it is a title he deserves. A great majority of the marches he plays are his own compositions, and among them are more than a few that promise to live on and on.

Aside from his own abilities as a leader and the excellence of the musical organization he heads, there is the fact that Sousa is a man who has served his country and his generation well. During the world war, for example, there was perhaps no one man who did more to rouse the patriotism of the American people and stir them to the heights of endeavor than Sousa with the aid of the great service band he trained and directed. For forty years he has been an outstanding figure in the world of band music and he apparently improves with age. It is a privilege to hear him.

Will Not Retire.



"The first you'll hear of Sousa's retirement is when you read: 'Sousa's death,' the 70-year-old march king, Lieut.-Commander John Philip Sousa, (above), said in Chicago, Ill., the other day.

SOUSA HAD JAZZ 30 YEARS AGO

Piece Shocked Waltzers But Is Termed 'Red Hot' Now

Crowds were in line all day yesterday at the box office in Goode's Drug Store buying tickets for Sousa's Band which will give matinee and night concerts at the Auditorium tomorrow.

More than 30 years ago, Lieut. Com. John Philip 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 steps and the waltzers of the day. Recently he came across the manuscript and Sousa audiences are assured that "The Gliding Girl" played occasionally as an encore number this season, and a red-hot bit of jazz, is presented exactly as it was written and played by Sousa almost a third of a century ago. Although Sousa does not claim the honor, it is entirely possible that the "March King" also was

Fulton

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

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

Sousa's new composition has revived interest in the works of Miss Larcom. Born at Beverly Farms, Massachusetts, in 1826, she worked as a girl in the cotton mills. She wrote for the Lowell "Offering," a paper edited by a circle of mill girls, and gained the interest and friendship of Whit-tier. She was educated in one of the female seminaries of the time and for several years taught in one, but because of ill health, she returned to literary work. Her best-known poem was "Hannah Binds Shoes." She died in 1893. Sousa and his band will give afternoon and evening concerts at the Fulton Opera House, Thursday, November 18.

SOUSA'S BAND WILL PLAY FAMOUS MARCHES

Lieut. Com. John Philip Sousa and his band of one hundred musicians will give two concerts at the Ryman auditorium Wednesday. Much interest is being shown in the coming again to Nashville of this famous conductor-composer and his organization. The demand for the Sousa marches increases each year, the managers state, and the program to be given here will include not only some of the old favorites, but also some of the new ones.

Sousa Keeps Up
With The Times

Famous Band Leader Whose
Organization Performs Here
Friday Reads Newspapers.

To see and hear a world famous artist or recognized genius is a treat that any school child appreciates. Lieut.-Commander John Philip Sousa, who comes to the Lyric theater Friday afternoon and night with his famous band is a great admirer of children and has arranged that school children be admitted to the theater Friday afternoon at reduced prices.

During the concert season of 1925-1926 Sousa and his band have played in 242 cities in every state in the United States before more than 2,000,000 people. Sousa, always anxious to please the great throngs of people who attend the Sousa concerts looks to newspapers to ascertain the kind of music that people like.

While on his tours of the nation he never fails to read daily newspapers so that he may obtain the views of the people after they have heard his band, so that he may make changes in the programs from year to year so that the public may be pleased.

Often suggestions are offered that cause Sousa to change his programs. Now how does this work out when Sousa plans his program for his current tour?

In the first place, this year is the Sesqui-Centennial of American independence. So one of the new marches is entitled, "Sesqui-Centennial March" and it will be the official march of the great exposition in Philadelphia, which will attract people to the "cradle of liberty" from all sections of the country. And of course he will play "The Liberty Bell" frequently.

The entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the annual Sousa humoresque is entitled "The Wets and the Drys", and presents both sides of the question in terms of music.

"Exhibit No. 3 is 'On the Radio'." The radio receiving set is almost as common throughout America as the telephone, so Sousa, who is as facile an imitator as Elsie Janis, will tell the Sousa audiences how a radio program sounds to him.

The Sousa programs will contain at least one work of a negro composer, the "Juba Dance" from the suite, "In the Bottoms", written by R. Nathaniel Dett, whom Sousa believes will achieve a place as one of the truly great composers of his race.

PATRIOTIC CEREMONY
AT SOUSA CONCERT

As a further observance of Armistice day, in addition to the parade during the afternoon, the American Legion will stage a brief ceremony at the Memorial auditorium next Thursday evening in connection with the concert by Sousa's band, which is being brought to Chattanooga by the Davis King Summers post of the legion. This ceremony will precede the evening program and will consist of a call to the colors by a bugler, the advancing of the national colors and the legion standard to the stage during the playing of "America" by Sousa's band, and a rendition of the musical arrangement of "In Flanders Field," by the Fiat quartet, composed of Charles Pless, first tenor; J. O. Carter, Jr., second tenor; Kenneth Wolfe, baritone and James Verih, bass. The accompaniment will be played by the band. While the poem, "In Flanders Field," is known to everybody and has usually been recited as a part of every American Legion Armistice day program, the music, which has recently been composed to the beautiful words of the poem, has never been heard here.

On top of the big ticket sale reported by the legionnaires, who have been selling tickets to the concerts for the past week, the box office sale which opened yesterday morning is said to have found an active demand for tickets. This is taken by the legion committee in charge of the band engagement, which is headed by E. H. Lawman, to indicate that Sousa will draw

capacity houses again on this visit, just as he did two years ago when he set the auditorium record for paid admissions.

According to announcements received here, Sousa will give his Chattanooga audiences an opportunity to hear his three newest marches, "The Pride of the Wolverines," dedicated to the city of Detroit; "The Gridiron Club," composed in honor of the famous Gridiron club of Washington, D. C., and "The Sesquicentennial March," written to commemorate the one hundred and fiftieth anniversary of the signing of the Declaration of Independence. Another feature will be the usual Sousa comedy arrangement which is called this year, "The Wets and the Drys."

In addition to the double octette of clarinets, the saxophone octette and the instrumental solo numbers, to say nothing of Sousa's famous jazz band, Miss Marjory Moody, soprano, will be heard in several numbers, and Miss Winifred Hambrick, harpist, will be featured.

SOUSA PUBLISHES
LONG MARCH LIST

Commander of Band Which
Will Appear Here During
Next Week Has Total of 108
Marches to Own Credit.

Although it is not generally known, Lieut.-Com. John Philip Sousa, who brings his famous band here on November 16th, has published a total of 108 marches. Though he is generally known as "The March King," few people had the idea he had composed such an enormous number. Every man, woman and child knows who wrote "Stars and Stripes Forever," and for that matter, "Semper Fidelis," "Washington Post," "High School Cadets," etc.

But what interests the public most is his three new marches—"Sesqui-Centennial March," "Pride of the Wolverines," and "Gridiron Club." These three new marches will be featured in the concerts to be given here next Tuesday it is said, and judging from by the interest manifested in them at the Centennial Exposition last summer, they will prove popular with a local audience.

"We hope to be able to announce Sousa's complete program within a day or two," said a member of the Lions Club band committee yesterday. "But in the meantime we want to remind the public that all seats are reserved and it is to their advantage to obtain seats while the range of choice is good."

SOUSA WILL ADDRESS LUNCHEON



Lieut.-Com. John Philip Sousa, who will bring his famous band here on Tuesday, November 16, will be the principal speaker at a special luncheon to be given next Tuesday at the Ruffner hotel, and to be attended by members of all the city's civic clubs in joint session.

Concerts will be given in the high school auditorium. The afternoon concert will be a musical vaudeville, and will be particularly interesting to school children.

SOUSA MARCHES
IN BIG DEMAND

Three Latest Will Be
Heard At Auditorium
Saturday

Like any other tried and true product that has become known as the best of its kind, the demand for the Sousa march increases with each passing year. There is the great Sousa public, of course, which eagerly awaits the new Sousa compositions and there are the organizations, public and private, civic and military, which each year ask the March King that his new numbers be written for them.

All of which explains the reason for three new marches in the Sousa programs for the thirty-fourth annual tour. Because of increased demand Sousa is speeding up production. The city of Philadelphia invited Sousa to write the official march for the Sesqui-Centennial Exposition; the

MARCH KING



JOHN PHILIP SOUSA

Gridiron Club in Washington asked Sousa to write an official march for the club, and the city of Detroit asked him to write an official march for it. These three requests from more than 80 Sousa was able to grant and Sousa audiences will hear this year for the first time, "Sesqui-Centennial March," "Gridiron Club" and "Pride of the Wolverines."

Tickets will go on sale this morning at Goode's Drug Store for Sousa's band concerts which will be given at the Auditorium Saturday November 13, matinee and night.

Will Not Retire



(By Pacific & Atlantic)

"The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead,' the seventy-year-old march king, Lieut. Commander John Philip Sousa (above) said in Chicago, Ill., other day.

SOUSA'S BAND

John Philip Sousa who, with his band, will give two concerts here in the Auditorium on the afternoon and night of Friday, November 19, has notified the Washington public school authorities that all seats sold to children for his matinee performance will be at the minimum rate.

L. J. Fosse, manager of the Auditorium, has been supplied with special tickets and instructions for distributing them to the school children. Any child from any school need only present himself or herself at the box office to get these tickets and exchange them for the regular reservations. Sousa is particularly anxious that all the school children of Washington, his native city, attend his matinee concert Friday, November 19. Teachers accompanying children at the matinee performance will be given the same low rate. It will start at 4:30, to give children ample time to get from the classroom to the Auditorium.

SOUSA, BAND LEADER,
WAS ALSO AN AUTHOR.

Lieut. Com. John Philip Sousa is best known as a composer and conductor of stirring martial music, but he also is known in the realm of books as an author. Back in 1902 Sousa published "The Fifth String." As might be expected from the pen of a musician, the story is about a musician—a violinist who has a fifth string, a "string of death," on his instrument. The string is wrapped with strands of hair from the head of a woman he had loved and lost. When he is goaded into playing upon it by another whom he loves, he falls dead on the concert platform. Sousa will conduct his band in Syria mosque next Wednesday, Nov. 17.

THE TOWN BAND
GONE; MORE'S
THE PITY

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

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

"So the man who has played in a small-town brass band never forgets his day as a bandsman. After every concert several men confide to me that they once were bandsmen; and not a few also admit that they have served 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 men came from the small-town brass bands until a few years ago. Nowadays the majority of them come from colleges and universities where student bands occupy much the same position of esteem held the town bands a quarter of a century ago."

playing and giving the name of the school attended.

Further to accommodate the children, Lieut. Comdr. Sousa has ordered that his afternoon concert start at 4:30 o'clock, after school hours.

Sousa and His Band.

Lieutenant Commander John Philip Sousa, known as the "March King," will conduct his band in Syria Mosque next Wednesday night.

Among others his famous marches he will feature the "Sesqui-Centennial Exposition March," which he wrote for the Philadelphia celebration. He will have with him as a soloist Miss Marjorie Moody, American soprano. A saxophone octet and a triple octet of clarinets also will feature the program.



John Philip Sousa.

Sousa's Concert
Begins On Time

Sousa's matinee and evening concerts at the Lyric theater in Knoxville on Friday will begin promptly on time, according to the record of the famous musician who will almost end his 34th annual tour here.

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."

"MAKE IT SNAPPY,"
SOUSA'S SLOGAN

Famous Band to Play 2
Times Today; Matinee
To Be at 2:45

"Make It Snappy" is the slogan of the musician who would achieve success nowadays, in the opinion of Lieut. Com. John Philip Sousa, who will give two concerts at the Ryman auditorium today with his famous band.

And Sousa practices his preach-

ing by putting into his programs in about the same space of time twice as many numbers as he was accustomed to present during his earlier years.

"The conductor who believes he can get people who obtain their news from headlines or tabloids, who dash about in taxicabs, who eat in cafeterias and who live in a general state of hysteria, to listen to the long selections in vogue in the leisurely times around 'the turn of the century' will finish his days in the poorhouse," says Sousa. "There isn't such a thing as leisure any more and the American, even when he is taking his pleasure, enjoys himself at the fastest gait possible."

The matinee will be at 2:45 o'clock and the evening concert at 8:15. Seats are on sale at the Houck Piano company and can be had at the box office at the auditorium after 2 o'clock.

Balto news m11

DANCE TUNES ON SOUSA PROGRAM

Dance music is one of the features of the Third-of-a-Century Tour of Lieut. Com. John Philip Sousa and his famous band, who will give matinee and night concerts at the Lyric next Saturday. "Peaches and Cream," a fox-trot, written by Sousa, and "Co-Eds of Michigan," a waltz of his own composition, are on the program this 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 twenty dance tunes which in their time were as widely danced to as "Oh, 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 Capitán," "The Bride-Elect," "Desiree" and "The Queen of Hearts."

"Make it snappy" is the watchword of the American music public," says Sousa. 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."

Knoxville Journal m12

SOUSA TO GIVE TWO PROGRAMS TODAY

Special Prices For Children At Matinee.

Lt. Com. John Philip Sousa and his band of 100 musicians, including vocal soloists and special solo instrumentalists, will appear at the Lyric theater today for a matinee at 3 p. m. and an evening concert at 8:15 o'clock.

The famous musical organization comes from Chattanooga, after playing last week in the middle west. It leaves for Roanoke and other Virginia cities, concluding its 34th annual tour at Baltimore within a few days.

Knoxville school children may obtain the best seats in the house at matinee for 50 cents. Other people must pay the regular prices at both engagements.

The program for the matinee is as follows:

- 1—Dances "Yorkshire Lassies" (new) Collected by Arthur Wood.
- 2—Cornet Solo, "Cleopatra" Demare.
- 3—Suite, "All American"; (a) "Song of the Flame," Gershwin; (b) "Her Majesty, the Queen," Sousa.
- 4—Vocal Solo, "Crossing the Bar" (new) Sousa. By Miss Marjorie Moody.
- 5—Symphonic Bellade, "Ton O'Shanter."
- 6—Divertissement, "Espagnole," Demesmann.
- 7—(a) Saxophone Corps, "Hello Aloha, How Are You?" Baer Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.
- 8—Xylophone Solo, "Parade of Wooden Soldiers," Jessel.
- 9—Dance Tune, "Country Gardens," Grainger.

Baltimore news m10

John Philip Sousa, bandmaster, aged seventy-two, says he will march out of life to the tune of his own band. "A man keeps going by keeping going," says he. "The best thing Sousa ever said was, 'Anybody could lead my band as well as I can lead it, for a little while.'"

Therein resides the safety of the old fellows, that are fortunate. They know how, and can keep

Lawrence news m13

Sousa's Band Will Present Work Of Negro Composer

Because of the present interest of American music lovers in American negro music, as evidenced by the popularity of the spirituals, and by the successful tours of Roland Hayes, the negro tenor, the work of R. Nathaniel Dett, an American negro composer, will be represented in this season's program of Lieut. Com. John Philip Sousa, who comes to the Fulton Opera House, for two concerts on Thursday, November 18, afternoon at 3:30 and in the evening at 8:20.

The number which Sousa will offer will be the "Juba Dance" from the suite, "In the Bottoms." This will be the first presentation of his work by band or orchestra.

"In the Bottoms" is in five movements. The prelude is entitled simply "Nightfall." Then follows "His Song," the weird, crooning melody of an aged negro singing to himself. "Honey," the third movement, is after Paul Laurence Dunbar's poem, "A Negro Love Song," while the "Barcarolle" in the words of the author, "paints the pleasure of a sunshiny morning on the Father of the Waters."



JOHN PHILIP SOUSA.

Sousa and his famous band arrived in Charleston early this afternoon, aboard a special train, coming from Bluefield. Immediately following their arrival, they were entertained at luncheon at the Ruffner hotel by members of the various civic clubs. The band consists of 100 pieces.

The first concert was scheduled for this afternoon at 3:30 and another will be given this evening at 8:15 in the new high school auditorium. Both concerts are being given here under the auspices of the Charleston Lion's club.

Several hundred members of civic clubs attended the luncheon. The special train on which the Sousa party travelled was more than an hour later than its schedule, and luncheon was almost over before the band leader arrived. Governor Gore and former Governors MacCorkle and Morgan were the principal speakers. Mrs. Elsie Fisher Kincheol sang.

Journal Knoxville m12

Capt. William Rule To Be Special Guest Of Commander Sousa Today

Lt. Com. John Philip Sousa, America's most famous musician, will have as his guests at the evening concert today at 8:15 at the Lyric theater, Capt. William Rule, editor of The Journal, and members of Captain Rule's family.

Captain Rule, as the dean of editors of American newspapers in active service, will thus greet the oldest public servant as a conductor-composer in the history of the country.

The two men have never met before, though each are known all over the United States as being leaders in their respective professions. The occasion at the Lyric theater tonight promises to be of an historical nature.

Commenting just a few days ago upon aged men, Arthur Brisbane, editorial staff writer for many newspapers in the United States, said respecting Sousa:

"Philip Sousa, bandmaster, aged 72, says he will march out of life to the tune of his own band. 'A man keeps going, by keeping going,' he says.

"The best thing Sousa ever said was, 'Anybody could lead my band as well as I can lead it for a little while.'"

"Therein resides the safety of the old fellows, that are fortunate. They know how, and can keep going."

The program for the evening con-



JOHN PHILIP SOUSA

cert by Sousa's band, which will be attended by Captain Rule and family, is as follows:

1—Overture, "Herod," Hadley. Written for Richard Mansfield's

production of Stephen Phillips' tragedy, "Herod."

2—Cornet Solo, "Sounds from the Riviera," Boccalari, John Dolan.

3—Suite, "The Three S's"; (a) "Morning Journals," Strauss; (b) "The Lost Chord," Sullivan; (c) "Mars and Venus," Sousa.

4—Vocal Solo, "On the Beautiful Blue Danube," Strauss. Miss Marjorie Moody.

5—Symphonic Poem, "Le Voyode," Tschakowsky.

6—A Fancy, "The Wets and the Drys," (new) Sousa.

7—Saxophone Corps, "Saxerewski," Paderewski-Hicks. Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

8—March, "The Sesqui-Centennial," (new) Sousa.

9—Xylophone Solo, "Liebesfreud," Kreisler, Howard Goulden.

10—Dance, "African Juba," Dett.

Charleston mail m16

BAND WILL PLAY CONCERT TONIGHT

Sousa and Musicians Will Make Second Appearance at School Auditorium

Lieut. Com. John Philip Sousa and his 100-piece band will play a second concert at 8:15 this evening, at the new high school auditorium. The matinee performance included a "musical vaudeville," of especial interest to school children.

This evening's program is as follows: Overture, "Herod," by Hadley; cornet solo, "Sounds from the Riviera," by Boccalari, John Dolan; suite, "The Three S's," with compositions by Strauss, Sullivan, Sousa; vocal solo "On the Beautiful Blue Danube," by Strauss, Miss Marjorie Moody; symphonic poem, "Le Voyode," Tschakowsky; a fancy, "The Wets and the Drys," by Sousa; saxophone corps "Saxerewski," by Paderewski-Hicks march, "The Sesqui-Centennial," by Sousa; xylophone solo, "Liebesfreud," by Kreisler, Howard Goulden; dance "African," "Juba," by R. N. Dett "Stars and Stripes Forever," by Sousa.

Gazette Times m18

Many New Numbers Will Feature Sousa's Program

Many new numbers will be featured on the program to be given by Sousa and his band at Syria Mosque Wednesday evening. Two of Sousa's own compositions that have met with great success on the present tour will be included. They are "The Sesqui-Centennial March," and a fanciful composition entitled "The Wets and the Drys." Marjorie Moody, soprano soloist, will sing Strauss "On the Beautiful Danube," and other soloists include John Dolan, cornetist, Howard Goulden, xylophone, and the famous double saxophone quartet will play "Saxerewski" by Paderewski-Hicks. The famous Sousa marches will be given as encores.

Arrives With Band



JOHN PHILIP SOUSA.

Sousa and his famous band arrived in Charleston early this afternoon, aboard a special train, coming from Bluefield. Immediately following their arrival, they were entertained at luncheon at the Ruffner hotel by members of the various civic clubs. The band consists of 100 pieces.

The first concert was scheduled for this afternoon at 3:30 and another will be given this evening at 8:15 in the new high school auditorium. Both concerts are being given here under the auspices of the Charleston Lion's club.

Several hundred members of civic clubs attended the luncheon. The special train on which the Sousa party travelled was more than an hour later than its schedule, and luncheon was almost over before the band leader arrived. Governor Gore and former Governors MacCorkle and Morgan were the principal speakers. Mrs. Elsie Fisher Kincheol sang.

SOUSA'S BAND—FRIDAY.

John Philip Sousa, "March King" and Washingtonian, will bring his world-famed band to his home town for two performances, a matinee at 2:15 and a night performance at 8:15 o'clock, Friday. Chief among the soloists with him will be Marjorie Moody, soprano.

The programs will be:

Matinee—

1. Dances, "Yorkshire Lassies" (new), Collected by Arthur Wood.
2. Cornet solo, "Cleopatra" Demare.
3. Suite, "All American"; (a) "Pan-American," Herbert; (b) "Song of the Flame," Gershwin; (c) "Her Majesty, the Queen," Sousa.
4. Vocal solo, "Crossing the Bar" (new) Sousa. Miss Marjorie Moody.
5. Symphonic Ballade, "Tam o'Shanter" Chadwick.

Interval.

6. Divertissement, "Espagnole," Demesmann.

7. (a) Saxophone Corps, "Hello Aloha, How Are You?" Baer Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

(b) March, "The Gridiron Club" (new) Sousa.

8. Xylophone solo, "Parade of the Wooden Soldiers," Jessel.

9. "Dance tune, "Country Gardens," Grainger.

Night—

1. Overture, "Herod," Hadley.

Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."

2. Cornet solo, "Sounds from the Riviera," Boccalari.

Mr. John Dolan.

3. Suite, "The Three S's"; (a) "Morning Journals," Strauss; (b) "The Lost Chord," Sullivan; (c) "Mars and Venus," Sousa.

4. Vocal solo, "On the Beautiful Blue Danube," Strauss. Miss Marjorie Moody.

5. Symphonic poem, "Le Voyode," Tschakowsky.

Interval.

6. A fancy, "The Wets and Drys" (new) Sousa.

7. (a) Saxophone Corps, "Saxerewski," Paderewski-Hicks Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe.

(b) March, "The Sesqui-Centennial" (new) Sousa.

8. Xylophone solo, "Liebesfreud," Kreisler Mr. Howard Goulden.

9. Dance African, "Juba," R. N. Dett.

SOUSA STICKLER FOR PROMPTNESS

Invariably Begins Concert On The Minute In Military Custom

This afternoon at 3 o'clock and tonight at 8:30 o'clock John Philip Sousa will give a band concert at the Auditorium.

Sousa always begins his concerts at the announced hour. For 12 years before he became director of his own organization, he was director of the United States Marine Band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand.

"The way to begin a concert is to begin it," says Sousa. "Certainly one owes a greater degree of consideration to the person who has arrived on time than to the late comer, so, unless the circumstances are exceptional, I insist that my concerts begin at the advertised hour."

SOUSA DELIGHTS SMALL AUDIENCE

Thrills Hearers As Of Old But Local Patronage Shows Decline

By THEODORE HARRIS
The bandmaster's baton in the hand of Lieutenant-Commander John Philip Sousa becomes the wand of the wizard in music's legerdemain.

Two Asheville audiences at the Auditorium yesterday renewed their plaudits of old as the veteran drew from three-score artists about him the throbbing, thrilling melodies that ranged from the crooning coo to the devastating diapason, the tender tremolo to the sustained symphony.

With the acumen which has long made him the king of showmen as well as the leader of artists, Sousa prepared and executed a program that gave patrons of earlier days rich reminiscence and won for a younger generation the admiration that his harmonies inspire.

New And Old
Nine program numbers and a score of encores served to appeal to about every musical taste. New compositions as late as "The Grid-iron Club March" and "The Sesqui-centennial March" vied with familiar airs like "Semper Fidelis" and "Field Artillery March" for enthusiastic favors. But it was the reverberating blast of "Stars and Stripes Forever" that brought the night audience to its apex of delight.

Miss Marjorie Moody scored as a vocal soloist while the saxophone corps medleys served to bring a bit of frivolity out of a group of poise and dignity. For dramatic effect, perhaps the symphonic poem, "Le Voyvode," was the evening performance's leader while the night program's fancy, "The Wets and the Drys," was a farcical sketch happily received.

Economical of gesture but so thoroughly in control of his artists that at times he appeared to be directing automata, the man who has made his name a synonym for masterful marches carries his maturity with ease and grace. He has written his name into the musical history of the country and has long been the pride of the United States, whether inspiring its sons to die and its daughters to suffer in war or entertaining them in peace. His triumphs have been

personal, it is true, but they have none the less been artistic. A tickle public has showered him with its affection year after year because he has deserved it.

Howard Goulden, with the xylophone shared with Miss Moody he acclaim reserved for soloists and like her was generous with encores. In fact, it was observed that the entire organization was liberal in its responses and appreciative of Asheville's cordiality, renewed after an absence of the Sousa organization covering several years.

Small Crowds
With no view to reprimanding, The Citizen's reviewer is nevertheless inclined to emphasize the fact that the people who visited the Auditorium at the two appearances could have been comfortably seated at one gathering there. For a town which has long ranked as a musical center, this seems a bit odd. Sousa visits only one Carolina town this year and only four in the South. A week ago last night, he was in Milwaukee. Next Saturday night, Baltimore hears him.

Mention of those engagements suggests the range of territory he is covering in 1926. Selection of Asheville for a visit was regarded as a tribute to this place but the two audiences were by no means sufficiently large to indicate Asheville realized the compliment it won. It probably will not hear the Sousa band again soon.

WHEN HE PLAYED THE VIOLIN SATURDAY will be "Sousa Day" in Baltimore. Mayor Jackson has so proclaimed it in honor of the famous "March King," who recently celebrated his seventy-second birthday. Sousa will be in Baltimore Saturday with his

band and give concerts at the Lyric. The famous bandmaster started his musical career as a violinist with the Jacques Offenbach Orchestra during an American tour at the Philadelphia Centennial in 1876. His rise was rapid,

MRS. SOUSA JOHN PHILIP SOUSA PRISCILLA SOUSA and from 1880 until 1892 he was director of the United States Marine Band. It was during that period that he earned the title of "March King." He is one of the few Americans who have been commissioned in each branch of

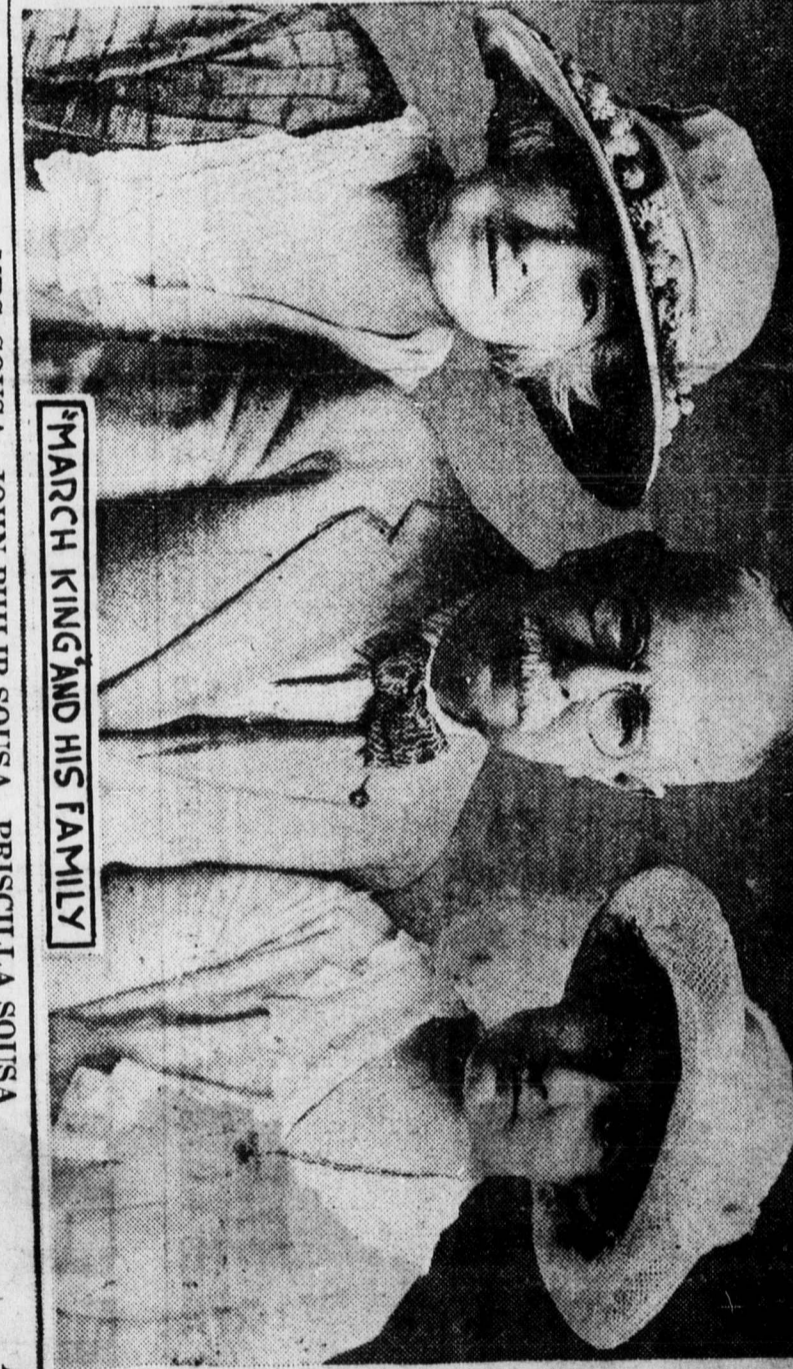
AS A LIEUTENANT COMMANDER U. S. N. the American military forces. He is now retired with the Naval rank of lieutenant commander. The leader enjoys his leisure hours with Mrs. Sousa and their daughter Priscilla.



SOUSA AT 21



SOUSA IN 1890 'THE MARCH KING'



MARCH KING AND HIS FAMILY



SOUSA TO-DAY

Mayor proclaims Saturday

USA AND BAND HERE TOMORROW NIGHT

March Composer Making Thirty-Ninth Annual Tour; Soloists on Program.

SOUSA OFFERS FINE PROGRAM FOR CONCERT

Jazz Will Vie With Classics for Popularity.

Both classics and jazz are included on the programs for the matinee and evening concerts to be given by John Phillip Sousa and his famous band at the Lyric theater tomorrow.

Included among the classics are some of the newer pieces of music and the jazz number at the evening concert. "The Wets and the Drys" is a fancy of recent creation by Sousa.

"The Sesqui-Centennial" is a new march by Sousa that will be played at the evening concert. The programs for both engagements include a variety of music appealing to every class.

School children may obtain reserve seats at the matinee for 50 cents. Sousa and his band comes to Knoxville from a middle west city, having played at the Chicago auditorium on last Saturday night, at which the composer was presented with a gold baton by Mary Garden on behalf of the musicians of that city.

The programs for the two engagements tomorrow as announced by his management follow:

Matinee

- 1—Dances "Yorkshire Lassies" (new) Collected by Arthur Wood.
- 2—Cornet Solo, "Cleopatra" Demare. John Dolan.
- 3—Suite, "All American": (a) "Pan-Americana", Herbert; (b) "Song of the Flame", Gerswin; (c) "Her Majesty, the Queen", Sousa.
- 4—Vocal Solo, "Crossing the Bar," (new) Sousa. By Miss Marjorie Moody.
- 5—Symphonic Bellade, "Tom O'Shanter."
- 6—Divertissement, "Espagnole," Demesmann.
- 7—(a) Saxophone Corps, "Hello, Aloha, How Are You?" Baer. Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlan, and Monroe.
- 8—Xylophone Solo, "Parade of the Wooden Soldiers," Jesset.
- 9—Dance Tune, "Country Gardens," Grainger.

Evening

- 1—Overture, "Herod", Hadley. Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."
- 2—Cornet Solo, "Sounds from the Riviera," Boccari. John Dolan.
- 3—Suite, "The Three S's": (a) "Morning Journals," Strauss; (b) "The Lost Chord," Sullivan; (c) "Mars and Venus," Sousa.
- 4—Vocal Solo, "On the Beautiful Blue Danube," Strauss. Miss Marjorie Moody.
- 5—Symphonic Poem, "Le Voyvode," Tschalkowsky.
- 6—A Fancy, "The Wets and the Drys," (new) Sousa.
- 7—Saxophone Corps, "Saxerewski," Paderewski-Hicks. Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlan, and Monroe.
- 8—March, "The Sesqui-Centennial," (new) Sousa.
- 9—Xylophone Solo, "Liebesfreud," Kreisler, Howard Goulden.
- 10—Dance, "African Juba," Dett.

MARJORIE MOODY.
WINIFRED BAMBRICK.
JOHN PHILIP SOUSA.

The world at large knows John Phillip Sousa as the composer of march music and as the director of a band. Sousa has also written music of a greater number of classifications than any other American composer, it is said. Sousa is now on his thirty-ninth tour of America and will give one concert in Pittsburgh at Syria Mosque tomorrow night previous to playing in Washington, D. C., where he will close his season, which opened July 4 at Hershey, Pa.

Sousa will bring his band of 100 players and many new numbers are included on his program, while the Sousa favorites are to be offered as encores. Sousa declares since his "Stars and Stripes" came into its popularity in 1893 there has seldom been a concert where this number has not been given, either on the program or as an encore.

Marjorie Moody, young coloratura soprano, will appear as one of the soloists, singing Strauss' "On the Beautiful Blue Danube." Winifred Bambrick, harpist, has been a member of Sousa's organization for the past years.

Sousa's Band to Play at Syria Mosque Wednesday

Making his thirty-ninth American tour, John Phillip Sousa, the bandmaster, will play tomorrow at the Syria Mosque. The band is composed of 100 players. The bandmaster wears medals conferred by four governments, decorations of Belgium, France and England besides the United States.

The program tomorrow night includes a new march entitled "The Sesqui-Centennial." Another new selection will be "The Wets and the Drys." A piece of his own arrangement, "The Three S's" by Strauss, Sullivan and Sousa also forms part of the program.

The soloists include Marjorie Moody, soprano; John Dolan, cornetist and Howard Goulden, xylophone.

SPLENDID MUSIC BY SOUSA'S BAND

Audience Noisy, but Has Big Time.

Varied Program Rendered, Including Latest Composition of Famous Director.

John Phillip Sousa and his group of musicians cast a spell over Chattanooga lovers of band music in two performances yesterday. The programs included classical, light, popular and jazz numbers, all of which were received with enthusiasm as of old friends greeting the prince of entertainers.

Sousa is the idol of the masses; his music entertains crowds composed of both musicians and those who gladly admit they are not high-brow. The audiences yesterday were not well behaved, but the members had a joyous time. Under cover of large volumes of sound conversation held sway and when an unexpected pianissimo occurred in the score laughs or giggles could be heard from different parts of the house. However, regardless of the amount of talk or laughter, the close of each number found a tempestuous audience persistently demanding encores. That not half of the gathering had listened was of no consequence. Sousa and his band were performing, therefore, praise was due and naturally encores were prescribed.

The first half of the evening program was given for the most part above a bedlam of confusion, but during the intermission the careless members of the audience left the building and the last half of the program was given to attentive listeners.

Chattanooga heard for the first time yesterday the latest composition of Sousa, namely, "The Sesqui-Centennial" march. This new offering, from a prolific composer is good, and compares favorably with the famous "Stars and Stripes Forever," which is conceded by most critics to be the greatest march ever written.

The cornetist, John Dolan, was a joy to all listeners. His perfect technique and complete mastery of the cornet, coupled with beautiful interpretative ability, made possible a fine performance. His numbers included "Cleopatra," "Sounds From the Riviera" and "Just a Cottage Small by a Waterfall."

Humor for the program was furnished by eight players of the saxophone. These musicians gave an excellent performance and proved themselves not only funmakers, but artists as well in an adaptation for the instruments they were playing of Paderewski's "Minuet." Barber Shop gang included old favorites such as "Sweet Adeline" and "Good Night, Ladies," while "Laughing Gas" is the type of thing which should bring smiles to the most dour face.

That small straws point the way the wind of public sentiment blows was evidenced by a number, a fancy, "The Wets and the Drys," which brought forth an ovation lasting until two encores were given. Judging from the enthusiasm with which the fancy was received, it could be deduced that the attitude of the public toward the prohibition question is one of amusement.

The Volstead act surely is not taken seriously in any part of the country when one of the greatest bandmasters of this age tours the country, presenting a satire on that law, and the printed explanation on the program ends with these words, "Finally parting to the tune of 'Auld Lang Syne' as they think of the good old days before prohibition when people drank water."

The fancy includes such old-time favorites as "Have a Little Drink," "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home Until Morning" and "Auld Lang Syne."

Miss Marjorie Moody, the soloist, possesses a coloratura soprano voice of great strength and volume. Her contributions to the program were enthusiastically received. She sang "On the Beautiful Blue Danube," "Crossing the Bar" (arranged by Sousa), "Dixie," "The Merry Brown Thrush" and an Italian street song by Herbert.

Howard Goulden was the xylophone soloist and captivated his audiences with "Parade of the Wooden Soldiers" (Jessel), "Liebesfreud" (Kreisler), "Souvenir" (Orkla) and "Lots of Pep." In playing the "Souvenir" Mr. Goulden used two sticks in each hand and the composition was one of the most enjoyable given. In "Liebesfreud" the pianissimo possible with the violinists in playing this selection was lacking on the xylophone, but the beauty of the number was not lost, the rendition rather being a trifle surprising.

While frequently the volume of tonal power was portrayed in the different numbers, the full strength of the band was manifest in the "Lost Chord" (Sullivan), which was given in brilliant manner.

The symphonic poem "Le Voyvode" (Tschalkowsky), was perhaps too realistic for the audience last night as when the poor old nobleman is shot by his frightened servant, an actual blank cartridge is fired. The audience gasped and then every one began to tell the world how startled and amused they felt, with the consequence the closing strains of the number, which are beautiful, could scarcely be heard.

Harpist Who Will Be Here With Sousa's Band Tomorrow



Winifred Bambrick.

During the many years at the head of his famous band, Sousa has brought numerous praiseworthy and popular ideals to accomplishment, and among them has been the desire to give the public a taste of everything in the musical line, something old, something new, something borrowed, and many things original. Sousa and his band of 100 players will give a concert tomorrow night at Syria Mosque. Marjorie Moody, soprano, who has been with Sousa's organization for five years, will be one of the soloists. Miss Winifred Bambrick, harpist, will also be heard.

SOUSA'S PROGRAM FOR TOMORROW ANNOUNCED.

Sousa and his band of 100 players will give a concert tomorrow night at Syria Mosque, and the following program, announced for the first time, will be presented. Marjorie Moody, soprano, who has been with Sousa's organization for five years, will be one of the soloists.

- Overture, Herod Hadley
Cornet solo, Sounds from the Riviera John Dolan
Suite, The Three S's Strauss
Morning Journals Sullivan
The Lost Chord Sousa
Mars and Venus Sousa
Vocal solo, On the Beautiful Blue Danube Strauss
Symphonic poem, Le Voyvode Tschalkowsky
A fancy, The Wets and the Drys (new) Sousa
Saxophone corps, Saxerewski-Hicks Paderewski-Hicks
By Eight Saxophone Players, Sousa
March, The Sesqui-Centennial (new) Kreisler
Xylophone solo, Liebesfreud Goulden
Dance, African Juba R. N. Dett
Encores will be chosen from the Sousa favorite marches.

SOUSA AT FULTON IN TWO CONCERTS

At the matinee performance Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," 1926 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 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.

John Phillip Sousa and his band play afternoon and night concerts at Fulton Opera House on Thursday, November 18, at 8:30 and 8:20 P. M.

SOUSA'S CONCERT.

Many new numbers will be featured on the program to be given by Sousa and his band at Syria Mosque next Wednesday evening. Two of Sousa's own compositions that have met with great success on the present tour will be included. They are "The Sesqui-Centennial March," and a fanciful composition entitled "The Wets and the Drys." Marjorie Moody, soprano soloist, will sing Strauss' "On the Beautiful Blue Danube."

MARCH KING IS CARDED OVER STATION WFBR

Record Boys Back For Winter at WJZ; "Iolanthe" Scheduled From WBAL Friday

John Phillip Sousa, the March King, will be the next personage in the public eye to have a radio presentation under the auspices of The Baltimore News over Station WFBR.

Sousa and his band come to Baltimore on Saturday, when they give two concerts at the Lyric Theatre, but the well-known bandmaster will find time enough to be a guest in the studio of The News and talk to his many friends in this city directly following the Housewife's Hour at noon. He will go on the air probably at 12:30 P. M. the coming Saturday.

These radio presentations over WFBR by The News have come to be quite popular with listeners-in. The only rule regarding them is that the person to be presented must be in the public eye. A high churchman is quite likely to be followed by a champion prize fighter, a well-known novelist by an equally well-known football player.

HAVING made personal appearances in practically every State east of the Mississippi river, the Record Boys have settled down to broadcasting from Station WJZ for the winter months. Instead of being heard on Thursday nights as they were all last winter, the Record Boys will step before WJZ's microphone in the future at 10 o'clock every Wednesday night.

While the boys had a wonderful time during the summer, the time was not spent entirely in loafing. They used some of the spare time to good advantage in working up and composing new songs which they are expected to give to the radio audience in their coming programs.

Al. Bernard, who does most of the negro dialect for the trio, has completed work on several "red hot" numbers, while Sammy Sept, the pianist, has worked up several piano numbers that, as he expresses it, "Ought to knock 'em cold." Frank Kamplain, who is noted for his yodeling ability, has spent the summer in scouring the music publishers for selections suitable to his specialty.

THE communications department of Tokyo, Japan, announced today that the experimental station at Hiraiso clearly heard the music and voice broadcast from Station WCY, Schenectady, N. Y., November 14.

Fulton

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 1892-93. 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 35 men. This year he has an ensemble of one hundred band members. Sousa and his band will play at Fulton Opera House on Thursday, November 18, at 8:30 and 8:20 P. M.

Journal Knoxville Mr 13

GREAT PROGRAM GIVEN BY SOUSA'S BAND

Cross Section Of American Life Presented.

A cross section of American life, from Maine to Carmel-by-the-Sea, was presented to Knoxville last night.

That is the simplest, and probably the most accurate, description of the concert by Lieut. Commander John Philip Sousa and his band that comes to mind.

The rhythm and tempo of life on the crowded asphalt and thriving farms of these United States was given almost vocal expression in the brilliant brasses and the subdued reeds of the greatest band in the world, and the great drum of August Helmick, the veteran, grey-haired bass drummer, could bring into the minds eye the sight of feet dodging through the heavy traffic.

A fancy, "The Wets and the Drys," probably brought more appreciation from the audience than any other of the new numbers presented. Blending the latest numbers from the dance floor with old drinking songs and old love songs made the explanatory notes on the program needless, for the meaning could be followed without the least effort.

No moving picture by Chaplin or Loyd, no lost word of a pompous orator, ever caused such a ripple of merriment as the offering of the saxophone section of the band. Headed by a giant of a man with a bass sax, followed by seven others, the octette filed out to the footlights and proceeded to double the audience up in their seats with various versions of alleged operatic selections, and a travesty on Paderewski entitled "Saxerewski."

A march, "The Sesqui-Centennial," presented following the ludicrous saxophone octette, can safely be predicted to take its place with the immortal "Stars and Stripes," "Field Artillery," "El Captain," and "Washington Post," for while it lacks the martial spirit of the first three, it surpasses in beauty and of Sousa's recent light compositions.

Three soloists appeared at the night performance. They were Miss Marjorie Moody, soprano; John Dolan, cornet; and Howard Goulden, xylophone. Miss Moody, with a voice that compares favorably with that of Galli-Curci, exemplified the spirit of the Sousa band and sang only "On the Beautiful Blue Danube," "Dixie," and "Comin' Though the Rye."

Taken as a whole, the program rendered last night was by far the best the band has presented, and that is not one opinion but the consensus of a large number of people who gathered in the lobby in the intermission. It was unfortunate that so many of those who would have attended the concert were out of town for the Tennessee-Vanderbilt game.

Balto American Mr 13

Saturday Named "Sousa Day" As Band Plays Here

JOHN PHILIP SOUSA, who is now leading his band on the thirty-third annual tour of the country, and who comes to the Lyric here Saturday, has had the day of his appearance named in his honor. Mayor Jackson has issued a proclamation designating Saturday as "Sousa Day." The famous leader will conclude his tour this season with the Baltimore appearance.

There will be a matinee performance and one at night. The soloists will be Miss Marjorie, soprano; John Dolan, cornetist, and Howard Goulden, xylophone.

Chronicle Pittsburgh Mr 17

SOUSA AND HIS BAND IN CONCERT TONIGHT

Sousa comes to Pittsburgh again with a new march tonight, which he will play during his concert at Syria Mosque, entitled "The Sesqui-Centennial." This is his thirty-ninth tour of America. Sousa's program tonight includes another of his own compositions, "The Wets and the Drys," which has scored a success on the present tour, it is said. The classic feature of the program is Tschai-kowsky's Symphonic Poem, "Le Voyvode." A suite entitled, "The Three S's," will feature three popular composers—Sousa, Strauss and Sullivan. Soloists tonight include Marjorie Moody, soprano; John Dolan, cornetist; and Howard Goulden, xylophone, and a double quartet of saxophones.

Gazette Charleston Mr 17

Capacity Houses Greet Sousa's Band Concerts

Afternoon and Evening Programs by Famous Band Meet With Approval of Large Audiences at High School Auditorium

Capacity houses greeted both the afternoon and evening performances of John Philip Sousa and his band given yesterday at the high school auditorium under the auspices of Charleston Lions Club. At the evening concert large numbers were turned away, all standing room having been disposed of at an early hour. The afternoon audience was largely composed of school children, who were particularly enthusiastic.

The program was made up largely of Mr. Sousa's own compositions which were well received. Mr. John Dolan, cornetist, played solo numbers at each concert and was recalled repeatedly for encores. Mr. Howard Goulden, an accomplished artist at the xylophone, was the only other soloist.

One of the most popular numbers of either performance was the saxophone octette, composed of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe.

The evening program was as follows:

1. Overture, "Herod" (Hadley). 2. Cornet Solo, "Sounds from the Riviera" (Boccalari), Mr. John Dolan. 3.

Suite, "The Three S's" (a) "Morning Journals" (Strauss); (b) "The Lost Chord" (Sullivan); (c) "Mars and Venus" (Sousa); 4. Vocal solo, "On the Beautiful Danube" (Strauss), Miss Marjorie Moody. 5. Symphonic Poem, "Le Voyvode" (Tschalkowsky).

Interval

6. A Fancy, "The Wets and the Drys" (new) (Sousa). 7. (a) Saxophone Corps, "Saxerewski" (Paderewski-Hicks), Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe. (b) March, "The Sesqui-Centennial" (new) Sousa. 8. Xylophone solo, "Liebesfreud" (Kreisl), Mr. Howard Goulden. 9. Dance African, "Juba" (R. N. Dett).

The program given at the afternoon concert follows:

1. Dances, "Yorkshire Lassies" (new) collected by Arthur Wood. 2. Cornet solo, "Cleopatra" (Demare), Mr. John Dolan. 3. Suite, "All American" (a) "Pan-American" (Herbert); (b) "Song of the Flame" (Gershwin); (c) "Her Majesty, the Queen" (Sousa). 4. Vocal Solo, "Crossing the Bar" (new) (Sousa), Miss Marjorie Moody. 5. Symphonic Ballade, "Tam O'Shanter" (Chadwick).

Interval

6. Divertissement, "Espagnole" (Demestmann). 7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" (Baer), Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe; (b) March, "The Gridiron Club" (new) (Sousa). 8. Xylophone Solo, "Parade of the Wooden Soldiers" (Jessel), Mr. Howard Goulden. 9. Dance Tune, "Country Gardens" (Grainger).

Gazette Charleston Mr 17

SOUSA HONOR GUEST AT CIVIC MEETING

Luncheon Clubs of City Merge for Noon Day Meeting Yesterday to Welcome Famous Band Leader.

Lieutenant Commander Sousa was guest of honor at a luncheon given by civic clubs of the city, sponsored by the Lions, at noon at Hotel Ruffner. The guests included members of the Lions, Kiwanis, Civitan and other clubs.

Mr. Sousa's train was considerably delayed by the heavy rains and his arrival was awaited by the 250 persons present for the occasion. Prior to the arrival of the honor

guest, President C. Warden Phippen, of the Lions club, who was toastmaster, introduced presidents of the various clubs and other distinguished visitors, including Miss Blanche Corrie, president of the Quota club; R. O. Newcomb, president of the chamber of commerce; N. E. Mehrie, president of the Civitan club; S. E. Weber, superintendent of schools; Charles E. Kenney, principal of the high school; Dr. R. K. Buford, president of the Business Men's club; Governor Gore, former Governor Morgan, former Governor MacCorkle; Frank H. Kinchloe of the Masonic club.

Mrs. Elsie F. Kinchloe sang four pretty selections, accompanied at the piano by Mr. Greybill. The music was well received and Mrs. Kinchloe was the recipient of a beautiful tribute spoken by Mr. MacCorkle.

Mr. Sousa gave a brief talk, mentioning some of his travels in a humorous vein, and making a distinct impression on his audience.

A feature was the playing of several Sousa marches on the ortho-

Gazette Charleston Mr 16

SOUSA CONCERTS TO BE HELD TODAY

Famed Band Leader To Address Joint Civic Club Session at Noon With Two Concerts Scheduled.

Lieut.-Com. John Philip Sousa and his 100-piece band will arrive in Charleston at 12:15 o'clock today and Sousa himself will go immediately to a joint luncheon of the various civic clubs of the city, where he will address some 500 club members in the main dining room of the Ruffner hotel. He and his band will be met at the train by a delegation of club members.

Two concerts will be given here today by this famous musical organization, one at 3:30 in the afternoon, and the other at 8:15 in the evening, at the new high school auditorium.

Post Work Mr 19



Harris & Ewing.

BANDMASTER. John Philip Sousa, noted bandmaster and composer, who will be a luncheon guest at the National Press club today. He has written a new march, "The National Press Club," to be played at the dedication of the club's new building.

Chronicle Pittsburgh Mr 18

SOUSA CONCERT PLEASES

March King Enthuses Syria Mosque Audience; Soloists Score Successes.

John Philip Sousa, the march king, gave one of his triumphant band concerts last night at Syria Mosque to an audience which applauded persistently and was rewarded immediately with fresh numbers, for Sousa never keeps his listeners waiting. Sousa's band, under the distinguished conductor and composer's leadership, stands in the front rank of such organizations, and plays Sousa's own compositions just as the composer wishes them played.

The program included a new medley called "The Wets and Drys," illustrative of modern conditions, and bringing into play with good effect the oboes and clarinets. The saxophone corps elicited great applause. Howard Goulden made real music with the xylophone. John Dolan, with his golden cornet, accompanied by the band, muted like distant cymbals, produced marvelously beautiful tones in "Sounds From the Riviera."

Miss Marjorie Moody sang "On the Beautiful Blue Danube," with exquisite effect, and was recalled three times; singing Sousa's "There's a Merry Brown Thrush," Herbert's "Italian Street Song," and "Comin' Through the Rye," all of which deeply appealed to the audience.

Sum Balto Mr 18

Concerts By Sousa's Band.

John Philip Sousa's band will give concerts at the Lyric Saturday afternoon and evening.

Some of Sousa's own compositions will be on the program, including "The Wets and the Drys," "The March of the Gridiron Club," "The Sesqui-Centennial," "Mars and Venus" and "Her Majesty the Queen." Marjorie Moody will be the soprano soloist. Instrumental soloists will be John Dolan, cornetist, and Howard Goulden, xylophonist.

Both concerts are under the auspices of the Charleston Lions Club. The Matinee performance will be attended by many school children, to whom the club made a special price. Not only will the Charleston schools be represented, but also schools from neighboring towns. Nitro and St. Albans, among others, will send about 150 students each. The matinee program has been arranged in the form of a musical vaudeville, and will be educational as well as entertaining. Several of Sousa's new marches will be played at both concerts for the first time in Charleston.

The matinee concert program follows:

1.—Dances, "Yorkshire Lassies" (new), collected by Arthur Wood. 2.—Cornet solo, "Cleopatra," played by Mr. John Dolan. 3.—Suite, "Pan-American," by Herbert; "Song of the Flame," by Gershwin; "Her Majesty, the Queen," by Sousa. 4.—Vocal solo, "Crossing the Bar" (new) Sousa, sung by Miss Marjorie Moody. 5.—Symphonic Ballade, "Tam O'Shanter," by Chadwick. 6.—Divertissement, "Espagnole," by Demersmann. 7.—Saxophone corps, "Hello, Aloha! How Are You?" by Baer. 8.—Xylophone solo, "Parade of the Wooden Soldiers," by Jessel, Mr. Harry Goulden. 9.—Dance Tune, "Country Gardens," by Grainger.

Evening: 1.—Overture, "Herod," Hadley. 2.—Cornet solo, "Sounds from the Riviera," by Boccalari. 3.—Suite, "The Three S's," with compositions by Strauss, Sullivan, Sousa. 4.—Vocal solo, "The Beautiful Blue Danube," Strauss, Miss Marjorie Moody. 5.—Symphonic Poem, "Le Voyvode," Tschalkowsky. 6.—A Fancy, "The Wets and the Drys," by Sousa. (a) Saxophone corps, "Saxerewski" by Paderewski-Hicks; (b) March, "The Sesqui-Centennial," by Sousa. 8.—Xylophone solo, "Liebesfreud" Kreisl, Mr. Howard Goulden. 9.—Dance African, "Juba," by R. N. Dett. "Stars and Stripes Forever," by Sousa.

Chronicle Pittsburgh Mr 18

SOUSA SCORES WITH ANNUAL CONCERT

"Sousa and His Band," an institution, not an individual, entertained a cordial crowd at Syria Mosque last night with a program that was typical of the world famous march king. To those who knew this premier band master 20 years ago, Sousa has been quite like the colorful orator since he removed his point of view and since that little round spot at the crown of his interest had become lost in the whiteness of his hair.

He's older than he was. In heavier numbers he is more the maestro, the mature artist, and some of the enthusiasm which used to make the back of his coat a study of graceful curves, folds and wrinkles is gone.

But his marches are as wonderful as ever and his direction retains the gestures of swaying arms and ceiling baton that are reminiscent of the old days when there was more of agility in his movements.

As usual, Sousa was more than generous with encores and it was in responses that he used a number of his marches. When he struck "Stars and Stripes Forever," a spontaneous applause swept the audience with a fervor that most brought the audience to its feet in tribute to the composer-director.

Perhaps in actual ability, he has not that high perfection was shattered by the war. For there is not another band like it in the world because there is only one.

Sum Balto Mr 18

Sousa's Band at The Mosque Tonight

Sousa comes to Pittsburgh again with a new march tonight, which will play during his concert at Syria Mosque, entitled "The Sesqui-Centennial." While this is his thirty-ninth tour of America, Sousa apparently comes more versatile with each year, for the Sousa program tonight includes another of his own compositions entitled "The Wets and the Drys," which has scored success on the present tour.

The classic feature of the program is Tschalkowsky's Symphonic Poem, "Le Voyvode." A suite entitled "The Three S's," will feature three popular composers, Sousa, Strauss and Sullivan. Soloists tonight include Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist, and a double quartet of saxophones.

John Philip Sousa On "Jazz"



**amous March King Blames Real Estate For
Perpetuation Of Jazz And Declares It
Will Never Die Out — Comes To
Defense Of The Saxophone**

IN Philip Sousa blames the real estate men for the perpetuation of jazz music. He says stage dancing is at its highest accomplishment and all room dancing is at its lowest ebb.

Testing after one of his concerts last Thursday, Sousa stepped out a malestrom of music that swirls around his feet during performance. He doffed his resplendent robe of glory and donned the philosophic of an old man.

"Jazz? I do not disapprove of jazz. It has a harmless primitive quality. And it will be popular as long as these young kids dance it," he said, motioning toward the young lady who sat busily sketching him as he spoke.

to you know, I blame the real estate men for most of its perpetuation. In my day a man learned to dance. He went to a dancing school. He was taught to quadrille, to waltz or to do many of the other dances popular in those days.

"So that when he invited a girl out on the floor to dance, he simply to make good.

ain ball rooms had to be large
se there had to be sufficient
between partners to permit
ful movement. But now, well, I
always felt that jazz is a great
men with flat feet. They don't
to dance and they probably aid
the real estate men in keeping the
thing going. You can readily under-
stand that a large room would be
needed for the old fashioned dances
where space between couples was re-
quired. In these hectic days, there
isn't need of it.

Little Exertion Needed
"The young man takes the young

lady upon the floor and they reel their way among the rest of the couples in the smallest possible space. They hardly exert themselves enough to bring a glow to the maidenly cheeks.

"There are other allies of jazz," he said, "take men of my age or even 20 or 30 years younger. They don't object to appearing on the floor of a public place with some lovely young lady on their arms; to move about slowly with them and occasionally gaze into their blue eyes for a brief shock of inspiration. Why not?"

"But there will never be any improvement of jazz," murmured the great band leader coming as near as possible to a justified snort. "Jazz cannot be improved. If these people who seek to improve it, change it in anyway, then it is not jazz. The whole idea hinges entirely upon the rhythm. Change that and you've lost the jazz principle."

"But it will not die out, this jazz. It is like the primitive music I heard among the Kaffirs at Johannesburg, South Africa. Those people danced what they thought was art and played what they thought was music. Perhaps it was, to them.

"It is on the same principle as our jazz music in its primitive appeal. I should say," said the band leader "that stage dancing now has achieved greater heights than it has ever had. There are some superb dancers on the stage today. But ball room dancing, it seems to me, has reached its lowest ebb."

This, however, does not impell Sousa to eliminate jazz from his band. The famous musical organization by reason of modern demands has increased its personnel by 30 or more men in the past few years. Saxophones and piccolos have been increased by the half

dozens. The modern band arrangement, he said, is conducive to innumerable combinations and quartettes, even more so than among a symphony orchestra.

meration of musical brass and reed nestles nothing less than what might be called a portable jazz band—trick drums, saxophones, banjo and everything. Which reminds the band leader to say that the crooning "sax" is a much abused instrument of great value.

"It is the middle voice in the band and invaluable for tone coloring," he said. "I even call it the moaning voice." On Thursday afternoon he stood up before two dozen junior high school musicians and in all his pristine technique directed them in a number.

They must have thought it incredulous, Big-eyed and trembling, but brave and thrilled, they played — miraculously. Later the eminent musician smiled and said:—

"The boys? Oh yes, they responded very well." Later, after another smile, he said, "You can never tell about kids. Musical ability is not a matter of geography or heredity. I am sure my mother was the most unmusical person in the world. My father, who was an accomplished linguist, played the trombone and one other instrument slightly.

"I usually tell a story about my father and his trombone in which I allege that he took it with him to the Civil war and that when the Confederate forces came up opposite his regiment's position, the Confederate Generals always asked their observers to pick out Sousa. Whereupon they ask, 'Well has he a gun or a trombone in his hand.' If it's a trombone we'll retreat."

"I don't know how or where I acquired this music," he continued. "But I remember that one day a fellow

Sousa Scores Again In Mosque Concert

Famous Band and Soloists Are Given Ovations.

Lieutenant Commander John Philip Sousa brought his famous band to the Mosque last night and played his new march that is causing such a furor in our best band circles "The Sesqui-centennial." Over and above the applause he received for his more elaborate concert numbers the house gave him acclaim for his own compositions, old and new. And while he only used them for encores, from the "Semper Fidelis" and the "U. S. Artillery" through the always magnificent "Stars and Stripes" to the recent creations of "The Pride of the Wolverine," the "Gridiron Club" and the popular "Sesqui," Sousa demonstrated again that he is the greatest march writer of them all, And Sousa has been writing marches long enough to have an entirely new crop of auditors asking of the "Liberty Bell"—"What is it?"

John Dolan, featured as the cornet soloist, managed his sometimes blatant wind-instrument with as much restraint as if it were a chaste violin. There is never any of this blurb and smash of ear-deafening tone in any of Sousa's numbers. He has been taking his hand on the circuit long enough to recognize the limitations of the concert hall. His accompaniments to Marjorie Moodey's coloratura songs were always a well blended background. Hadley's overture, "Herod," which opened the program, and Tschaiakowski's "Le Voyvode," were played with restraint and understanding. Not many bands give Sousa's effect of being padded with string instruments. Yet the only one on the stage was the harp.

The saxophone corps brought down the house. Another innovation was the xylophone, with Howard Goulden, soloist, and the band for accompaniment. In the second part of the program Sousa's new medley the "Wets and Drys," brought many a laugh with its introduction of all the old drinking songs and the encore, "My Wife Won't Let Me." Why do we take our music so seriously anyway—why not hear Sousa's band and give ourselves a good time.

**SOUSA'S CONCERT BAND
AT MOSQUE TONIGHT.**

Six medals, conferred by four governments, are worn by John Philip Sousa, bandmaster, who with his band will appear tonight at Syria Mosque. Sousa has been decorated by three foreign countries and thrice by the United States.

Tonight's program includes a new march, "The Sesquicentennial;" "The Wets and the Drys" and a suite of his own arrangement styled "The Three S's," by Strauss, Sullivan and Sousa. Marjory Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophone, and a double quartet of saxophones round out the solo program.

Won Medals As Kids

The march king smiled "I've never quite forgiven him for that and I got even with him one time by winning all the medals he offered to the class."

Fortunately the conservatory man was wrong. He didn't keep John Philip Sousa out of the street. The band leader became famous marching at the head of his Marine band and writing its music. He has written sheaves of it in the past 50 years or more; but the tune that he considers most successful is of course "The Stars and Stripes Forever."

"I wrote that thing in my head coming over from Europe one year. For the week's passage a band kept marching up and down that deck playing it. My publishers asked me to leave off the "Forever" but I replied 'Over my dead body.' By this time I suppose they agree with me, inasmuch as it has earned me more than \$300,000 in royalties.

Titles "Just Come"
Mr. Sousa smiled at the recollection and went on to answer more questions, "Oh, I have no idea how things are named. The titles just come to you somehow. Sometimes inspiration is slow," he said.

Then Sousa arose and prepared to attend a Rotary club dinner before he should return to his little dais from which with a baton-scepter in his swaying hand he rules a world of eddying sounds which rise or fall at one small gesture.

Sousa's Band Scores Hit At Fulton Theatre Concerts

For the second time this season John Philip Sousa and his band of ninety musicians delightfully entertained two large audiences at the Fulton Theatre on Thursday at a typical Sousa concert. The entertainments given by this organization have always been distinctive, as no other band appears to have the same popular appeal as that under the direction of the March King.

At the matinee the guests of honor were the West End Junior High band, who had acted as Mr. Sousa's escort from the P. R. R. station to his hotel upon his arrival in Lancaster and the juvenile organization played "The High School Cadets" march under Sousa's direction. As

encores all the popular marches the Sousa name were played, which was what the audiences wanted. The soloist with the band this season is Miss Marjorie Moody, soprano, and she proved herself an artist.

Following the evening concert the members of the band were the guests of the City Band, of Lancaster, in their rooms, 38 South Queen street. Mr. Sousa, who was ill and under the doctor's care, was the only one who could not attend. A banquet was first served the men, after which all had an enjoyable evening. Clyde Hall, clarinet, and Harry Lewis, Euphonium, former City Band men, are now with Sousa and they renewed old acquaintanceships.

SOUSA AND BAND PLEASES HEARERS

Famous Organization Is Heard
Twice; Special Program
For Children

John Philip Sousa's band at the high school yesterday afternoon and last night presented programs which were well received by the crowds, several encores being called for and given after each number on the program.

The matinee drew a filled house, the seats being reduced especially for school children. The auditorium last night was a little more than half filled.

The prettiest selections probably were the xylophone solos done by Howard Goulden, the cornet solos by John Dolan and the vocal solos by Miss Marjorie Moody, and Sousa's "Stars and Stripes Forever." Some saxophone nonsense was a relief from the serious selections, and three or four encores were called for.

There were some there no doubt who heartily enjoyed the entire program but the main attraction to many others was to see and hear an organization as famous as Sousa and his band.

The Lion's club of Charleston sponsored Sousa's appearance here.

The program last night was: Overture, "Herod" (Hadley). Cornet solo, "Sounds from the Riviera" (Boccalini). Mr. John Dolan. Suite, "The Three S's" (a) "Morning Journals" (Strauss); (b) "The Lost Chord" (Sullivan); (c) "Mars and Venus" (Sousa); vocal solo, "On the Beautiful Danube" (Strauss), Miss Marjorie Moody. Symphonic poem, "Le Voqvo" (Tschalkowsky).

A Fancy, "The Wets and the Drys" (new) (Sousa). (a) Saxophone Corps, "Saxerewski" (Paderewski-Hicks). Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlans and Monroe. (b) March, "The Sesqui Centennial" (new) (Sousa). Xylophone solo, "Liebesfreud" (Kreisler), Mr. Howard Goulden. Dance African, "Juba" (R. N. Dett).

The encores included: The Gridiron club, Sousa; Just a Cottage Small, by Hanley; Peaches and Cream, Sousa; Semper Fidelis, Sousa; Stars and Stripes Forever, Sousa; vocal solos, after Miss Marjorie Moody's program number, Dixie, Coming Through the Rye, Herber's Italian Street Song; Fillmore's Whistling Farmer; several humorous selections by the saxophone corps. Souvenir.

The program given at the afternoon concert follows:

Dances, "Yorkshire Lassies" (new) collected by Arthur Wood. Cornet solo, "Cleopatra" (Demare), Mr. John Dolan. Suite, "All American" (a) "Pan-American" (Herbert); (b) "Song of the Flame" (Gershwin); (c) "Her Majesty, the Queen" (Sousa). Vocal solo, "Crossing the Bar" (new) (Sousa), Miss Marjorie Moody. Symphonic Ballad, "Tam O'Shanter" (Chadwick).

Divertissement, "Espagnole" (Demersmann) (a) Saxophone corps, "Hello, Aloha! How Are You?" (Baer), Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlans and Monroe; (b) March, "The Gridiron Club" (new) (Sousa). Xylophone solo, "Parade of the Wooden Soldiers" (Jessel), Mr. Howard Goulden. Dance Tune, "Country Gardens" (Grainger).



DO YOU KNOW HIM?—Lieutenant Commander John Philip Sousa as he looks today. Do you remember when he wore a beard?

Star Wash DC Mr 1



JOHN PHILIP SOUSA —
(Friday) Wash. Auditorium

Sousa to Play Here Twice Next Year

March King Will Appear on Steel Pier in July and August—Marion Talley May Come

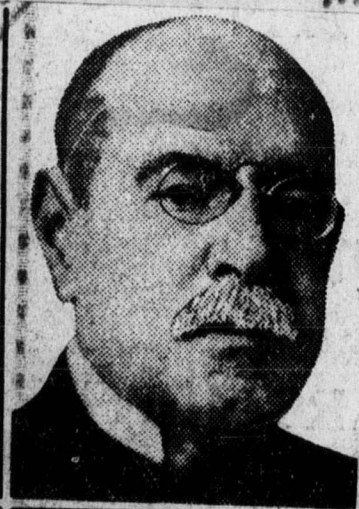
A program of musical attractions now being arranged for next summer by the Steel pier will give Atlantic City the greatest continuous schedule of leading artists in its history, according to the pier management.

Announcement was made yesterday by the Steel pier of the engagement in July and August of Lieutenant Commander John Philip Sousa and his band. The "March King" played a one-week engagement on the pier last summer, drawing unprecedented crowds. His stay proved too short, in view of the popular response to his concerts, and the pier management has succeeded in increasing his engagement. The extension of his stay is in recognition not only of the desire of music patrons to have him here for a longer period, but also in consequence of Sousa's expressed desire to return to Atlantic City next summer and present an extended schedule. Hitherto his summer concerts have been for a number of weeks at Willow Grove Park, Philadelphia. The Steel pier management desires to make the pier the band concert center of America in the summer, and to that end has induced Sousa to transfer the substantial part of his summer work to Atlantic City.

The management expects to shortly engage other famous bands in its policy of bringing to Atlantic City the foremost bands of the country.

Yesterday's announcement also revealed the possibility that Marion Talley, the sensational young star of the Metropolitan Opera company, and Mme. Schumann-Heink will appear here in concert next summer. In addition to these operatic celebrities a number of other stars are to be presented.

The pier will present a musical program for three or four weeks in the Easter season, featuring outstanding stars. The success achieved last season by programs given by some of America's leading singers has convinced the management that Atlantic City and its visitors will patronize concerts in which famous stars are featured.



FINE, JACK!—John Philip Sousa, noted bandmaster, announced yesterday, at National Press Club luncheon, that he had written the National Press Club march, to be played at opening of press building here.

—Underwood & Underwood

PRESS CLUB HEARS MRS. MARX'S SONGS

Mrs. Lucy Dickinson Marx, Washington composer and soprano, was the guest of the National Press Club last night and presented a program of songs of her own composition before a delighted audience of club members and guests. It was "Ladies' Night" at the club. Mrs. Elizabeth Gardner-Coombs was accompanist for Mrs. Marx at the piano.

Mrs. Marx sang a group of children's songs and Southern ballads from the Dickinson plantation in Alabama, and a group of Shakespearean songs also was presented. Among her various ballad numbers were "De Nigger Banjo Song," "Lullaby" and "The Wind." The children's group included: "The Little Sportsmen," "Mothers" and "Fairylane." She also sang "Elsa's Dream," by Wagner. The words of all of Mrs. Marx's songs, except those in her children's group, were written by William Rankin, of the dramatic department of the Washington Post.

John Philip Sousa, the "March King," who appears with his band at the Auditorium in matinee and night concerts today, will be the club's luncheon guest today. Sousa, a native of Washington, will have a reunion with several of his old-time friends. Another luncheon guest of the club will be Miss Otille Corday, one of the stars on the Spanish Village program.

March King



JOHN PHILIP SOUSA

HE will be a guest in the studio of The Baltimore News today and at 12.30 P. M. talk to radio fans over WFBR in another of the series of radio presentations sponsored by this paper. He is appearing through the courtesy of William Albaugh, under whose auspices he is giving two concerts tomorrow at the Lyric Theatre.

SOUSA'S BAND CONCERT TO BE GIVEN TONIGHT

Sousa's famous band composed of 100 musicians under the personal leadership of Lieut. Commander John Phillip Sousa, including special instrumentalists and vocal artists are in Knoxville today and will give two performances at the Lyric theatre. A matinee was given at 3 o'clock and the curtain for the evening program will rise promptly at 8:15 o'clock tonight.

The famous band came to Knoxville from Chattanooga where two performances were given before audiences that tax the seating capacity of a Lookout City theatre.

School children were admitted to the matinee this afternoon at reduced admission and scores took advantage of the special price. The band will go from here to Roanoke and will conclude the 34th annual tour in Baltimore next week.

The concert to be offered tonight will include many classical selections as well as jazz numbers. Sousa's band has the reputation of playing before more people in America than all other bands combined.

OTED BAND TO PLAY TWO TIMES TOMORROW



JOHN PHILIP SOUSA



MISS WINNIE BAMBRICK
Harpist.

The popular organization of which the "March King" is conductor will give concerts tomorrow afternoon and night at the Lyric, with Miss Bambrick as soloist.

INFORMAL DINNER FOR JOHN PHILIP SOUSA

As a courtesy to Lieutenant-Commander John Philip Sousa the officers and executive committee of Davis King Summers post, American Legion, entertained with an informal dinner party Thursday evening in the Gold room at Hotel Patten.

Commander Sousa made a short talk. Dr. John B. Steele was toastmaster.

Those attending the dinner were Lieutenant-Commander Sousa, Sam H. Borisky, commander of Davis King Summers post, American Legion; Malone J. Everett, commander James Craig Loder post; Col. George C. Barnhardt, J. E. Green, Frank Gregson, Dyer Butterfield, F. A. Seagle, Richard Dugger, Dr. W. J. Hillas, Raleigh Crumbliss, Dr. John B. Steele, William F. Fritts, W. F. McWhorter, A. J. Law, Martin Lynch and Hunter Byington.

SOUSA'S BAND AGAIN CAPTIVATES AUDIENCE

"March King" Gives Varied and Popular Program.

The "March King" and his band again thrilled and entertained Chattanooga music lovers Thursday afternoon and night. John Phillip Sousa, who has blazed the way for the development of band music for so many years that most people have lost account, seems to mellow and improve with age. At any rate his concerts here Armistice day were certainly the best of their kind local audiences have ever been privileged to hear. And by way of showing their appreciation they forced Sousa and his artists to give at least one encore to every number and from four to six on several of the favorite offerings.

Adding a touch of Armistice day the band opened with "America" as the audience stood. Then two local American Legion color bearers accompanied by three buglers marched in with the national and legion flags. The buglers gave "To the Colors" and retired. Then the Flat quartet, composed of Hubert Pless, Kenneth Wolfe, J. O. Carter and James Verhey, accompanied on the piano by Blinn Owen, sang "In Flanders Field."

The first part of Sousa's program was given almost entirely to the band as a unit, while the second group was composed largely of specialties and solos. John Dolan, cornet soloist, delighted with two or three excellently rendered numbers. Miss Marjorie Moody, a charming young soprano, managed to conceal from the audience that she was suffering from a cold and pleasingly sang several difficult numbers. Her first, "On the Beautiful Blue Danube," so delighted the night audience that they called her back for several other selections.

One of the most popular group of offerings was the xylophone solos by Howard Goulden. Mr. Goulden makes this beautiful instrument play selections that might be thought next to

impossible. For example, "Sousenir" played as an encore, as well as "Liebesfreud" have always been thought of as the special pets of the violin. "Sousenir" was probably the most beautiful number on the evening program.

A saxophone octet supplied some good music and the comedy element of the evening. They were good enough to command a half dozen encores.

Sousa, the March King, did not disappoint the lovers of the old favorites, such as "Washington Post" and "Stars and Stripes Forever," two of his best-known compositions. The new "Sesquicentennial" march was heard for the first time, as was a medley, "The Wets and Drys." Sousa has taken several of the old drinking songs, added "Tea for Two," "The Old Oaken Bucket," "Auld Lang Syne" and other pieces and worked together what is supposed to be a satire on the prohibition controversy. It was the only selection which appeared to fall a little flat.

Classical selections with the reeds predominating were included in the program. The symphonic poem, "Le Voyvode," was especially good and was given a realistic climax when a blank cartridge was fired to illustrate the killing of a lover's rival. "The Lost Chord" offered opportunity to hear the full power of the band, with brasses and drums going at the terrific pace required in Sousa's interpretation of this number. It was one of the few numbers of which Sousa loosed every one of the sixty-odd instruments.

The predominance of clarinets in Sousa's organization takes away the blare and crash of the usual band. The effect is something like a fine pipe organ and something like a large symphony orchestra. This type band is undoubtedly best suited to indoor concerts.

The concerts were under auspices of the local American Legion and proceeds go into their charity and welfare fund.

SOUSA'S BAND CONCERTS.

John Philip Sousa, "the Belasco of band music composers," gave two programs that featured a number of his newest realistic effects in music at the Washington Auditorium yesterday and, in the evening program especially, he seemed to fascinate a large audience with these effects, for they were greeted with hearty applause. Mr. Sousa does not attempt at any time to suggest the sophisticated in music; he always employs the simplest of melodies and with his Sousa-esque tricks and sweep and verve of execution, entertains his audiences with a melodious circus. In "Mars and Venus" Mr. Sousa had his instruments simulate the approach of a heavy rainstorm and its retreat, twice. In the symphonic poem "Le Voyvode," from Tschalkowski's music, Mr. Sousa has the death-shot an actual pistol shot. In the next composition, which might well have been called a "synthetic poem," being on the subject of "The Wets and the Drys," the composer utilizes plainness to the nth degree, not to mention drinking songs from mid-Victorian days to the present time, with the chain-pulling effect for the "Old Oaken Bucket" passages. To a listener not brought up in rural surroundings this chain clicking suggested nothing so much as a wagon-

load of coal being creakingly unloaded into an apartment house scute. However, a friend present who was more truly rural identified the sound for what it was originally intended.

In the encore, "The Whistling Farmer," Mr. Sousa uses barnyard noises with broadly farcical effect. He also has a spasmodicized fox-trot version of Paderewski's "Minuet," played by eight saxophones, which seem much more at home in "Whoopin' Up Blues" and "Simpfunny in Deutsch"—the encores.

A feature of the evening that was purely Washingtonian was the presentation of a "Jeweled order" and fez for Almas Temple to their distinguished brother and musician, the presentation being made by a group of four of the Almas Templers. This episode was immediately followed by the playing of the "Chamber of Commerce March," written by Alfred T. Gsell of the Army Band and led by Capt. W. J. Stannard, leader of the United States Army Band.

There was the usual generous number of Sousa marches given as encores at both performances and the soloists, now familiar to all Washington fans, were Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist. The new marches by Sousa that were played included "The Sesquicentennial" and "The Gridiron," the latter dedicated to the unique club of that name in Washington, of which Sousa is a member.

SOUSA TO LEAD BOY MUSICIANS

Famous Conductor Will Have Junior High Boys In Concert.

When John Philip Sousa comes to town on Thursday he will be given an honor that falls to few individuals other than dignitaries of the nation. By this time practically everybody in Lancaster knows that Sousa and his band will give two concerts at the Fulton Theatre on Thursday. His baggage and instruments will arrive in Lancaster from Pittsburgh some time Tuesday morning but the distinguished musician will not arrive with his band on their special

train until about 2:15 in the afternoon, in plenty of time, however, for the matinee concert.

In order to do honor to Lieut. Com. Sousa the band of the West End Junior High School will meet him at the Pennsylvania station and escort him to his hotel. Sousa has wired to this city that he is not to be outdone in the matter of paying respects to fellow musicians and he will personally conduct the local boys' band in one number at the matinee concert. It is rumored that the number will be the High School Cadets march. Following this quite a number of boys will be able to say "I played under Sousa"—which is some honor in the musical world.

SOUSA'S BAND PLAYS FULTON

Popular Conductor Will Give Concert Tonight to Bid House.



John Philip Sousa's first official march, is the only march composition which has been given such a

status by law. That march is "Semper Paratus," official march of the United States Marine Corps, and it was written at the order of President Arthur, during the days when Sousa was director of the United States Marine Band.

Marches which Sousa has composed in recent years and which have become the official ones of the organizations to which they were dedicated have included "The Gallant Seventh," dedicated to the Seventh New York Regiment; "Comrades of the Legion," dedicated to the American Legion; "Ancient and Honorable Artillery," dedicated to the famous Boston military organization; "Nobles of the Mystic Shrine," dedicated to the Shriners of America, and "The National Game," dedicated to Judge Kenesaw Mountain Landis and the baseball players of America.

Sousa and his band will give a concert at Fulton Opera house, tonight at 8:20.

THE visits of John Philip Sousa and his famous band to Baltimore are always occasions that make a special appeal to a great body of people to whom the more intricate and exacting performances of large orchestral organizations have no compelling interest.

Sousa's appearances here have maintained their popularity for more than a quarter of a century, and this noted bandmaster and march king occupies a niche of his own. The band will again be heard at the Lyric next Saturday afternoon and evening and will play for the first time in this city of Sousa's new humoresque, The Wets and the Drys. The soloists will be Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophone.

SOUSA'S BAND

Members of the Gridiron Club will attend the concert of Sousa and his band in the Auditorium tomorrow night, according to J. Harry Cunningham, secretary of the club. Sousa will play for the first time in Washington his latest march, "The Gridiron Club."

Sousa and his band will give two concerts in the Auditorium tomorrow, at 4:30 p. m., when teachers and pupils of the public and parochial schools will be admitted at the minimum rate for the best seats in the house, and in the evening, when members of Almas Temple, led by the Potentate of the Shrine, plan to attend. Sousa will play his celebrated march, "Nobles of the Mystic Shrine," composed during the Shrine convention in Washington. It has become the national march of the Shriners.

Now in his seventy-second year, Sousa is about the last of the old-line bandmasters. He started his musical career in this city as leader of the United States Marine Band. Known far and wide as "The March King," he has composed more than 150 marches, among them the official march of the United States Marine Corps, "Semper Fidelis."

THE MARCH KING

JOHN PHILIP SOUSA is 72, and he says the first time you hear of his retirement will be when you hear of his death. "A man keeps going by keeping going," says the March King. "When he retires he vegetates. He dries up like a plucked flower, and then he blows away." Sousa will never blow away. Not while "The Stars and Stripes Forever" is on every wheezy phonograph in the

MRS. COOLIDGE AT CONCERT TODAY

Mrs. Coolidge is attending the concert of Sousa this afternoon at the Washington Auditorium.

MRS. COOLIDGE will attend the concert this afternoon at the Washington Auditorium given by Sousa's band, directed by Mr. John P. Sousa, formerly of Washington.

Hand 11/17

AUDITORIUM — John Philip Sousa and his band will give two concerts in the Auditorium Friday afternoon and night. Sousa's latest march, "The Gridiron Club," in honor of his fellow club members, the Washington news-entertainment, will be played at both times, the first time the march has been publicly played in the city. A delegation from the Gridiron Club will attend the concert, according to an announcement made yesterday by J. Harry Cunningham, secretary of the club. Sousa will be signally honored in the city on this, his 34th anniversary at the head of his own band. Since leaving the directorship of the United States Marine Band in this city, where he got his start, Sousa has made three trips around the globe, appearing in every great city in the world.

Hand 11/19

JOHN PHILLIP SOUSA, BAND LEADER, HONORED BY PRESS CLUB

John Phillip Sousa, the "March King" who is appearing as leader of his famous band at matinee and evening concerts at the Auditorium, was the guest of honor at the regular Friday luncheon of the National Press Club today.

Sousa, a native of Washington, will celebrate a reunion with members of his old-time friends. His popular guest at the luncheon was Miss Otilie Corday, star of the Spanish Village program. The club had as its guest last week Mrs. Lucy Dickinson, Washington composer and soprano, singing "Ladies Night" at the

Hand 11/18

SOUSA FRIDAY

John Phillip Sousa and his band will play two concerts in the Auditorium Friday, afternoon and night. At both concerts Sousa will play for the first time in Washington his new march, "The Gridiron Club." J. Harry Cunningham, secretary of the club, announces that 100 tickets have been secured for members.

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