Lieut.-Commander JOHN PHILIP SOUSA, Conductor

1.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
3.	Suite, "The Three S's" a. "Morning Journals". Strauss b. "The Lost Chord". Sullivan c. "Mars and Venus". Sousa
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5.	Symphony Poem, "Le Voyvode"
	INTERVAL
6.	"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!" 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.
7.	a. Saxophone Corps, "Saxerewski"
	b. March, "The Sesqui-Centennial" (New)
8.	Xylophone Solo, "Liebesfreud"
9.	Dance African, "Juba"

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Moolsey Hall Series

Auspices YALE SCHOOL OF MUSIC

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Oct. 23. The New York Philharmonic Orchestra

Willem Mengelberg, Conductor

Jan. 5. Ossip Gabrilowitsch, Pianist
Pablo Casals, Violoncellist
in Joint Concert

Feb. 1. Roland Hayes

Celebrated Colored Tenor and rightly called
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March 9. The Boston Symphony Orchestra
Serge Koussevitzky, Conductor

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April 30. The Ponselle Sisters
Rosa and Carmella

Course tickets may now be ordered at M. STEINERT & SONS CO., 183 Church St.

New Haven, Conn. Sept. 16, 1926.

34th Annual Tour of America

SOUSA AND HIS BAND

HARRY ASKIN, Manager

Lieut. - Commander JOHN PHILIP SOUSA

Miss Marjory Moody, Soprano Mr. John Dolan, Cornet
Mr. Howard Goulden, Xylophone

New England Tour

UNDER THE DIRECTION OF

MESSRS. ALBERT AND RUDOLPH STEINERT

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

1.	Dances, "Yorkshire Lasses" (New)
2.	Cornet Solo, "Cleopatra"
3.	Suite, "All American"
	a. Pan Americana
	b. "Song of the Flame"
	c. "Her Majesty, the Queen"
4.	Vocal Solo, "Crossing the Bar" (New)
5.	Symphonic Ballade, "Tam O'Shanter"
	The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
	"The wind blew as 'twere blawn its last The rattling showers rose on the blast,"
	"Ae market night Tam had got planted unco right, Wi' reaming swats that drank divinely,"
	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire,"
	"Kirk Alloway is drawing night,"
	Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
	"He screwed the pipes and gart them skirl,"
	"Ae spring brought off her master hale. But left behind her ain gray tail."
	INTEDVAL

	INTERVAL
6.	Divertissement, "Espagnole"
7.	a. Saxophone Corps, "Hello, Aloha! How are you?"
	b. March, "The Gridiron Club" (New)
8.	Xylophone Solo, "Parade of the Wooden Soldiers"
9.	Dance Tune, "Country Gardens"

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IN

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with Orchestra and Chorus

AT

SYMPHONY HALL

ON THE EVENING OF

WEDNESDAY, NOVEMBER 10

No expense or effort will be spared in order to make this production of "The Barber of Seville" a complete artistic success, in keeping with the traditional dignity and lavishness of Mr. Chaliapin's appearances on the operatic stage

Price of Seats will be \$2, \$3, \$4, \$5, \$6, plus war tax

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Haverhill, Mass. Sept. 17, 1926

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COLONIAL THEATRE, : : LAWRENCE, MASS. SATURDAY, SEPT. 18, 1926 : : 3:30 P. M.

Sousa and His Band



LIEUT. COM. JOHN PHILIP SOUSA, Conductor.

HARRY ASKIN, Manager.

MISS MARJORIE MOODY, - - - Soprano MR. JOHN DOLAN, - - - - - Cornet MR. HOWARD GOULDEN, - - - Xylophone

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Program



1.	Dances, "Yorkshire Lasses," (new)collected by Arthur Wood
2.	Cornet Solo, "Cleopatra"
	MR. JOHN DOLAN
3.	Suite, "All American"—
	(a) 'Pan-Americana'
	(b) 'Song of the Flame'
	(c) 'Her Majesty, the Queen'
1 .	Vocal Solo, "Crossing the Bar," (new)
	MISS MARJORIE MOODY
	Symphonic Ballade, "Tam o' Shanter"
	The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
	"The wind blew as 'twer blawn its last The rattling showers rose on the blast,"
	"Ae market night Tam had got planted unco right, Wi' reaming swats that drank divinely,"
	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire,"
	"Kirk Alloway is drawing nigh."
	Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the

"He screwed the pipes and gart them skirl,"

"Ae spring brought off her master hale, But left behind her ain gray tail." .8. Xylophone Solo, "Parade of the Wooden Soldiers"............Jessel

MR. HOWARD GOULDEN

9. Dance Tune, "Country Gardens"Grainger

Program



INTERVAL

LAWRENCE ROTARY CLUB BOYS' BAND

LIEUT. COM. JOHN PHILIP SOUSA, Conducting

COLONIAL THEATRE, : : LAWRENCE, MASS. SATURDAY, SEPT. 18, 1926 : : 8:30 P. M.

Sousa and His Band



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Program



	그렇게 들었다. 그는 그들은 사람이 하면 그리다고 있는 그래요? 그리고 없는 데 아니라 그리고 있다면 모든데 모든데 모든데 모든데 그리고 있다면 모든데 그리고 있다면 되었다.
1.	Overture, "Herod"
	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 Voyvode"
	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 wreck vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover so that both would be killed simul-

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Program



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 ENCORES ARE SELECTED FROM THE FOLLOWING COMPO-

SITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA.

Humoresque

"FOLLOW THE SWALLOW" "OH HOW I'VE WAITED FOR YOU" "THE WETS AND THE DRYS"

The Pride of the Wolverines (new) The Gridiron Club March (new) The Sesqui-Centennial Exposition March (new) The Black Horse Troop The National Game Charlatan Diplomat Directorate El Capitan Fairest of the Fair Free Lance From Maine to Oregon Glory of the Yankee Navy Hands Across the Sea Invincible Eagle Jack Tar King Cotton Liberty Bell

Man Behind the Gun Manhattan Beach Co-Eds of Michigan Power and Glory Ancient and Honorable Artillery Peaches and Cream (new) Music of the Minute (new) Nobles of the Mystic Shrine High School Cadets Washington Post Semper Fidelis U. S. Field Artillery Sabre and Spurs Comrades of the Legion Boy Scouts Bullets and Bayonets The Thunderer Liberty Loan March

Stars and Stripes Forever (The greatest march ever written)

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HARRY ASKIN, Manager

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Mr. ALBERT STEINERT

has the honor to present

FEODOR CHALIAPIN

AND COMPANY

11

"The Barber of Seville"

with Orchestra and Chorus

AT

SYMPHONY HALL

ON THE EVENING OF

WEDNESDAY, NOVEMBER 10

No expense or effort will be spared in order to make this production of "The Barber of Seville" a complete artistic success, in keeping with the traditional dignity and lavishness of Mr. Chaliapin's appearances on the operatic stage

Price of Seats will be \$2, \$3, \$4, \$5, \$6, plus war tax

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Waterville, Me. Sept. 20,1926

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Mr. Howard Goulden, Xylophone

New England Tour

under the direction of Messrs. Albert and Rudolph Steinert

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BA round

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BRAE RINK, MONCTON, N. B. SEPTEMBER 21st, 1926 MATINEE PROGRAM

SOUSA AND BAND

Lieut-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone	
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2. Cornet Solo, "Cleopatra"	
3. Suite, "All American"— (a) "Pan-Americana"	
4. Vocal Solo, "Crossing the Bar" (new)Sousa MISS MARJORIE MOODY	
5. Symphonic Ballade, "Tam o' Shanter"	
"The wind blew as 'twere blawn its last The rattling showers rose on the blast,"	
"Ac market night Tam had got planted unco right, Wi' reaming swats that drank divinely,"——	
"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire,"	
"Kirk Alloway is drawing nigh"	
Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.	
"He screwed the pipes and gart them skirls,"	
INTERVAL	
6. Divertissment, "Espagnole"Demersmann	
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	
8. Xylophone Solo, "Parade of the Wooden Soldiers" insesser MR. HOWARD GOULDEN 9. Dance Tune, "Country Gardens"Grainger	
- Selected from the Following Compositions	
and Arrangements of John Philip Sousa	
Humoresques	
The Pride of the Wolverines (new) Man Benind the Gun	
The Granton Clarkennial Expos- Co-Eds of Michigan	
ition March (new) Power and Glory	U
The National Game Peaches and Cream (new)	
Charlatan Music of the Minute (new)	
Diplomat Directorate Nobles of the Mystic Shrine High School Cadets	
El Capitan Washington Post	
Fairest of the Fair Semper Fidelis Free Lance U. S. Field Artillery	
From Maine to Oregon Sabre and Spurs	
Glory of the Yankee Navy Hands Across the Sea Comrades of the Legion Boy Scouts	
Invincible Eagle Bullets and Bayonets	
Jack Tar The Thunderer	
Liberty Bell Liberty Loan March	
Stars and Stripes Forever (The greatest march ever written)	
	200
	6

BRAE RINK, MONCTON, N. B. SEPTEMBER 21st, 1926

NIGHT PROGRAM

SOUSA AND BAND

Lieut-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

> MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

	MR. HOWARD GOULDEN, Xylophone
1.	Overture, "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 Voyvode"
	INTERVAL
6.	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 WIRTEBURGHER 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!" 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 parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water. (a) Saxophone Corps, "Saxorouski"Paderewski-Hicks
7.	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.	IN NOT IN INTERNATION
	Encores Are Selected from the Following Compositions and Arrangements of John Philip Sousa
Н	umoresques
T	he Pride of the Wolverines (new) he Gridiron Club March (new) Man Behind the Gun Manhattan Beach Co. Eds. of Michigan

The Gridicon Club March (new)
The Sesqui-Centennial Exposition March (new)
The Black Horse Troop,
The National Game

Charlatan
Diplomat
Directorate
El Capitan
Fairest of the Fair
Free Lance
From Maine to Oregon
Glory of the Yankee Navy
Hands Across the Sea
Invincible Eagle
Jack Tar
King Cotton

Liberty Bell

Co-Eds of Michigan Power and Glory Ancient and Honorable Artillery Peaches and Cream (new) Music of the Minute (new) Nobles of the Mystic Shrine High School Cadets Washington Post Semper Fidelis U. S. Field Artillery Sabre and Spurs Comrades of the Legion Boy Scouts Bullets and Bayonets The Thunderer Liberty Loan March

Stars and Stripes Forever (The greatest march ever written)

Halifax, N. S. Canada

MATINEE PROGRAM—3 o'Clock

AND Conductor SOUSA AND BILLIP SOUSA, Lieut-Commander JOHN PHILIP SOUSA,

HARRY ASKIN, Manager

MR. HOWARD GOULDEN, Xylophone MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet

	1. Dances, "Yorkshire Lasses" (new)	2. Cornet Solo, "Cleopatra" Demare Mr. John Dolan	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)	5. Symphonic Ballade, "Tam O'Shanter". The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blawn its last The rattling showers rose on the blast," * * *	"Ae market night Tam had got planted unco right, Wi' reaming swats that drank divinely," * * *	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire," * * * * * *	* * * * "Kirk alloway is drawing nigh" * * *	Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. * * * * * * * * * * * * * * * * * * *	* * * "Ae spring brought off her master hale,
--	-------------------------------------	---	---	---	---	--	--	--	---	---

Sept. 22, 1926. Arena Rink.

NIGHT PROGRAM—8:15

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone MISS MARJORIE MOODY, Soprano HARRY ASKIN, Manager

Overture, "Herod"	Hadley
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod" "Sounds from the Riviera"	Recedent
AN	Doctatan
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
Y	
Symphonic Poem, "Le Voyvode"	Tschaikowsky
led upon a poem by the Ru	et,
Alexander Pushkin. The story is of an elderly nobleman, returning from the	he ·
wars, worn and tired. He rushes to his bedroom in joyous expectation of	of
procures two guns, summons his volung servant, and goes out into the night	יוב
determined to wreak vengeance. In the garden he discovers his bride to-	. 0
gether with her young lover. Choking with jealousy, he commands his ser-	er-
vant to aim at the bride, while he aims at the lover, so that both would be	be
killed simultaneously. The servant is terrified, and tells his master he	he
cannot shoot as his eyes are filled with tears. The master commands him	.m.
not to falter. Frightened, the servant fires at random. The old nobleman	an
screams and falls dead.—Fate had aimed the servant's bullet at him.	m.

INTERVAL

Sousa. 6. A Fancy, "The Wets and the Drys" (new)

"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 WONT 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.

Sousa Daderewski-Hicks Kreisler R. N. Dett MR. HOWARD GOULDEN Xylophone Solo, "Liebesfreud".. Dance African, "Juba". $\dot{\infty}$

Demersmann

INTERVAL

6. Divertissment, "Espagnole"

Sousa Jessel ...

MADDEN

(a) Saxophone Corps, "Hello, Aloha! How are you Messrs. Heney, Kincaid, Sullivan, Spalti, Conklin, Schlanz and Monroe
 (b) March, "The Gridinon Club" (new).........

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

·

Mr. Howard Goulden

Dance Tune, "Country Gardens"...

Grainger

IMPERIAL THEATRE

Current Shows

WEEKLY NEWS
SAINT JOHN OPERATING CO., Limited

Future Attractions

W. H. GOLDING, Manager.

WOL IV

SAINT JOHN, N. B., SEPTEMBER 20, 1926

No. 4

VOL. IV.

MATINEES—2:00 and 3:30.
Children 15c, Adults 25c.
EVENINGS—7:00 and 8:45.
Orch. Floor 35c, Balcony 25c.

H. F. GOODWIN, Advertising Manager.

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MONDAY-TUESDAY

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"THE DEVIL'S CIRCUS"

Mary Norma Shearer
Yonna Carmel Myers
Lieberkind John Miljan
Carlstop

Mrs. Petersen Claire McDowell
Little Anita Joyce Coad
Mary's Dog Buddy
Charles Emmett Mack

WHAT REALLY HAPPENS BACK OF THE GLITTER AND GLARE OF THE circus? Here, at last, is the true story of the drama that stalks in the lives of circus folk—a tense and moving tale of a beauty who found happiness along an amazing road to adventure. Norma Shearer's thrilling successor to "His Secretary" and "A Slave of Fashion!"

PATHE NEWS-AESOP'S FABLES-SCENICS

ORCHESTRA and WURLITZER ORGAN

DON'T FORGET—SOUSA BAND Ticket Sale Now On Box Office Open from 10.00 a, m. to 9.00 p. m.

EXTRA!!!

We have just had time to squeeze into this little theatre newspaper an announcement to the effect that through the Keith headquarters contracting department we will be able next Monday, Tuesday and Wednesday to show the greatest of Valentino romances "THE SON OF THE SHEIK," written by Mrs. E. M. Hull, author of the original sensation "The Sheik." The picture is a United Artist super-special, the same company that makes all of the Fairbanks and Pickford productions, and was directed by George Fitzmaurice, the English director who made "The Dark Angel" and other outstanding pictures. "The Son of the Sheik" is a very expensive booking and will be shown at the Imperial under the 50¢ scale. Next Monday, Tuesday and Wednesday.

THREE WINNERS NEXT WEEK

Because our next week's schedule of pictures has been suddenly upset by the introduction of the great Valentino masterpiece "THE SON OF THE SHEIK," we will have a one-day showing only, Thursday the 30th, of Paramount's highly diverting comedy "THE SHOW-OFF" featuring ludicrous Ford Sterling. For Friday and Saturday of next week we will have the First National picture "PARA-DISE," featuring Milton Sills as the outstanding star player. This will give us a truly remarkable week of programme material—Valentino as a sheik, Ford Sterling as a show-off, and Milton Sills as a rich man's son who fights Noah Beery for his bride (Betty Bronson) on a desert island.

Lunch Is Served

Any time you wish to be refreshed stop in our store and have a nice LUNCHEON. We serve Sandwiches, Cake, Hot or Cold Drinks, Ice Cream, Etc.—all wholesome and nourishing.

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TASTE RIGHT MADE RIGHT

These Cakes are baked to order to meet your individual requirements.

PERFECTION BAKERIES

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Standard Products are Best

STANDARD

MILK, CREAM and BUTTER

When the Great War was on we Canadians read of the sacrifices made in the Motherland and we were painfully conscious of some being made by ourselves. We only got an occasional glimpse of the stark terror, starvation and general distruption that marched ruthlessly through the enemy countries, particularly in bankthe enemy countries, particularly in bankthe that Austria. In First National's superfeature "THE GREATER GLORY" booked to be shown at the Imperial Monday and (Continued on Fifth Page) ican stage. His little dumb performers are absolutely pure and clean and the trappings of the act in keeping. It will be quite a novelty, will it not, to see these dapper little horses cavorting around our big stage with their dog riders while every once in a while the clown donkey butts in with some of its clumsy antics. The Rex Circus will show about 3.45 in the afternoon, again at 8.30 in the evening and then to close the show, in the vicinity of ten o'clock. Because it is necessary for Mr. Rex to be in New York on Monday. October 4th, it will not be possible to show the animals Saturday evening, although the kiddies may be asserted they can see them on the Saturday 25 teams delivering Milk and -If you are not using these products telephone us and have Cream to all parts of the city. them delivered direct to your

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WEDNESDAY ONLY

The Great GILDA GRAY, Famous Dancer, in

Julanne Johnston Joseph Smiley Mme Burani ALOMA of the SOUTH SEAS"

Sylvia Andrew Taylor Hina Taula Sailor Percy Marmont Warner Baxter William Powell Harry Morey Gilda Gray Nuitane Van Templeton Red Malloy Aloma...Bob Holden

Ernestine Gaines Aurelio Coccia

Frank Montgomery

Hongi

has any one personality drawn so many people to a theatre as does this young lady when she arrives in town. Maurice Tourneur, the director of such vivid and artistic productions as Conrad's "Victory," "Treasure Island," "Never the Twain Shall Meet," and countless other pictures of importance, has never produced anything other than exhibitor's money-makers, "Aloma of the South Seas" is no exception to the rule. ER NEV GILDA GRAY, GOLDEN LADY OF THE LITTLE OLD BOX OFFICE.

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ORCHESTRA and WURLITZER ORGAN



FANNY PARKER IS HERE The Best 75¢ Chocolates in Town.

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GLENDON H. ALLAN, Manager

NEXT WEEK'S PONY CIRCUS

Every evening and afternoon next week, excepting Saturday evening, Imperial patrons will be regaled with a special attraction which comes to our house on its way back from the Prince Edward Island Exhibition. This is REN'S PONY AND DOG CIRCUS, a Keith-Albee vaudeville act of never-failing popularity. It is a clean exciting and amusing little circus which appeals to grown-ups as well as children, who of course are always delighted with an animal act, especially ponies, dogs and monkles. Circusmaster Rex has the reputation of being the most scrupulously clean and exacting animal owner on the American stage. His little dumb performers



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the famous Austrian moving picture expert, and those who love subjects that are in a sense fictionized history will be absolutely enthralled by the vividness of "The Greater Glory." (Centinued from Second Page)

Tuesday, October 4 and 5, we have a heart-searching pictorial record of the awreck and ruin caused by war in the well-to do and moderately circumstanced homes of that thrifty people—in the heart of Vienna, in the homes of the peasantry, and indeed right in the palace of Emperor Franz Josef and the whole Hapsburg royal connection. This feature was directed by

COMPANION TO "THE FOUR HORSEMEN"

We said something last week about Vincent Blasco Ibanez's thrilling German submarine drama "MARE NOSTRUM," to be a specially-priced attraction in this house October 11, 12, 13, and we endeavored to explain the nature of this Latin titled story "Our Sea," The scenes are laid along the shores of the Mediterranean when the Great War is on and the leading roles are played by the Captain of a German "Sub" and a female Allied spy. Alice Terry and Antonio Moreno play the lover roles, which are of the most intensely emotional type and Rex. Ingram, director of the "Four Horsemen" and other great successes, has added this tremendous epic to his exclusive list of triumphs. "Mare Nostrum" is outstanding in story value.

We are Headquarters for LADIES'

IMPERIAL THEATRE WEEKLY NEWS

out into the night, determined to wreak vengeance. In the garden he discovers his bride together with her young lover. Choking with jealousy, he 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.

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"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 Wirtzburger 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!" exclaim 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 "Au'd Lang Syne" as they think of the "good old days" before Prohibition when people drank water.

"The Wets and the Drys" (new)

A FANCY.

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MR. HOWARD GOULDEN

XYLOPHONE SOLO-"Liebesfreud".

9. DANCE AFRICAN-"Juba"

March: "The Sesqui-Centennial" (new)

SAXAPHONE CORPS-

"Saxerewski"

MESSRS. HENEY,

appreciate DRESSES a thorough will

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ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS

AND ARRANGEMENTS OF JOHN PHILIP SOUSA

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"THE WETS AND THE DRYS"
OH HOW IVE WAITED FOR YOU"
("FOLLOW THE SWALLOW")

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COMRADES OF THE LEGION
BOY SCOUTS
BUILETS AND BAYONETS
THE THUNDERER
LIBERTY LOAN MARCH

EL CAPITAN FAIREST OF THE FAIR FREE LANCE FROM MAINE TO OREGON HANDS ACROSS THE SEA INVINCIÈLE EAGLE

THE NATIONAL GAME TORATE written)

THE PRIDE OF THE WOLVERINES (new)

THE GRIDIRON CLUB MARCH (new)
GLORY OF THE YANKEE NAVY

THE SESQUI-CENTENNIAL EXPOSITION MARCH (new)

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ever produced anySouth Seas" is no E. NEVER OFFICE comery

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SOPRANO

CORNET

Lieut. Com. John Philip Sousa, Conductor

Harry Askin, Manager

MISS MARJORIE MOODY MR. JOHN DOLAN MR. HOWARD GOULDEN

SOUSA and His Band

MATINEE PROGRAM

The ROSS DRUG CO., LTD.

STATE OF THE PARTY OF THE PARTY

Herbert Gershwin Sousa

Sousa

Sampled Have 1

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:

MISS MARJORIE MOODY

5. SYMPHONIC BALLADE—"Tam o' Shanter"

4. VOCAL SOLO "Crossing the Bar" (new)

"Pan-Americana"
"Song of the Flame"
"Her Majesty, the Queen"

"The wind blew as 'twere blawn its last The rattling showers rose on the blast."

This orgy

Tam catches his first glimpse of the revels in the church. is described in a series of dances very much in the Scottish style.

Tam had got planted unco right, Wi' reaming swats that drank divinely."

"Ae market night

"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire."

"Kirk Alloway is drawing nigh."

"He screwed the pipes and gart them skirl."

"Ae spring brought off her master hale, But left behind her ain grey tail."

(Continued on Following Page)

INTERVAL



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IMPERIAL THEATRE WEEKLY NEWS

Demersmann Baer Sousa "Hello, Aloha! How Are You?"

March: "The Gridiron Club" (new)

MESSRS, HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
CONKLIN, SCHLANZ and MONROE 6. DIVERTISSMENT—"Espagnole" SAXAPHONE CORPS-(b) March:

Jessel XYLOPHONE SOLO ... Parade of the Wooden Soldiers" MR. HOWARD GOULDEN 9. DANCE TUNE ... Country Gardens".

All the Latest Styles and Colors.—We can outfit all the family. Grainger

RAINCOATS

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A New Stock of

NIGHT PROGRAM

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XYLOPHONE

SOPRANO

MISS MARJORIE MOODY MR. JOHN DOLAN MR. HOWARD GOULDEN

Harry Askin, Manager

CORNET

Speedometers

ALEMITE

Service Station

Tschaikowsky

(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

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(Continued on Following Page)



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Strauss

Sousa Strauss

VOCAL SOLO-"On the Beautiful Blue Danube".

Journals"

SUITE ... The Three S's".

(a) "Morning Journals"(b) "The Lost Chord"(c) "Mars and Venus"

MISS MARJORIE MOODY

SYMPHONIC POEM-"Le Voyvode"

Boccalari

MR. JOHN DOLAN

OVERTURE—"Herod"
Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."

2. CORNET SOLO-"Sounds from the Riviera".

covers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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

"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 Wirtzburger 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!" exclaim 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 "Aud Lang Syne" as they think of the "good old days" before Prohibition when people drank water. "The Wets and the Drys" (new) A FANCY

SAXAPHONE CORPS-

Paderewski-Hicks "The Sesqui-Centennial" (new) "Saxerewski"

MESSRS, HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ and MONROE (b) March:

MR. HOWARD GOULDEN 8. XYLOPHONE SOLO-"Liebesfreud".

DANCE AFRICAN-"Juba".

ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA

HUMORESQUES.

"THE WETS AND THE DRYS"
OH HOW I'VE WAITED FOR YOU"
("FOLLOW THE SWALLOW"

THE GRIDIE OF THE WOLVERINES (new) MUSIC OF THE MINUTE (new)
GLORY OF THE YANKEE NAVY
THE SESQUI-CENTENNIAL EXPOSITION MARCH (new)
THE BLACK HORSE TROOP
DIPLOMAT

 NAL GAME
 JACK TAR
 WASHINGTON POST

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 KING COTTON
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 INE THUNDERER

 HIGH SCHOOL CADETS
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 EL CAPITAN FAIREST OF THE FAIR FREE LANCE FROM MAINE TO OREGON HANDS ACROSS THE SEA INVINCIÈLE EAGLE THE NATIONAL GAME CHARLATAN

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Tuesday, October 4 and 5, we have a heart-searching pictorial record of the wreck and ruin caused by war in the well-to do and moderately circumstanced homes of that thrifty people—in the heart of Vienna, in the homes of the peasantry, and indeed right in the palace of Emperor Franz Josef and the whole Hapsburg royal connection. This feature was directed by



We said something last week about Vincent Blasco Ibanez's thrilling German submarine drama "MARE NOSTRUM," to be a specially-priced attraction in this house October 11, 12, 13, and we endeavored to explain the nature of this Latin titled story "Our Sea," The scenes are laid along the shores of the Mediterranean when the Great War is on and the leading roles are played by the Captain of a German "Sub" and a female Allied spy. Alice Terry and Antonio Moreno play the lover roles, which are of the most intensely emotional type and Rex. Ingram, director of the "Four Horsemen" and other great successes, has added this tremendous epic to his exclusive list of triumphs. "Mare Nostrum" is outstanding in story yalve. 19 Sydney St. 'Phone M. 8389 Nellie's

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Dorothy Mackaill

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SOUSA AND HIS BAND D

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Miss Marjory Moody, Soprano Mr. John Dolan, Cornet
Mr. Howard Goulden, Xylophone

New England Tour

UNDER THE DIRECTION OF

MESSRS. ALBERT AND RUDOLPH STEINERT

1.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
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.	Symphony Poem, "Le Voyvode"
	"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!" 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.
7.	a. Saxophone Corps, "Saxerewski"
	b. March, "The Sesqui-Centennial" (New)

All instruments used in Sousa's Band made by C. G. Conn, Ltd.

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MR. HOWARD GOULDEN

8. Xylophone Solo, "Liebesfreud".....

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Miss Marjory Moody, Soprano Mr. John Dolan, Cornet
Mr. Howard Goulden, Xylophone

New England Tour

UNDER THE DIRECTION OF
MESSRS. ALBERT AND RUDOLPH STEINERT

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

1.	Dances, "Yorkshire Lasses" (New)
2.	Cornet Solo, "Cleopatra"
3.	Suite, "All American" a. Pan Americana
4.	Vocal Solo, "Crossing the Bar" (New)
5.	Symphonic Ballade, "Tam O'Shanter"

INTERVAL

	보고 있다면 보고 있다면 보다 보고 있는데 보고 있는데 보고 있는데 보고 있다면 되었다. 나는데 없는데 보고 있다면 보고 사
6.	Divertissement, "Espagnole"
7.	a. Saxophone Corps, "Hello, Aloha! How are you?"
	b. March, "The Gridiron Club" (New)
8.	Xylophone Solo, "Parade of the Wooden Soldiers"
9.	Dance Tune, "Country Gardens"

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Four Concerts at Mechanics Hall

Tuesday Evening, October 19, 1926

JOHN McCORMACK

Supreme Irish Tenor

Tuesday Evening, February 8, 1927
ROLAND HAYES
World-renowned Colored Tenor

Wednesday Evening, March 9, 1927

Joint Recital

MARY LEWIS

Lyric Soprano Prima-donna of the Metropolitan Opera House

and

ALBERTO SALVI

The World's Greatest Harpist

Thursday Evening, May 5, 1927
MARION TALLEY

The Sensational Coloratura Soprano, from the Metropolitan Opera Company

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Miss Marjory Moody, Soprano Mr. John Dolan, Cornet
Mr. Howard Goulden, Xylophone

New England Tour

UNDER THE DIRECTION OF
MESSRS. ALBERT AND RUDOLPH STEINERT

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

1.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
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.	Symphony Poem, "Le Voyvode"
	INTERVAL
6.	A Fancy, "The Wets and the Drys" (New)
7.	a. Saxophone Corps, "Saxerewski"
	b. March, "The Sesqui-Centennial" (New)

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PARK THEATRE

Sunday October 26th., 1926

LAROE'S MUSIC STORE presents

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Lieut. Com. John Philip Sousa, Conductor Harry Askin, Manager

MISS MARJORIE MOODY, MR. JOHN DOLAN, MR. HOWARD GOULDEN, Xylophone

Soprano Cornet

PROGRAMME

1.	Overture, "H	for Richard Monostild	
	(Written	rechard Mansheld's production of Stephen	Hadley
		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 Voyvode" Tschaikowksy (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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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--

- 6. 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 OAR BUCKET". They march off to the well singing." They march off to the well, singing 'THE SOLDIERS' CHORUS'. "What a kick"! exclaim 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 dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
- 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

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Mr. Howard Goulden, Xylophone

New England Tour

UNDER THE DIRECTION OF

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10/

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

1.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
•	Suite, "The Three S's"
3.	"Towns I own als"
	h "The Last Chard"
	c. "Mars and Venus"
4.	Vocal Solo, "On the Beautiful Blue Danube"
	Tschaikowsky
5.	Symphony Poem, "Le Voyvode"
	INTERVAL
	INTERVAL
6.	"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 "EA 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!" 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.
7.	a. Saxophone Corps, "Saxerewski"
	b. March, "The Sesqui-Centennial" (New)
8.	Xylophone Solo, "Liebesfreud"
9.	Dance African, "Juba"

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January 30, 1927 Sergei Rachmaninoff
Russia's Eminent Composer-Pianist

March 20, 1927 Fritz Kreisler

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Melrose, Mass. Sept. 27, 1926.

NIGHT PROGRAM—2:15 P. M.

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. 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"
	Mr. John Dolan
3.	Suite, "The Three S's"
	(a) "Morning Journals"
	(b) "The Lost Chord" Sullivan
4.	Vocal Solo, "On the Beautiful Blue Danube"
5.	Symphonic Poem, "Le Voyvode"
6.	A Fancy, "The Wets and the Drys" (new)
7.	(a) Saxophone Corps, "Saxerewski"
	CONKLIN, SCHLANZ and MONROE
0	(b) March, "The Sesqui-Centennial" (new)
8.	Aylophone Solo, "Liebesfreud"
9.	MR. HOWARD GOULDEN Dance African, "Juba"
9.	Dance African, "Juba"

Lowell, Mass. Sept. 28, 1926.

34th Annual Tour of America

SOUSA AND HIS BAND

HARRY ASKIN, Manager

Lieut. - Commander JOHN PHILIP SOUSA

MISS MARJORY MOODY, Soprano Mr. John Dolan, Cornet
Mr. Howard Goulden, Xylophone

New England Tour

UNDER THE DIRECTION OF

MESSRS. ALBERT AND RUDOLPH STEINERT

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

ı.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
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"
5.	Symphony Poem, "Le Voyvode"
	INTERVAL
6.	A Fancy, "The Wets and the Drys" (New)

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McCORMACK

The Supreme Tenor

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IN

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OCTOBER 21

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SOUSA and band



Matinee, Tuesday, September 28, 1926

Sousa and His Band

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet

	Mr. 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"	Boccalari
	Mr. John Dolan	
3.	Suite, "The Three S's"	
	(a) "Morning Journals"	Straues
	(b) "The Lost Chord"	Sullivan
	(b) "The Lost Chord" (c) "Mars and Venus"	Sousa
4.	Vocal Solo, "On the Beautiful Blue Danube"	Strause
	Miss Marjorie Moody	
5.	Symphonic Poem, "Le Voyvode"	Techaileoneku
	This is a posthumous work, and is founded upon a poem by the Russian Alexander Pushkin. The story is of an elderly nobleman, returning fro wars, worn and tired. He rushes to his bedroom in joyous expectation of m his young bride. He finds the room deserted. Full of rage, he procure guns, summons his young servant, and goes out into the night, determing wreck vengence. In the garden he discovers his bride together with her lover. Choking with jealousy, he commands his servant to aim at the bride, he aims at the lover, so that both would be killed simultaneously. The servaterrified, and tells his master he cannot shoot as his eyes are filled with tear master commands him not to falter. Frightened, the servant fires at randon old nobleman screams and falls dead.—Fate had aimed the servant's bullet a	s two ned to young while eant is s. The
	INTERVAL	
6.	() () () () () () () () () ()	
	"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has singing "HOW DRY I AM." "I don't care if I do," says the Dry. "How TEA FOR TWO'?" So they go off to a Tea Dansant where the orches playing "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that but does not inebriate, the Wet and the Dry take a walk, "DOWN WHERE WURTZBURGER FLOWS." "I know something better than that," says th "Let's get a drink out of "THE OLD OAKEN BUCKET." They march off well, singing "THE SOLDIERS CHORUS." "What a kick!" exclaime and Dry in unison, as they quaff deep from the well, "WE WON'T GO I "TIL MORNING," and they stay at the well until dawn, finally parting tune of "AULD LANG SYNE" as they think of the "good old days" befor hibition when people drank water.	cheers THE e Dry. to the d Wet
7.	(a) Saxophone Corps, "Saxerewski" Pade	rewski-Hicks
	Messrs. Heney, Kincaid, Sullivan, Spalti, Madden Conklin, Schlanz and Monroe	
	(b) March, "The Sesqui-Centennial" (new)	Sousa
8.	보고 보고 있는 것이 없는데 가는데 이번 가는 것이 되었다. 그런 사람들은 사람들이 되었다면 하는데	
	Mr. Howard Goulden	
9.	Dance African, "Juba"	R N Dett
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ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA

Humoresques

"THE WETS AND THE DRYS" "OH, HOW I'VE WAITED FOR YOU" "FOLLOW THE SWALLOW"

The Pride of the Wolverines (new) The Gridiron Club March (new)

Man Behind the Gun Manhattan Beach

The Black Horse Troop

The Sesqui-Centennial Exposition March (new) Co-Eds of Michigan Power and Glory

The National Game Charlatan

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Diplomat

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Liberty Bell

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Manchester, N.H. Sept. 28, 1926.

PROGRAM

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Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophon

	MR. HOWARD GOULDEN, Xylophone
	Overture, "Herod"
١.	Overture, 'Herod'
2.	Cornet Solo, "Sounds from the Riviera"
	Mr. John Dolan
3.	Suite, "The Three S's" (a) "Morning Journals"
	(a) "Morning Journals"
	(b) "The Lost Chord"
	(c) "Mars and Venus"
١.	Vocal Solo, "On the Beautiful Blue Danube,"
	MISS MARJORIE MOODY
5.	Symphonic Poem, "Le Voyvode"
	Overture, "Herod"
	INTERVAL
6.	A Fancy, "The Wets and the Drys" (new)
o .	"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry, who has been shighing 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. 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," "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 the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet and Dry in the well, singing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed wet and Dry in the well, singing "THE SOLDIERS" to the Union of "AULD LANG SYNE" as they they stay at the well until dawn, finally parting to the tune of "AULD LANG SYNE" as they
7.	() Complete Counce Sayerewski
	Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe
	(1) March "The Sesqui-Centennial" (new)
8	Xylophone Solo, "Liebesfreud"
0	Mn Howard Goulden
9	Dance African, "Juba"
	All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor. For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City

Sept. 29,1926. Taunton, Mass. PARK THEATRE

LAROE'S MUSIC STORE presents

SOUSA AND HIS BAND

Lieut. Com. John Philip Sousa, Conductor Harry Askin, Manager

MISS MARJORIE MOODY, MR. JOHN DOLAN, MR. HOWARD GOULDEN, Xylophone

Soprano Cornet

PROGRAMME

- 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"
 - "Morning Journals" Strauss b. "The Lost Chord" Sullivan c. "Mars and Venus"
- 4. Vocal Solo, "On the Beautiful Blue Danube" Strauss
 - Miss MARJORIE MOODY
- 5. Symphonic Poem, "Le Voyvode" Tschaikowksy (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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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--

- 6. 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 FLGWS". "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"! exclaim 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 dawn, finally parting to the tune of "AULD LANG SYNE" as they think of the "good old days" before Prohibition when people drank water.
- 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

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Federal Bldg.

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Fall River, Mass. Sept. 29, 1926.

NIGHT PROGRAM—8:15

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

	MR. HOWARD GOLLDEN, A yrophone	
1.	Overture, "Herod"	Hadley
	Western for Dichard Manefield's production of Stephen Phillips'	
2.	tragedy, "Herod" Cornet Solo, "Sounds from the Riviera"	Boccalari
۷.	Mr. John Dolan	
3.	C : ((TR) (TI) (C) !!	
	(a) "Morning Journals"	Strauss
	(a) "Morning Journals"	Sullivan
	Vocal Solo, "On the Beautiful Blue Danube"	Strauss
4.	Vocal Solo, "On the Beautiful Blue Danube	Strauss
5.	Miss Marjorie Moody Symphonic Poem, "Le Voyvode"	naikowsky
5.	This is a posthumous work, and is founded upon a poem by the Russian p	bet,
	Alexander Pushkin. The story is of an elderly nobleman, returning from	the
	wars, worn and tired. He rushes to his bedroom in joyous expectation 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 mi	ght,
	determined to wreak vengeance. In the garden he discovers his bride	to-
	gether with her young lover. Choking with jealousy, he commands his yant to aim at the bride, while he aims at the 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 not to falter. Frightened, the servant fires at random. The old noble	nim nan
	screams and falls dead.—Fate had aimed the servant's bullet at l	nim.
	INTERVAL	
6.	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 it I do." says Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Dan	the
	where the orchestra is playing "HOW DRY I AM" as a Spanish da	nce.
	Defreshed by the cup that cheers but does not inebriate, the Wet and	the
	Dry take a walk, "DOWN WHERE THE WURTZBURGER FLOW"I know something better than that," says the Dry. "Let's get a d	rink
	out of 'THE OLD OAKEN BUCKET'." They march off to the well, ing "THE SOLDIERS' CHORUS." "What a kick!" exclaimed Wet	sing-
	Dry in unison, as they quaff deep from the well. "WE WON'T GO HO	ME.
	"TIL MORNING" and they stay at the well until dawn, finally parting	g to
	the tune of "AULD LANG SYNE" as they think of the "good old d	ays"
7.		wski-Hicks
/.	Messrs. Heney, Kincaid, Sullivan, Spalti, Madden,	
	(b) March, "The Sesqui-Centennial" (new)	Sousa
8.	Vylophone Solo "Liebesfreud"	Kreisler
	Mr. Howard Goulden Dance African, "Juba"	D 11 D
9	. Dance African, "Juba"	R. N. Dett

Leominster, Mass. Sept. 30,1926.

MATINEE PROGRAM

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

	MISS MARJORIE MOODY, Soprano			
	Mr. John Dolan, Cornet			
	Mr. Howard Goulden, $Xylophone$			
1.	Overture, "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"			
4.	Vocal Solo, "On the Beautiful Blue Danube"Strauss			
	MISS MARJORIE MOODY			
5.	Symphonic Poem, "Le Voyvode"			
	INTERVAL			
6.	A Fancy, "The Wets and the Drys" (new)			
	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 WURTZ-BURGER FLOWS." "I know something better than that," says the Dry. "Let's get a drink out of 'THE OLD OAKEN BUCKET"." They marched 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			
7.	(a) Saxophone Corps, "Saxerewski"Paderewski-Hicks			
	MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,			
	Conklin, Schlanu and Monroe			
	(b) March, "The Sesqui-Centennial" (new)			
8.	Xylophone Solo, "Liebesfreud"			
	Mr. Howard Goulden			
9.	Dance African, "Juba"			
For	Sousa and His Band plays exclusively for the Victor. Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City			

Athol, Mass. Sept. 30, 1926.

NIGHT PROGRAM—8:15

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

	WIR. HOWARD Coolston, J. J.		
1.	O "Uarod"	Hadley	
	Written for Richard Mansfield's production of Stephen Timps		
2.	Cornet Solo, "Sounds from the Riviera"	Boccalari	
	Mr. John Dolan		
3.	Suite, "The Three S's"	Strauss	
	(a) "Morning Journals"	Sullivan	
		Sousa	
	(c) "Mars and Venus"	Strauss	
4.	Vocal Solo, "On the Beautiful Blue Danube"		
5.	Symphonic Poem, "Le Voyvode"	chaikowsky	
٥.	This is a posthumous work, and is founded upon a poem by the Russian Alexander Bushkin. The story is of an elderly nobleman, returning from	n the	
	wars, worn and tired. He rushes to his bedroom in joyous expectation meeting his young bride. He finds the room deserted. Full of rag	e. he	
	and goes out little the	mgm,	
	1	ic 10-	
	thoking with lear young lover (hoking with leafollsy, he collisianus in	9 901-	
		nu be	
	killed simultaneously. The servant is terrified, and tells his mast	s him	
	cannot shoot as his eyes are filled with tears. The master command not to falter. Frightened, the servant fires at random. The old nob	leman	
	screams and falls dead.—Fate had aimed the servant's bunce at	him.	
	INTERVAL		
6.	A Fancy, "The Wets and the Drys" (new)	Sousa	2
0.	"HAVE A LITTLE DRINK," says the Wet to his friend, the Dry has been singing "HOW DRY I AM." "I don't care if I do," say	, who	
	has been singing "HOW DRY I AM." "I don't care if I do," say	ys the	
	Dry. "How about 'TEA FOR TWO'?" So they go off to a Tea Downwhere the orchestra is playing "HOW DRY I AM" as a Spanish	dance	
	Refreshed by the cup that cheers but does not inebriate, the Wet at	nd the	
	Refreshed by the cup that cheers but does not meeting. Dry take a walk, "DOWN WHERE THE WURTZBURGER FLO "I know something better than that," says the Dry. "Let's get a	OWS."	
	"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 welling "THE SOLDIERS' CHORUS." "What a kick!" exclaimed We	l, sing-	
	Dry in unison, as they qualf deep from the well. "WE WON'T GO I	HOME	
	the tune of "AULD LANG STNE as they think of the good old	days"	
7	(a) Savophone Corps "Saxerewski"	rewski-Hick	25
	MESSES HENEY, KINCAID, SULLIVAN, SPALII, MADDE	N,	
	Courter Schlanz and Monpor		
	(b) March "The Sesqui-Centennial" (new)	Sous	56
c	TI 1 - Cala "liphestreud"	A Teisie	er
5	Mr. Howard Goulden		
(Mr. Howard Goulden Once African, "Juba"	R. N. De	t

White River Jet. Vt. Oct. 1, 1926.

EVENING PROGRAM

SOUSAHISBAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

1	Overture "Herod"
	Overture, "Herod" Hadley Written for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."
2.	Cornet Solo, "Sounds from the Rivera" Boccalar
	Suite, "The Three S's" MR. JOHN DOLAN
	(a) "Morning Journals"
	C Mars and venus"
	Vocal Solo, "On the Beautiful Blue Danube" Strauss MISS MARJORIE MOODY
5.	Symphonic Poem, "Le Voyvode"
	This is a posthumous work, and is founded upon a poem by a 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 vengence. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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
	INTERVAL
٠.	A Fancy, "The Wets and the Drys" (new)Sousa
	HAVE ALTI ILE 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. "Bown where the unit 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 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.
	(a) Saxophone Corps, "Saxerewski"
	(b) March, "The Sesqui-Centennial (new)Sousa
	Xylophone Solo, "Liebesfreud"
	Dance African, "Juba"

Montpelier, Vt. Oct.1, 1926.

EVENING PROGRAM

SOUSA AND BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

> MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Rivera" Boccalari MR. JOHN DOLAN
	Suite, "The Three S's" (a) "Morning Journals"
	Vocal Solo, "On the Beautiful Blue Danube"
5.	Symphonic Poem, "Le Voyvode"
	This is a posthumous work, and is founded upon a poem by a 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 vengence. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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
6.	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!" 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.
7.	(a) Saxophone Corps, "Saxerewski"
	(b) March, "The Sesqui-Centennial (new)Sousa
	Xylophone Solo, "Liebesfreud"
9.	Dance African, "Juba"



UNIVERSITY GYMNASIUM---Burlington Saturday Afternoon, October 2 ARTHUR DOW, Presents

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone

1.	Dances, "Yorkshire Lasses" (new)
2.	Cornet Solo, "Cleopatra"
	Mr. John Dolan
3.	Suite, "All American"
	(a) "Pan-Americana"
	(c) "Her Majesty, the Queen"
4.	Vocal Solo, "Crossing the Bar" (new)
	MISS MARJORIE MOODY
5.	Symphonic Ballade "Tam O'Shantor"
	are as follows:
	"The wind blew as 'twere blawn its last The rattling showers rose on the blast,"
	"Ae market night
	Tam had got planted unco right, Wi' reaming swats that drank divinely,"
	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire,"
	"Kirk Alloway is drawing nigh"
	Tam catches his first glimpse of the result is the
	series of dances very much in the Scottish style. "He screwed the pipes and gart them skirl,"
	But left behind her ain gray tail."
	INTERVAL
6.	Divertissment, "Espagnole"
7.	(a) Saxophone Corps, "Hello, Aloha! How Are Vous"
	MESSES, HENEY, KINCAID, SULLIVAN, SPALTI MADDEN
	CONKLIN SCHLANZ and Monnon
	(b) March, "The Gridiron Club" (new)
8.	Aylophone Solo, "Parade of the Wooden Soldiers".
0	MR. HOWARD GOULDEN
9.	Dance Tune, "Country Gardens"

All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor.

Burlington, Vt.

The

CONCERT MAGAZINE



PUBLISHED IN THE INTERESTS OF MUSIC



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Concert Announcements

Mr. Dow will present during the season of 1926-1927 the following attractions:

OCTOBER 2 SOUSA AND HIS BAND

OCTOBER 12

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First American Tour of Famous Scottish Singing Organization—60 Voices

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*REINALD WERRENRATH

America's Most Celebrated Baritone

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MISCHA LEVITZKI

The Distinguished Pianist

JANUARY 10

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The World Famous Contralto

MARCH 4

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Second American Tour of 30 Mixed Voices A SEVENTH ATTRACTION TO BE ANNOUNCED

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Prices for other concerts: \$1.10, \$1.65, \$2.20.



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Burlington

SOUSA THE INCOMPARABLE

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There is little doubt that Sousa is the most beloved of American musicians. His appearance in any American city is an "event." Many mayors have proclaimed holidays in honor of his visits and flags commonly are displayed when Sousa is in town. "Stars and Stripes Forever" has virtually reached the status of a national march, and throughout the country it has become the custom for audiences to rise spontaneously when it is played.

Sousa's Band is the only musical organization in Americant.

Sousa's Band is the only musical organization in America which has been able to maintain itself over a period of years without subsidy. The people who attend his concerts have been Sousa's only backers and the fact that a total attendance of more than one million persons is recorded during the average season is the best testimony to the affection in which he is held by the American people.

The Sousa organization this season consists of 100 bandsmen and soloists. The majority of the members have been with Sousa for a period of years, and all have become thoroughly schooled in the Sousa musical ideals.

THE GLASGOW ORPHEUS CHOIR

The Glasgow orpheus choir of 60 voices is making its first American tour and Burlington is its only stopping place in Vermont. It is a self-governing body and has been continuously under the conductorship of Hugh S. Robertson since 1901—the first four years as the Toynbee Musical Association, the remainder of the time as the Orpheus.

In Glasgow the December and March concerts fill St. Andrew's Hall (seating capacity, 2,800) four nights in succession, and this without any public advertisement. The concerts are simply announced by circular to the members, and the applications for tickets are sufficiently numerous to necessitate a ballot for seats. In London, where two concerts are given annually in the Queen's Hall, the same position has been reached.

The singing is practically all unaccompanied, and the music performed ranges from folk-song arrangements to madrigals and the most advanced type of choral song. As a Scottish choir the programs naturally contain much that has its origin in Scotland, but such music is put forward on its artistic merits alone. Thus Scottish, but because they are worthy. In addition to Scottish and English music the Choir has in its regular repertoire examples by the best continental writers from Bach to Kalinnikof.

The soloists at the Choir's concerts are all drawn from the Choir itself. These include singers of high distinction, such as Miss Boyd Steven, whose name is a household word in Scotland. In this way, an artistic balance is secured.

The Choir contains not only singers of distinction but conductors as well. Many of the most prominent Festival conductors in the west of Scotland have learned their business in the ranks of the Choir. Others have learned it at the rehearsals, which are always open to students. At a recent Glasgow Festival (the largest in Britain) 14 first places for choral work were won by members or ex-members of the Choir. The Choir's influence as a propagandist body has been very considerable, and much of the choral activity in Scotland is due directly to



Burlington Symphony Orchestra Burlington Military Band University of Vermont Band and Glee Club St. Joseph's Orphanage Band

JOSEPH F. LECHNYR

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REINALD WERRENRATH

Easily America's most celebrated baritone. One of the most interesting personalities before the public today. No people are so eager to recognize merit as Americans and no artist has received more substantial recognition from them than Werrenrath. It is only a few years ago that he made his beginning and his success has been steadily increasing.

no artist has received more substantial recognition from than wertenath only a few years ago that he made his beginning and his success has been steadily increasing.

"You have to keep whanging away at this musical game—you can't stop," said Reinald Werrenrath as he was shrugging into an overcoat in readiness to catch a train for Chicago—this in connection with a little talk about the long, long, weary years and the keeping everlastingly at it in connection with any field of endeavor.

He is as little the temperamental artist as could be found in a month of Sundays, and even a reporter of limited experience knows that a great artist without a "chesty" manner is as scarce as the dodo. He is a sensible, intelligent man, full of fun, gifted by God with a fine voice, who studies constantly. He does not sing songs he doesn't understand, which is probably why the Gunga Din, which has been murmured until the boredom of audiences is complete, really means the regimental "bhisti" Kipling intended before his famous poem was parodied and joked into foolishness. Those who have sat through programs of "Mandalays," where the singer drawled out saccharine "Come you back to Mandalay," have learned the difference—that a hackneyed song could be made a classic.

Werrenrath lives in the East, but as he says, "I live on a Pulman most of the time," He does, and he is human and very great, and he teaches the people what music can be with preparation back of it, plus talent. And the same goes for his pianist, Mr. Carrick, who wiggles his eyebrows and murmurs and exhibits all sorts of mannerisms, but plays like the great pianist that he is.

Latest notices from last New York recital and Pacific coast tour:

"Reinald Werrenrath with the exception of John McCormack enjoys a larger and more faithful following than any of the non-operatic singers."—Chicago Herald and Examiner.

"Paragon perennial of concert baritones. Werrenrath belongs to the noblesse of the

Examiner.

"Paragon perennial of concert baritones. Werrenrath belongs to the noblesse of the concert platform. His vogue is not a fad."—Chicago Evening American.

"Nineteen selections and eleven encores at the fervent request of a capacity audience."—New York Sun and Globe.

"Few more exemplars among singing men."—New York Times.

"One of the finest and best loved American baritones."—New York Tribune.

"Would throng to hear him sing the multiplication table."—New York World.

"A finished artist of impeccable diction."—New York Mail.

"Mr. Werrenrath is a great artist."—Chicago Herald and Examiner.

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LOUISE HOMER

America's famous and beloved contralto. The election of Louise Homer as one of the 12 greatest American women living by the National Association of Women Voters marked a climax in the honors which the American public has heaped on this great American singer. Mme. Homer was chosen for this distinguished group as the woman who had done most for the advancement of music, and the selection was received with enthusiastic appropriate.

singer. Mme. Homer was chosen for this distinguished group as the woman who had done most for the advancement of music, and the selection was received with enthusiastic approbation.

Louise Homer was born in Pittsburgh, Pa., where her father, Dr. William Trimble Beatty, was founder and first pastor of the Shadyside Presbyterian Church and also founder of the Pennsylvania College for Women at Pittsburgh. The wonderful rich quality of her untrained voice created so deep an impression that her parents were urged to have it cultivated, and at the age of fifteen she began her vocal studies in Philadelphia. A few years later she went to Boston, becoming a pupil of Sidney Homer, whom she later married. Soon afterward she and her husband went to Paris where Mme. Homer continued her preparation for an operatic career. Her début was made at Vichy, France, before one of the most critical audiences in Europe. It was the first "débutante prima donna" appearance recorded in that cultured city for fifteen years. The following spring she was called to London for a season at Covent Garden, and after a season with La Monnaie, the opera at Brussels, Mme. Homer returned to Covent Garden for the season of 1900 and at the request of Queen Victoria, sang at the Court Concert at Buckingham Palace.

Her début with the Metropolitan Opera Company took place in November, 1900, and her subsequent triumphs there form a chapter in musical events of which all Americans are justly proud. During the past two seasons she has been repeating her successes with the Chicago Civic Opera Association, proving once more her right to a place with the great singers of all times.

As a recitalist Mme. Homer has equalled her operatic successes. No higher compliment could be paid to her art in concert. She stands today, her voice sweeter and more beautiful than ever, as the embodiment of the highest American art in music, a joy and an inspiration to all who have the privilege of hearing her.

"Finer singing has not been heard in the Auditorium, not even in t

beauty,"—Glenn Dillard Gunn in the Chicago Herald and Exammer. (In Samson and Delilah.)

"And Homer is a great artist. Her voice is of the sort to give like a spendthrift, her use of it is supported by a method of singing that is a curiosity upon the present operatic stage. Her acting is touched with genius and gilded with unquenchable youth. But above all, she is a radiant personality, generous, rich of nature, modest and beautiful. She claims loyalty from all who hear her and see her, and makes one proud she is an American."—Eugene Stinson in the Chicago Daily Journal.

"She has seldom been heard to better advantage, either in concert or opera. Even the orchestra applauded her. The beauty of her voice and her highly artistic manner were worthy of the applause."—New York Herald.

"The concert was a brilliant one. Mme, Homer's ease of singing, her finish and the big floating tones made the afternoon memorable as a rare vocal event."—Brooklyn Eagle.

MISCHA LEVITZKI

Mischa Levitzki, who plays at the University on December 8, has had a romantic career. Ever and anon a young and romantic figure flashes across the horizon of piano virtuosity, and, as a great public performer, charms and sways audiences by the magnetism of youthful genius and the power of a pronounced individuality. It was thus with Josef Hofman and Percy Grainger.

Mischa Levitzki, whose handsome, boyish self is now a familiar sight to concertgoers in all parts of the world, represents romance personified.

Born in distant Krementchug, southern Russia, May 25, 1898, he showed marked fortune visited him. He came to New York, From 1907 until 1911 we find him at the Musical Institute of Art working enthusiastically with the brilliant Stojowski. Under Dohnányi at the Kgl. Hochshule, Berlin, he studied so assiduously for four years, beginning late in 1911, that he gained the Mendelssohn Prize. And now begins his real (Continued on page 13)









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NIGHT PROGRAM

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano Mr. John Dolan, Cornet Mr. Howard Gourden, Xylophone

1.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
 3. 4. 	Suite, "The Three S's" (a) "Morning Journals" Straus. (b) "The Lost Chord" Sullivan (c) "Mars and Venus" Souse Vocal Solo, "On the Beautiful Blue Danube" Straus.
	MISS MARJORIE MOODY
5.	Symphonic Poem, "Le Voyvode"
	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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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
6.	A Fancy, "The Wets and the Drys" (new)
	"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.
7.	(a) Saxophone Corps, "Saxerewski"
	CONKLIN, SCHLANZ and MONROE
	(b) March, "The Sesqui-Centennial" (new)

MR. HOWARD GOULDEN

8. Xylophone Solo, "Liebesfreud"

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The

Vermont Cynic

Published Semi-Weekly by the

Students of

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MISCHA LEVITZKI

(Continued from page 8)

concert career, even though he had performed in public since 1912. Germany, Hungary, Austria and Scandinavia forget horrid war to receive him; and, at length, on memorable October 17, 1916, New York welcomes the developed artist in its former splendid pupil. Little more need be said. First, an obscure Russian boy; then a young student of very tender years in a far country; afterwards, still the boy, a student and fame seeker in alien and war-harnessed lands; finally, the struggle over and only twenty-five, a great artist beloved and acclaimed by thousands everywhere.

Romance has smiled on Mischa Levitzki.

THE RUSSIAN SYMPHONIC CHOIR

Of the Russian Symphony Choir, which will be heard at the University March 4, the New York Journal recently said: "One of the most thrilling experiences we have had in the concert room this season was the performance of a 'Credo' by Gretchaninoff, the words intoned with a resonant intensity by a young mezzo of the Choir against a background by the other singers."

Basile Kibalchich, conductor of the Russian Symphonic Choir, was born in Tchernigoff, southern Russia, in the center of a region which is rich in folk-lore, folk songs and a popular love for choral singing, hardly equalled in any other part of the world. Mr. Kibalchich showed musical talent at an early age and, when he was only twelve, he was called upon to lead a large choir in the city of his birth, and a special stand had to be built for the budding conductor.

He studied the violoncello as his instrument in the Petrograd Conservatory and composition in the class of Rimsky-Korsakoff. In 1906 he was at the head of the most (Continued on page 14)

(Continued on page 14)

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THE RUSSIAN SYMPHONIC CHOIR

famous of Russia's choral organizations, the Archangelsky Choir of Petrograd, now rechristened into Leningrad. Since then he has toured Russia as choral director, has led the choir of the Russian Cathedral of Geneva, as well as the choir of the Russian Cathedral in Paris, and has appeared throughout Europe in the capacity of choral conductor.

The present tour of Basile Kibalchich with his Russian Symphonic Choir is his third of this country. Their tour will extend from coast to coast and will include many reengagements.

Mr. Kibalchich has discarded the antiquated methods and musical traditions of choral singing as exemplified by the old Italian and German schools. He has gone beyond the development of the nineteenth century and has successfully developed a new form of vocal ensemble. He has taken the symphony orchestra as his model and has given each voice of his choir the same value as each instrument has in the modern orchestra.

The programs of the Russian Symphonic Choir, as arranged by Mr. Kibalchich, are models from the standpoint of musical arrangement, variety and entertainment. They are designed to show all the phases of choral singing and are, therefore, divided into parts devoted to sacred music, classic arrangements and folk songs of all nations.

A recent tribute to this organization was in the form of a contract by the Victor Company and Victor records of the Russian Symphonic Choir will soon be available to



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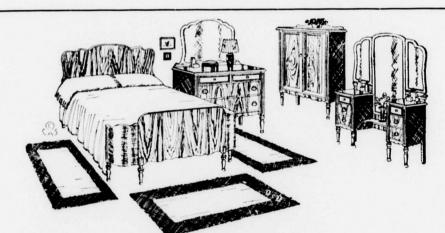
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AS THEY ARE BACK-STAGE

AS THEY ARE BACK-STAGE

Singers and musicians back-stage are interesting studies. Many are just as they are before the footlights; some are not. Kreisler, who has played seven times in Vermont, gives himself without stint. The end of a concert finds him nervetorn and exhausted. Yet it all looks so easy when he plays. He comes off the stage at the end of a concert white and drawn, complaining, as he once did here, "Why won't they let me go." Yet they never let him go, and he plays on. He loves travel and no long railroad jumps hold any terror for him. He is patient at delays and philosophically makes the best of everything. After he had played in Montpelier all trains were tied up by a terrific snow storm, and he quietly sat reading most of the night in the railroad station. One can imagine how Paderewski would have taken a similar situation. Farrar, most methodical of artists, arrives at the concert hall wearing plain ordinary everyday goloshes. She takes no chances with her health. When she last sang in Burlington she reached the Gymnasium wrapped in furs, and with the inevitable goloshes—old-fashioned high ones. Her gown for the stage was donned back-stage and, when everything was in readiness she placidly sat down and went to knitting. And she can knit. You cannot imagine Farrar doing that, can you? Her life during her concert tours is run on clock-work schedule. That is why she looks so young at 45.

Hempel, loveliest of sopranos, is sweet and gay. She is deliberate in her movements and cordiality itself. She invites a little chat. She was greatly taken with her audience in Burlington for her Jenny Lind concert, but she was not always Jenny Lind back-stage. Three minutes after impersonating the famous Lind she was changing her gown the while she warbled "Yes, We Have No Bananas." And her manager, on the other side of the door, was joining in.

other side of the door, was joining in. too.

Of all the artists who have appeared in Burlington none has been more amusing back-stage than DePachmann, the venerable pianist. He had a howling toothache, or thought he had, all day long, and for two days had not left his room. He was still holding on to his face when he reached the Gymnasium, and when asked why he had not seen a dentist, replied tartly, "What, in this God-forsaken place." But he played divinely, as that is the only thing he lives for.

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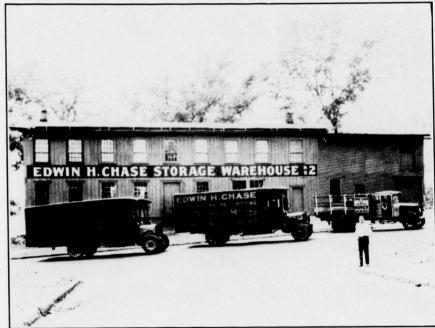
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SMALLEY'S FORT PLAIN THEATRE SUNDAY, OCTOBER 3, 1926

"Sousa and His Band

Lieutenant-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

MISS MARJORIE MOODY.....Soprano MR. JOHN DOLANCornet MR. HOWARD GOULDEN....Xylophone

- 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 Voyvode".....Tschaikowsky
 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 rare, he procures two guns summons tion 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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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 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

- "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 orchestera 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!" exclaim 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.
- when people drank water. 7. Saxophone Corps, "Saxerewski"...Paderewski-Hicks Messrs. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ and MONROE
- March, "The Sesqui-Centennial" (new).....Sousa 8. Xylophone Solo, "Liebesfreud" MR. HOWARD GOULDEN
- 9. Dance African, "Juba".....R. N. Dett

Encores are selected from the following Compositions and Arrangements of John Philip Sousa:

Humoresques-The Wets and the Drys; Oh, How I've Waited for You; Follow the Swallow.

The Pride of the Wolverines (new), The Gridiron Club March (new), The Sesqui-Centennial Exposition March, The Black Horse (new), The Sesqui-Centennial Exposition March, The Black Horse Troop, The National Game, Charlatan, Diplomat, Directorate, El Capitan Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Invincible Eagle, Jack Tar, King Cotton, Liberty Bell, Man Behind the Gun, Manhattan Beach, Co-Eds of Michigan, Power and Glory, Ancient and Honorable Artillery, Peaches and Cream (new), Music of the Minute (new), Nobles of the Mystic Shrine (new), High School Cadets, Washington Post, Semper Fidelis, U. S. Field Artillery, Sabre and Spurs, Comrades of the Legion, Boy Scouts, Bullets and Bayonets, The Thunderer, Liberty Loan March, Stars and Stripes Forever (the greatest march ever written). greatest march ever written).

GLOVE THEATRE GLOVERSVILLE, :-: NEW YORK

PROGRAMME

SOUSA And His

SUNDAY, - OCTOBER 3, 1926

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PROGRAMME

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

1. Overture, "Herod"	
2. Cornet Solo, "Sounds from the Riviera"	Hadley Boccalari
3. Suite, "The Three S's	Boccatari
(a) "Morning Journals" (b) "The Lost Chord"	Strauss Sullivan
(c) "Mars and Venus"	Sousa

HIPPODROME --- TOMORROW and TUESDAY

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PROGRAMME (Continued)

4. Vocal Solo, "On the Beautiful Blue Danube" Strauss Miss Marjorie Moody 5. Symphonic Poem, "Le Voyvode" Tschaikowsky

Written for Richard Mansfield's production of Stephen Phillips' tragedy, 'Herod' 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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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 commobleman screams and falls dead—Fate had aimed the servant's bullet at

INTERVAL

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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

PROGRAMME CONTINUED ON NEXT PAGE

HIPPODROME-Wednesday and Thursday ONE OF THE SEASON'S SIX GREATEST SHOWS "OLD LOVES AND NEW"

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PROGRAMME (Continued)

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 cut 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.

7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks
MESSRS. HENRY, 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

ONE GLORIOUS NIGHT THURSDAY, OCTOBER 14th

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Erie, Pa. Oct. 4,1926.

MATINEE PROGRAM

SOUSA AND BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

> MISS MARJORIE MOODY. Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

1.	Dances, "Yorkshire Lasses" (new)collected by Arthur Wood
2.	Cornet Solo, "Cleopatra" Demare MR. JOHN DOLAN
3.	Suite, "All American" (a) "Pan-American" (b) "Song of the Flame" (c) "Her Majesty, the Queen" MR. JOHN BOLAN Herbert Gershwin Sousa
4.	Vocal Solo, "Crossing the Bar" (new)
5.	Symphonic Ballade, "Tam O'Shanter"
	"As market night Tam had got planted unco right, Wi" reaming swats that drank divinely,"——
	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire,"———
	"Kirk Alloway is drawing night"
	Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
	"He screwed the pipes and gart them skirl,"
	"Ae spring brought off her master hale, But left behind her ain gray tail."
	INTERVAL
6.	Divertissment, "Espagnole"
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 MR. HOWARD GOULDEN
9.	Dance tune, "Country Gardens"

Erie, Pa. Oct. 4,1926.

EVENING PROGRAM

SOUSA AND BAND

Lieut. Com. JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

> MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

	Overture, "Herod"
	Cornet Solo, "Sounds from the Rivera" Boccalari
	Suite, "The Three S's" (a) "Morning Journals"
	Vocal Solo, "On the Beautiful Blue Danube"
	Symphonic Poem, "Le Voyvode"Tschaikowsky
	This is a posthumous work, and is founded upon a poem by a 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 vengence. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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
5.	A Fancy, "The Wets and the Drys" (new)Sousc
	"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 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.

7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks Messrs. Heney, kincaid, sullivan, spalti, Madden, conklin, schlanz, and monroe

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

No

MATINEE PROGRAM

SENIOR HIGH SCHOOL, BUTLER

Tuesday Afternoon, October 5th, at 4:15

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone

	Dances, "Yorkshire Lasses" (new)Collected by Atthur wood
	Cornet Solo, "Cleopatra" Demare Mr. John Dolan
	Suite "All American"
•	,,
	(a) "Pan-Americana"
	(b) "Song of the Flame"Gershwin
	(c) "Her Majesty, the Queen"Sousa
	Vocal Solo, "Crossing the Bar" (new)Sousa
ł.	Vocal Solo, "Crossing the Bar (Moss Marjorie Moody
5.	Symphonic Ballade, "Tam O'Shanter"
	INTERVAL
	Divertissment, "Espagnole"
6.	(a) Saxophone Corps, "Hello, Aloha! How Are You?"Baer
7.	(a) Saxophone Corps, "Hello, Alona: How Are Tour Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe
	(b) March, "The Gridiron Club" (new)Sousa
	(b) March, "The Gridiron Club (hew)
8.	Mr. Howard Goulden
9.	Grainger

All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor.

For Advertising rates in Sousa Band Souvenir Program— George Martin Advertising Agency, 247 Park Ave., New York City

> (Concert in Butler arranged by May Beegle, Union Trust Building, Pittsburgh)

(Over)

178

Newcastle, Pa.

"Music washes away from the soul the dust of every-day life."—Auerbach.

Educational Art Society

PRESENTS

SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

FRANKLIN JUNIOR AUDITORIUM

WEDNESDAY, OCTOBER 6, 1926

SOUSA AND HIS BAND PLAYS EXCLUSIVELY FOR THE VICTOR

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If there is any mistake in the guarantors' list, or any name is not entered as desired, the Educational Art Society should be notified before the program is printed for the next number, which is November 12th.

ACKNOWLEDGMENT—FLORAL DECORATIONS, CARNEGIE STEEL CO.

"Music is the purest art of pleasure, the truest paradise and playground of the spirit."

–J. D. Simonds.

EVENING PROGRAMME, 8:15

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

Cornet Solo—"Sounds from the Riviera".....Boccalari

MR. JOHN DOLAN

Suite—"The Three S's"

(a)	"Morning Journals"	Strange
(b)	"The Lost Chord"	ullivan
(c)	"Mars and Venus"	. Sousa

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

MISS MARJORIE MOODY

Symphonic Poem—"Le Voyvode"......Tschaikowsky

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. Choking with isolatest he commands his comment to aim at the heider. jealousy, he commands his servant to aim at the bride, while he aims at the 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.

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One of those friends who doesn't have a single reason in the world to put an advertisement here, but whose business firm is back of the work of the Educational Art Society 100%. Since he has told us to use this space for any purpose whatsoever, but to send him the bill, we shall use it this time to say that with his co-operation and the co-operation of the other advertisers on the programs, we shall be able to furnish both our adult patrons and the students at our free concerts very satisfactory programs during the entire season.

"Who is there that can express in logical words the effect music has on us?"-Carlyle.

EVENING PROGRAMME—Concluded

INTERVAL

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!" 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.

VII

(a) Saxophone Corps—"Saxerewski"......Paderewski-Hicks MESSRS. HENLEY, 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



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"Music is evidently a necessity of our existence and the more the taste for it is developed in its highest form, the greater will be our appreciation of the good and beautiful."— MATINEE PROGRAMME, 2:30 P. M. 1. Dances-"Yorkshire Lasses" (new)..........Collected by Arthur Wood MR. JOHN DOLAN 3. Suite-"All American" MISS MARJORIE MOODY 5. Symphonic Ballade—"Tam O'Shanter"......Chadwick The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blawn its last The rattling showers rose on the blast." "Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely," "Weel mounted on his gray mare, Meg, Tam skeloit on thro' dub and mire," * * * "Kirk Alloway is drawing nigh" Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. * * * "He screwed the pipes and gart them skirl." * * * "Ae spring brought off her master hale, But left behind her ain gray tail." "The Black Man" from the Suite "The Dwellers in the Western World" Sousa Played by the Senior High School Orchestra under the baton of the composer 7. "Showing Off Before Company".....A Musical Potpourri par excellence

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The Jno. A. Himmelein Theatres

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THURSDAY, OCTOBER 7th, 1926

MATINEE PROGRAM

SOUSA and his BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano

Mr. John Dolan, Cornet

Mr. Howard Goulden, Xylophone

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Sundays 10 A. M. and All Day.

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Sandusky Theatre

Rialto Theatre

Sandusky

The Jno. A. Himmelein Theatres

THURSDAY, OCTOBER 7th, 1926

NIGHT PROGRAM

SOUSA and his BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano

Mr. John Dolan, Cornet

Mr. Howard Goulden, Xylophone

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Sandusky, Ohio

PROCRAM

1.	Dances, "Yorkshire Lasses" (new)Collected by Arthur Wood
2.	Cornet Solo, "Cleopatra" Demare Mr. John Dolan
3.	Suite, "All American" (a) "Pan-Americana" (b) "Song of the Flame" (c) "Her Majesty, the Queen" Sousa
4.	Vocal Solo, "Crossing the Bar" (new) Sousa Miss Marjorie Moody
5.	Symphonic Ballade, "Tam O'Shanter" Chadwick

Just Around the Corner:-DIXIE LUNCH CAR

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PROGRAM

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows:
"The wind blew as 'twere blawn its last
The rattling showers rose on the blast,"

* * *

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely,"

"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire," "Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style

"He screwed the pipes and gart them skirl,"

* * * "Ae spring brought off her master hale, But left behind her ain gray tail."

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"SUZANNE'S"

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125 West Market St.

Sandusky, Ohio

PROGRAM

1.	Overture, "Herod" Hadley
	Written for Richard Mansfield's production of Stephen Philips' 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
	(a) "More and Mana". Sullivan
	(c) "Mars and Venus" Souss
4.	Vocal Solo, "On the Beautiful Blue Danube" Strauss Miss Marjorie Moody

Just Around the Corner:—

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SANDUSKY, OHIO



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PROGRAM

Symphonic Poem, "Le Voyvode" ymphonic Poem, "Le Voyvode". Tschaik:
This is a posthumous work, and is founded upon a poem by
the Russian poet, Alexander Pushkin. The story is of an
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INTERVAL

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INTERVAL

6.	Divertissment, "Espagnole" Demersmann
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 Mr. Howard Goulden
9.	Dance Tune, "Country Gardens" Grainger
	등 보내는 사람들이 살아가는 하는데 하는데 살아보고 있다면 하는데 살아 하는데 살아가지 않는데 살아보다 하는데 얼마나 하는데 살아보다 하는데 살아보니 살아보다 하는데 살아보니 살아보니 살아보니 살아보니 살아보니 살아보니 살아보니 살아보니

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The Register Pub. Co., Sandusky, O.

PROGRAM

- 7. (a) Saxophone Corps, "Saxerewski" Paderewski-Hicks... Messrs, Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe

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Oct. 8, 1926. Findlay, Ohio. and Lima, " SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MEMORIAL HALL, Friday, Oct. 8, 1926

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

	Mil. Howard Goodbin, Aylophone
1.	Overture, "Herod"
2.	Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod." Cornet Solo, "Sounds from the Riviera"
	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 Voyvode" Tschaikowsky
	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 anticipation 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 vengence. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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
6.	A Fancy, "The Wets and 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! exclaimed for 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.
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

All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor. ENCORES ARE SELECTED FROM THE FOLLOWING COMPOSITIONS AND ARRANGEMENTS OF JOHN PHILIP SOUSA

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

Humoresques

"The Wets and the Drys"
"Oh How I've Waited for You' "Follow the Swallow"

The Pride of the Wolverines (new) The Gridiron Club March (new) The Sesqui-Centennial Exposition March (new) The Black Horse Troop The National Game Charlatan Diplomat Directorate El Capitan Fairest of the Fair Free Lance From Maine to Oregon Glory of the Yankee Navy Hands Across the Sea Invincible Eagle Jack Tar King Cotton Liberty Bell

Man Behind the Gun Manhattan Beach Co-Eds of Michigan Power and Glory Ancient and Honorable Artillery Peaches and Cream (new) Music of the Minute (new) Nobles of the Mystic Shrine **High School Cadets** Washington Post Semper Fidelis U. S. Field Artillery Sabre and Spurs Comrades of the Legion Boy Scouts **Bullets and Bayonets** The Thunderer Liberty Loan March

Stars and Stripes Forever (The greatest march ever written.)



Toledo, Ohio. Oct. 9, 1926.

Bradford Mills Concert Direction

SOUSA and his BAND

Matinee, Coliseum October 9, 1926

Lieut. Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Gornet
MR. HOWARD GOULDEN, Xylophone

1.	Dances, "Yorkshire Lasses" (new)Collected by Arthur Wood
2.	Cornet Solo, "Cleopatra"Demare
	Mr. John Dolan
3.	Suite, "All American" (a) "Pan-Americana" ———————————————————————————————————
	(a) "Pan-Americana"Herbert
	(a) Fall-AmericanaGershwin (b) "Song of the Flame"Gershwin (c) "Her Majesty, the Queen"Sousa
4.	Vocal Solo, "Crossing the Bar" (new)Sousa
٠.	MISS MARIORIE MOODY
5.	Symphonic Ballade, "Tam O'Shanter"Chadwick
5.	The lines of the poem by Robert Burns, which have suggested this symphonic ballade,
	are as follows: "The wind blew as 'twere blawn its last The rattling showers rose on the blast," * * *
	"Ae market night Tam had got planted unco right, Wi' reaming swats that drank divinely,"
	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire,"
	* * * "Kirk Alloway is drawing nigh" * * *
	Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. "He screwed the pipes and gart them skirl,"
	* * * "Ae spring brought off her master hale, But left behind her ain gray tail."
	INTERVAL
6.	Divertissment, "Espagnole"Demersmann
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
0.	Mr. Howard Goulden
9.	Grainger Crainger
	Sousa and His Band plays exclusively for the Victor.
F	or Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency,

247 Park Ave., New York City



Detroit, Mich. Oct. 10, 1926.

AFTERNOON AND NIGHT PROGRAM

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone

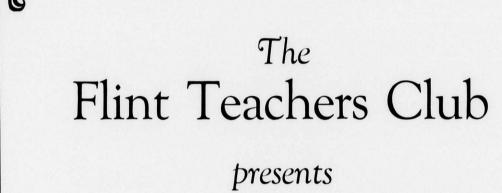
1.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
3.	MR. JOHN DOLAN Suite, "The Three S's" (a) "Morning Journals". Strauss (b) "The Lost Chord". Sullivan (c) "Mars and Venus". Sousa
4.	Vocal Solo, "On the Beautiful Blue Danube"
	화면 있다고 있다. 아마스 사이트 아마트를 하는데 아마트를 하면 하면 살아가면 하지만 하는데 하는데 하는데 아마트를 하는데 하는데 하는데 하는데 하는데 하는데 되었다.
5.	Symphonic Poem, "Le Voyvode"
	INTERVAL
6.	A Fancy, "The Wets and the Drys" (new)
	"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.
7.	(a) Saxophone Corps, "Saxerewski"
	(b) March, "The Pride of the Wolverines" (new)
8.	Xylophone Solo, "Liebesfreud"
9.	Dance African, "Juba"

All instruments used in Sousa's Band made by C. G. Conn, Ltd.

Sousa and His Band plays exclusively for the Victor.

For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City





IC A AND D

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA

Conductor

HARRY ASKIN, Manager



Senior High School Auditorium

Monday, October 11th, 1926 Matinee 3:00 p. m. Evening 8:15 p. m.



Matinee Program

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone

Mr. Howard Goulden, Xylophone
Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood
Cornet Solo, "Cleopatra"
Mr. John Dolan
Suite, "All American" (a) "Pan-Americana"
Vocal Solo, "Crossing the Bar" (new)Sousa Miss Marjorie Moody
Symphonic Ballade, "Tam O'Shanter"
The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twer blawn its last The rattling showers rose on the blast,"
"Ae market night Tam had got planted unco right, Wi' reaming swats that drank divinely," *
"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire," * * *
* * * "Kirk Alloway is drawing nigh" * * *
Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. "He screwed the pipes and gart them skirl,"
* * * "Ae spring brought off her master hale, But left behind her ain gray tail."
INTERVAL
Divertissment, "Espagnole"
(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
All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor.

Night Program

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. Howard Gouden, Vulonboro

	Mr. John Dolan, Cornet
	Mr. Howard Goulden, Xylophone
1.	Overture, "Herod"
	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"
4.	Vocal Solo, "On the Beautiful Blue Danube"Strauss
	MISS MARJORIE MOODY
5.	Symphonic Poem, "Le Voyvode"
6	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!" 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.
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"
9.	Dance African, "Juba"

Encores Are Selected from the Following Compositions and Arrangements of John Philip Sousa

Humoresques:

"The Wets and the Drys"
"Oh How I've Waited for You"
"Follow the Swallow"

The Pride of the Wolverines (new) The Gridiron Club March (new) The Sesqui-Centennial Exposition March (new) The Black Horse Troop The National Game Charlatan Diplomat Directorate El Capitan Fairest of the Fair Free Lance From Maine to Oregon Glory of the Yankee Navy Hands Across the Sea Invincible Eagle Jack Tar King Cotton Liberty Bell Man Behind the Gun Manhattan Beach Co-Eds of Michigan Power and Glory Ancient and Honorable Artillery Peaches and Cream (new) Music of the Minute (new) Nobles of the Mystic Shrine **High School Cadets** Washington Post Semper Fidelis

U. S. Field Artillery Sabre and Spurs Comrades of the Legion

Boy Scouts Bullets and Bayonets

The Thunderer

Liberty Loan March

"Stars and Stripes Forever" (The greatest march ever written)

At the Intermission of the Matinee, Mr. Sousa has consented to conduct the Senior High School Band in a number

Sousa and Band

Lieut. Commander John Philip Sousa, Conductor



AT THE

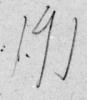
Armory, Grand Rapids, Mich.

TUESDAU

October 12, 1926

Afternoon at 3:00

Evening at 8:15



MATINEE PROGRAM—3 o'Clock

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

1.	Dances, "Yorkshire Lasses" (new)	Collected by Arthur Wood
2.	Cornet Solo, "Cleopatra"	Demare
3.	Suite, "All American" (a) "Pan-Americana" (b) "Song of the Flame" (c) "Her Majesty, the Queen"	
4.	Vocal Solo, "Crossing the Bar" (new)	Sousa
5.	Miss Marjorie Moody	
	INTERVAL	
6.	Divertissment, "Espagnole"	
7.	(a) Saxophone Corps, "Hello, Aloha! How Messrs. Heney, Kincaid, Sullivan, Conklin, Schlanz and M (b) March, "The Gridiron Club" (new)	SPALTI, MADDEN, IONROE
8.	Xylophone Solo, "Parade of the Wooden So Mr. Howard Goulde	
9.	Dance Tune, "Country Gardens"	Grainger

NIGHT PROGRAM—8:15

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone

1.	Overture, "Herod" Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod"	adlan
1.	Written for Richard Mansfield's production of Stephen Phillips'	autey
_	tragedy, "Herod"	
2.	Cornet Solo, "Sounds from the Riviera"	calari
,	Mr. John Dolan	
3.	Suite, "The Three S's"	
	(a) "Morning Journals" St (b) "The Lost Chord" Su	lligram
	(c) "Mars and Venus"	Soura
4.	Vocal Solo, "On the Beautiful Blue Danube"	
	Miss Marjorie Moody	
5.	Symphonic Poem, "Le Voyvode"	wsky
	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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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	
6.		Soura
0.	"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 sales as "BOWN WHERE THE WILDTZBIRGER FLOWS"	o a sa
	"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.	
7.	Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe (b) March, "The Sesqui-Centennial" (new)	Sousa
8.	. Xylophone Solo, "Liebesfreud"	reisler
9.	. Dance African, "Juba"	. Dett



The Musical Center of Grand Rapids Grinnell Brothers



Michigan's Leading Music House

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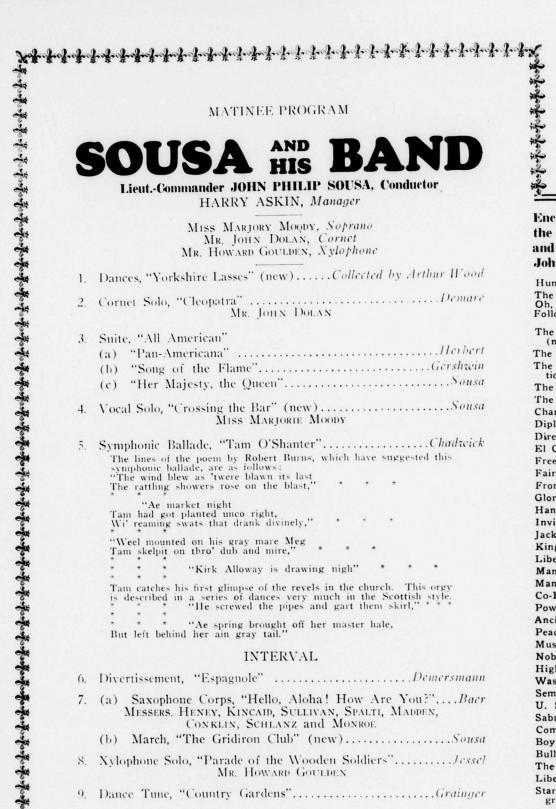
SOUSA and his BAND

Auspices of MRS. A. H. LANCE, KENOSHA

Central High School Auditorium KENOSHA, WIS.

Matinee and Evening Wednesday, October 13th, 1926

Direction MARION ANDREWS CONCERT BUREAU, Milwaukee



All instruments used in Sousa's Band made by C. G. Conn, Ltd.

Sousa and His Band play exclusively for the Victor. For Advertising rates in Sousa Band Souvenir Program— George Martin Advertising Agency, 247 Park Ave., New York City

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Humoresques The Wets and the Drys Oh, How I've Waited for You Follow the Swallow The Pride of the Wolverines The Gridiron Club March (new) The Sesqui-Centennial Exposition March (new) The Black Horse Troop The National Game Charlatan Diplomat Directorate El Capitan Free Lance Fairest of the Fair From Maine to Oregon Glory of the Yankee Navy Hands Across the Sea Invincible Eagle Jack Tar King Cotton Liberty Bell Man Behind the Gun Manhattan Beach Co-Eds of Michigan Power and Glory Ancient and Honorable Artillery Peaches and Cream (new) Music of the Minute (new) Nobles of the Mystic Shrine High School Cadets Washington Post Semper Fidelis U. S. Field Artillery Sabre and Spurs Comrades of the Legion Boy Scouts Bullets and Bayonets The Thunderer Liberty Loan March Stars and Stripes Forever (the greatest march ever written)

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NIGHT PROGRAM

Appleton, Wis. Oct. 14, 1926.



SOUSA AND HIS BAND

Lieut.-Commander

JOHN PHILIP SOUSA

Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano
Mr. John Dolan, Cornet
Mr. Howard Goulden, Xylophone



LAWRENCE MEMORIAL CHAPEL

THURSDAY AFTERNOON — THREE O'CLOCK OCTOBER 14, 1926





1. Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood 2. Cornet Solo, "Cleopatra" - -- Demare Mr. JOHN DOLAN 3. Suite, "All American" (a) "Pan-Americana" Herbert (b) "Song of the Flame" (c) "Her Majesty, the Queen" Sousa 4. Vocal Solo, "Crossing the Bar" (new) Sousa MISS MARJORIE MOODY 5. Symphonic Ballade, "Tam O'Shanter" - Chadwick

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blawn its last The rattling showers rose on the blast," * * *

"Ae market night
Tam had got planted unco right,
Wi' reaming swats that drank divinely,"

* * *

"Weel mounted on his gray mare Meg Tam had got planted unco right,

* * * * "Kirk Alloway is drawing nigh"

Tam catches his first glimpse of the revels in the church This orgy is described in a series of dances very much in the Scottish style. "He screwed the pipes and gart them skirl"

* "Ae spring brought off her master hale,

But left behind her ain gray tail."

INTERVAL

- 6. Divertissment, "Espagnole" Demersmann
- 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 Mr. HOWARD GOULDEN
- 9. Dance Tune, "Country Gardens" Grainger

All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor.



Appleton, Wis. Oct. 14, 1926. NIGHT PROGRAM

SOUSA AND HIS

Lieut.-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

> MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

	Ha	dley
1.	Overture, "Herod" Hawkitten for Richard Mansfield's production of Stephen Phillip's tragedy, "Herod."	
2.	Cornet Solo, "Sounds from the Riviera" Bocc MR. JOHN DOLAN	aiari
 4. 	Suite, "The Three S's" (a) "Morning Journals" (b) "The Lost Chord" (c) "Mars and Venus" Vocal Solo, "On the Beautiful Blue Danube" MISS MARJORIE MOODY	Sousa rauss
5.	Symphonic Poem, "Le Voyvode" 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 vensummons his graden he discovers his bride together with her young lover. Choking geance. In the garden he discovers his bride together with her young lover. Choking with jealously, he commands his servant to aim at the bride, while he aims at the 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.	owsky
	INTERVAL	
		Sousa
6.	"HAVE A LITTLE DRINK," says the Wet to its literal, "How about 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 "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 WURTZ-not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZ-not inebriate, the Wet and the Dry take a walk, "DOWN WHERE THE WURTZ-not inebriate, the Wet and BUCKET." They march off to the well 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 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 in unison, as they quaff deep from the well until dawn, finally parting to the tune of 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	i-Hicks
7	7. (a) Saxophone Corps, "Saxerewski" Paderewski MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN, CONKLIN, SCHLANZ and MONROE (b) March, "The Sesqui-Centennial" (new)	. Sousa
	(b) March, "The Sesqui-Centennial" (new) 8. Xylophone Solo, "Liebesfreud" MR. HOWARD GOULDEN	Kreisler
	MR. HOWARD GOODDEN	N. Dett
	9. Dance African, "Juba" R.	2500

All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor.

For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City

FISCHER THEATRE

Friday, October 15, 1926

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. HOWARD GOULDEN, Xylophone

MATINEE PROGRAM

1.	Dances, "Yorkshire Lasses" (new)Collected by Arthur Wood
2.	Cornet Solo, "Cleopatra"
3.4.	Suite, "All American" (a) "Pan-Americana"
7.	Vocal Solo, "Crossing the Bar" (new)Sousa Miss Marjorie Moody
5.	Symphonic Ballade, "Tam O'Shanter"Chadwick
	The lines of the poem by Robert Burns, which have suggested this smyphonic ballade, are as follows: "The wind blew as 'twere blawn its !ast The rattling showers rose on the blast," "Ae market night Tam had got planted unco right. Wi' reamining swats that drank divinely," "Weel mounted on his gray mare Meg Tom skelpit on thro' dub and mire," * * "Kirk Alloway is drawing nigh" Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. * "He screwed the pipes and gart them skirl," * * "Ae spring brought off her master hale, But left behind her ain gray tail." INTERVAL
6.	Divertissment, "Espagnole"Demersmann
7.	(a) Saxophone Corps, "Hello, Aloha! How are you?"Baer Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schwantz and Monroe
	(b) March, "The Gridiron Club" (new)Sousa
8.	Xylophone Solo, "Parade of the Wooden Soldiers"Jessel MR. Howard Goulden
Ģ,	Dance Tune, "Country Gardens"Grainger



LIEUT.-COMMANDER JOHN PHILIP SOUSA

AND HIS

BAND



Matinee Program
MANKATO ARMORY
Saturday, Oct. 16, 1926

Direction of JESSIE RICE

MATINEE PROGRAM

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

MR. JOHN DOLAN, Cornet

MR. HOWARD GOULDEN, Xylophone

1. Dances, "Yorkshire Lasses" (new) ____ Collected by Arthur Wood

2.	Cornet Solo, "Cleopatra"	Demare
	Mr. John Dolan	
3.	Suite, "All American"	
	(a) "Pan-Americana"	Herbert
	(b) "Song of the Flame"	Gershwin
	(e) "Her Majesty, the Queen"	Sousa
4.	Vocal Solo, "Crossing the Bar" (new)	Sousa
	Miss Marjorie Moody	

5.	Symphonic Ballade, "Tam O'Shanter" Chadwick
	The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blawn its last The rattling showers rose on the blast," * * * "Ae market night Tam had got planted unco right, Wi' reaming swats that drank divinely," * * *
	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire," * * *
	* * * "Kirk Alloway is drawing nigh" * * *
	Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style.
	* * * "He screwed the pipes and gart them skirl," * * *
	* * * "Ae spring brought off her master hale, But left behind her ain gray tail."
	INTERVAL
6.	Divertissment, Espagnole'
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

Grainger

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MR. HOWARD GOULDEN

9. Dance Tune, "Country Gardens"

LIEUT.-COMMANDER JOHN PHILIP SOUSA

AND HIS

BAND



Evening Program
MANKATO ARMORY
Saturday, Oct. 16, 1926

Direction of JESSIE RICE

EVENING PROGRAM

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA
Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano
MR. JOHN DOLAN, Cornet
MR. 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" Boccalari
MR. JOHN DOLAN

3. Suite, "The Three S's"

(a) "Morning Jeurnals" 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" Tschaikowsky 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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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

"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 'THE 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.

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

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St. Paul, Minn.

Edmund A. Stein AND H I S Lieut.—Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager Auditorium, Sunday, October 17 Matinee 3:30 ~ Evening 8:15 Miss Marjorie Moody, Soprano MR. JOHN DOLAN, Cornet SOLOISTS MR. HOWARD GOULDEN, Xylophone 1. Overture, "Herod"... Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod." Hadley -2. Cornet Solo, "Sounds from the Riviera"..... Boccalari Mr. John Dolan 3. Suite, "The Three S's" (a) "Morning Journals" W tu (b) "The Lost Chord". Strauss Sullivan (Mr. George A. Thornton at the Organ) (c) "Mars and Venus"..... Sousa 4. Vocal Solo, "On the Beautiful Blue Danube"...... Strauss Miss Marjorie Moody INTERVAL 6. A Fancy, "The Wets and the Drys" (new) "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. Sousa CONKLIN, SCHLANZ AND MONROE (b) March, "The Sesqui-Centennial" (new)..... Sousa 8. Xylophone Solo, "Liebesfreud"..... Mr. Howard Goulden All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor

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Monday, October 18, 1926

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Evening 8:15 p. m.

Sousa and His Band

Lieut. Commander John Phillip Sousa, Conductor

SOLOISTS

Miss Marjorie Moody - Soprano Mr. John Dolan - Cornet Mr. Howard Goulden - Xylophone

HARRY ASKIN. Manager

MATINEE PROGRAM

	MATINEE PROGR	RAM
1. Dances, "Yorks	hire Lacces" ()	
	Mp. John Danie	Collected by Arthur Weod
3. Suite, "All Amer	ican"	
(a) "Pan-Amer (b) "Song of the	icana"	·····
(c) "Her Majes	sty, the Oueen"	·····
	Mice Min	····· Sousa
5. Symphonic Balla	MISS MARJORIE MOOD	Y
The lines of the poer are as follows:	by Robert Ruppe and it	·····Chadwick
The wind blew as 'the rattling showers	were blawn its last rose on the blast,"	ggested this symphonic ballade,
Tam had got planted Wf reaming swats t	nt unco-right, hat drank divinely," * *	
Tam skelpit on thro	g gray mare Meg dub and mire," * * *	
· · "Kirk	Alloway is drawing night	
a series of dances very "He ser	climpse of the revels in the church, we much in the Scottish style, ewed the pines and	
But left behind her ain	ing brought off her master hale,	11,"
6. Divertiesment up	INTERVAL	
7. (a) Savorb	pagnole"rps, "Hello, Aloha! How	
(a) Saxophone Co	rps, "Hello, Aloha! How	· · · · · · Demersmann
MESSKS. HI	CONKLIN SON, SULLIVAN, SPA	LTL MADDEN
8. Xylophons C. 1	Gridiron Club" (new)	OE.
Sylophone Solo, "P	arade of the Wooden Sold MR. HOWARD GOULDEN	lione"
9. Dance Tune, "Coun	Mr. Howard Goulden Sold Gry Gardens"	mersJessel
ENGOS		·····Grainger
TONES ARE SELF	CCTED FROM THE FOLLOW ANGEMENTS OF JOHN PHIL	
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LIEUT.-COMMANDER JOHN PHILIP SOUSA and His Band

PROGRAM

High School Auditorium, Fergus Falls

Tuesday, October 19, 1925

Matinee and Night

Auspices Elks' Band

Ö

WAITING TO PLAY



The New Orthophonic Victrola

Musical marvel of the age. New in conception, new in principle, new in design. There is nothing with which to compare it—except the performance of the flesh-and-blood artists themselves.

(When John Philip Sousa, the March King, heard the new Orthophonic Victrola play a march, he was enthusiastic. "Why, gentlemen," he said, "that's a band!" It was the highest tribute ne could have paid.)

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MATINEE PROGRAM

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone

Dances, "Yorkshire Lasses" (new) Collected. Cornet Solo, "Cleopatra"	Demare
Mr. John Dolan	
B. Suite "All American" (a) "Pan-Americana" (b) "Song of the Flame" (c) "Her Majesty, the Queen"	
4. Vocal Solo, "Crossing the Bar" (new) Miss Marjorie Moody	
5. Symphonic Ballade, "Tom O'Shanter"	Chadwick
The lines of the poem by Robert Burns, which have ba'lade, are as fo'lows: "The wind blew as 'twere blawn its last The rattling showers rose on the blast,"	suggested this symphonic
"Ac market night Tam had got planted unco right, Wi' reaming swats that drank divinely."	
"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire."	
Tam catches his first glimpse of the revels in the chur in a series of dances very much in the Scottish style "He screwed the pipes and gart them	rch. This orgy is described
* * * "Ae spring brough off her master hale, But left behind her ain gray tail."	
INTERVAL	
6. Divertissment, "Espagnole"	Demersmann
7. (a) Saxophone Corps, "Hello, Aloha! Hov Messrs. Heney, Kincaid, Sullivan, Spalti Conklin, Schlanz and Monroe	w are you?"Baer , Madden,
(b) March, "The Gridiron Club" (new)	Sousa
8. Xylophone Solo, "Parade of the Wooden So Mr. Howard Goulden	oldiers" Jessel
9. Dance Tune, "Country Gardens"	Grainger

MI instruments used in Sousa's Band made by C. G. Conn. Ed Sousa and His Band plays exclusively for the Victor



LIEUT.-COMMANDER JOHN PHILIP SOUSA and His Band

PROGRAM High School Auditorium, Fergus Falls Tuesday, October 19, 1925

Auspices Elks' Band

WAITING TO PLAY



The New Orthophonic Victrola

Musical marvel of the age. New in conception, new in principle, new in design. There is nothing with which to compare it—except the performance of the flesh-and-blood artists themselves.

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NIGHT PROGRAM

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

Miss Marjorie Moody, Soprano Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone

1. Overture, "Herod" Written for Richard Mansfield's production of Stephen Phillips' tr	Hadle
2. Cornet Solo, "Sounds from the Riviera" Mr. John Dolan	agedy, "Herod." Boccalar
Suite "The Thus C'-"	
(a) "Morning Journals" (b) "The Lost Chord" (c) "Mars and Venus"	04
(b) "The Lost Chord"	Straus
(c) "Mars and Venus"	Sumva
Miss Mariorie Moody	Straus
5. Symphonic Poem, "Le Voyvode"	Technikowala
worn and tired. He rushes to his bedroom in joyous expect young bride. He finds the room deserted. Full of rage, he summons his young servant, and goes out into the night, vengence. In the garden he discovers his bride together we Choking with jealousy, he commands the servant to aim at aims at the lover, so that both would be killed in the lover.	e procures two guns determined to wrea ith her young lover
terrified, and tells his master he cannot shoot as his eyes: The master commands him not to falter. Frightened, the dom. The old nobleman screams and falls dead.—Fate had bullet at him.	ously. The servant is are filled with tears servant fires at ran aimed the servant
terrified, and tells his master he cannot shoot as his eyes. The master commands him not to falter. Frightened, the dom. The old nobleman screams and falls dead.—Fate had bullet at him. 5. A Fancy, "The Wets and the Drys" (new)	pusity. The servant is are filled with tears servant fires at ran aimed the servant'
terrified, and tells his master he cannot shoot as his eyes. The master commands him not to falter. Frightened, the dom. The old nobleman screams and falls dead.—Fate had bullet at him. 5. A Fancy, "The Wets and the Drys" (new) "HAVE A LITTLE DRINK," says the Wet to his friend, the singing "HOW DRY I AM." "I don't care if I do," says the TEA FOR TWO'?" So they go off to a Tea Dansant who playing "HOW DRY I AM" as a Spanish dance. Refress cheers but does not inebriate, the Wet and Dry take a wall "HE WURTZENBURGER FLOWS." "I know something says the Dry. "Let's get a drink out of "THE OLD OAKE march off to the well, singing "THE SOLDIERS' CHORUS exclaimed Wet and Dry in unison, as they quaff deep free WON'T GO HOME "TILL MORNING," and they stay at the finally parting to the time of "AULD LANC SYNDERS".	pusity. The servant is are filled with teams servant fires at ran aimed the servant. SOUS: e Dry, who has been been been been by the cup that k, "DOWN WHER! better than that," N BUCKET." The
terrified, and tells his master he cannot shoot as his eyes. The master commands him not to falter. Frightened, the dom. The old nobleman screams and falls dead.—Fate had bullet at him. 5. A Fancy, "The Wets and the Drys" (new) "HAVE A LITTLE DRINK," says the Wet to his friend, the singing "HOW DRY I AM." "I don't care if I do," says the "TEA FOR TWO'?" So they go off to a Tea Dansant wholaying "HOW DRY I AM" as a Spanish dance. Refresh cheers but does not inebriate, the Wet and Dry take a wall "HE WURTZENBURGER FLOWS." "I know something says the Dry. "Let's get a drink out of "THE OLD OAKE march off to the well, singing "THE SOLDIERS' CHORUS exclaimed Wet and Dry in unison, as they quaff deep fr WON'T GO HOME "TILL MORNING," and they stay and finally parting to the tune of "AULD LANG SYNE" as they old days" before Prohibition when people drank water. (a) Saxophone Corps, "Saxerewski" Pad March, "The Sesqui-Centennial" (new) Messrs. Heney, Kinc id, Sullivan, Spalti, Made	Sous: Sous: Sous: Boy. Who has been bry. "How abouter the orchestratied by the cup that heter than that." Butter than that." "What a kick!" "What a kick!
terrified, and tells his master he cannot shoot as his eyes. The master commands him not to falter. Frightened, the dom. The old nobleman screams and falls dead.—Fate had bullet at him. 5. A Fancy, "The Wets and the Drys" (new) "HAVE A LITTLE DRINK," says the Wet to his friend, the singing "HOW DRY I AM." "I don't care if I do," says the "TEA FOR TWO'?" So they go off to a Tea Dansant wholaying "HOW DRY I AM" as a Spanish dance. Refresh cheers but does not inebriate, the Wet and Dry take a wall "HE WURTZENBURGER FLOWS." "I know something says the Dry. "Let's get a drink out of "THE OLD OAKE march off to the well, singing "THE SOLDIERS' CHORUS exclaimed Wet and Dry in unison, as they quaff deep for WON'T GO HOME "TILL MORNING," and they stay and finally parting to the tune of "AULD LANG SYNE" as they old days" before Prohibition when people drank water. (a) Saxophone Corps, "Saxerewski" Pad March, "The Sesqui-Centennial" (new)	susty. The servant is are filled with tears servant fires at ran aimed the servant. Sousage Dry. who has been Dry. "How about the orchestra is need by the cup that is, "DOWN WHER! better than that." "What a kick!" om the well. "Whe well until dawn of the "good lerewski-Hicks Sousage. Kreisler

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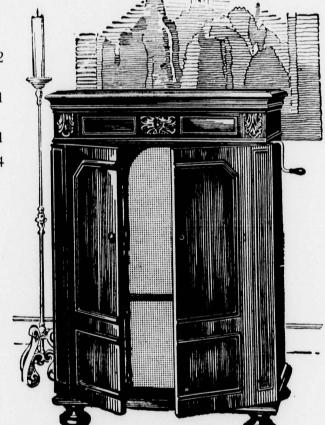
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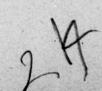
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MATINEE PROGRAM

BAN AND HIS

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MR. HOWARD GOULDEN, Xylophone MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet

Dances, "Yorkshire Lasses, (new)Collected by Arthur 10 ood	2. Cornet Solo, "Cleopatra"	Mr. Iohn Dolan
	2.	

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	can",
	American
	"All
	Suite

MISS MARJORIE MOODY	
4. Vocal Solo, "Crossing the Bar" (new)Sous	
(b) "Song of the Flame" Gershvii	
(a) "Pan-Americana"Herber	
3. Suite, "All American"	

The lines of the poem by Robert Burns, which have suggested this symphonic bal-	nic	Ballade	, "Tam	5. Symponic Ballade, "Tam O'Shanter".				-Chadw
	ine	es of the	poem by	Robert Burns,	which have	suggested th	is symphonic	bal-

ck

"The wind blew as 'twere blawn its last."	"Ae market night Tam had got planted unco right. Wi' reaming swats that drank divinely,"	"Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire,"	"Kirk Alloway is drawing night"	Tam catches his first glimpse of the revels in the church. This orgy is descreasing of dances very much in the Scottish style.	* * "He screwed the pipes and gart them skirl," *
"The wind blew a The rattling showe	"Ae market night Tam had got planted unco right, Wi' reaming swats that drank divi	"Weel mounted of Tam skelpit on th	* * * "Kirl	Tam catches his fin	* * * * * *

* * * "Ae spring brought off her master hale, But left behind her ain gray tail." INTERVAL

9	6. Divertissment, "Espagnole"
7.	7. (a) Saxophone Corps, "Hello, Aloha! How Are You?"
	Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe
	(b) March, "The Gridiron Club" (new)Sousa
∞:	8. Xylophone Solo, "Parade of the Wooden Soldiers"

MR. HOWARD GOULDEN

Dance Tune, "Country Gardens".

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Agency, 247 Park Ave., New York City

NIGHT PROGRAM

USA AND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MR. HOWARD GOULDEN, Xylophone MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet

Overture, "Herod".—Hadley Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod." Boccalari	
Stephen Phillips' tragedy,	
Stephen Phillips'	
Stephen	
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Richard M.	S CHILD'S
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Overtu	Ornot

Riviera".	t. John Dolan
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olo, "Sounds from the Rivier	
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Cornet	

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	8.	(b) "The Lost Chord"
	nals"	rd"
	Journ	Cho
ree S's	rning	: Lost
, "Th	$^{\circ}$ M $^{\circ}$	"The
Suite, "Three S's"	(a) "Morning Journals"-	(b)

Strauss

Sullivan

-Sousa

(c) Mais alla vellas	4. Vocal Solo, "On the Beautiful Blue Danube"
	Dan R JOR
	Blue Mai
	tiful Miss
cnin	Beaut
1	the
alle	On
Mais	Solo, "
(3)	Vocal
	+ :

Tschaikowsky This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an ederly 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 vengence. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the lover, so that both would be killed simultaneously. The servant is terrified and tells his mater 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. Symphonic Poem, "Le Voyvode".

INTERVAL

Sous					
r "TL Wate and the Dere" (new)	Dry, who has be Dry. "How abo	"TEA FOR TWO?" So they go off to a tea Dansant where the orchestra is playing TEA FOR TWO?" Spanish dance. Refreshed by the cup that cheers but does "HOW DRY I AM" as a Spanish dance. Refreshed by the cup that cheers but does "HOW DRY I AM" as a Spanish dance." In "DOWN WHERE THE WURTZ	BURGER FLOWS, "I know something better than that," says the Dry. "Let's BURGER FLOWS," a true of the RICKET." They march off to the well,	get a drink out of THE SOLDHERS' CHORES." "What a kick!" exclaimed Wet and Dry singing "THE SOLDHERS' CHORES." "What a kick!" exclaimed Wet and Dry singing "THE SOLDHERS" from the well. "WE WON'T GO HOME "TIL	MORNING, and they stay at the well until dawn, finally parting to the tune of

	lerewski-Hicks
	(a) Saxophone Cotps, "Saxerewski"
when people drank water.	Saxophone Corps, "Sax Messrs. Henry, Kin Conklin,
	(a)

30usa	Xylophone Solo, "Liebesfreud"Kreisler MR. Howard Goulden
.l. (new)	sfreud"
(b) March, "The Sesqui-Centennial" (new)	"Liebesfreud" MR. HOWAR
ı, "Th	Solo,
b) March	ylophone
(b)	Xylor

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

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MINOT, N. D. AUDITORIUM

Matinee Program

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

1.	Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood
2.	Cornet Solo, "Cleopatra" Demare MR. JOHN DOLAN
3.	Suite, "All American" (a) "Pan-Americana"
4.	Vocal Solo, "Crossing the Bar" (new) Sousa MISS MARJORIE MOODY
5.	Symphonic Ballade, "Tam O'Shanter" Chadwick
	The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blawn its last The rattling showers rose on the blast," "Ae market night Tam had got planted unco right, Wi' reaming swats that drank divinely," "Weel mounted on his gray mare Meg Tam skelpit on thro' dub and mire," "Kirk Alloway is drawing nigh" "Tam catches his first glimpse of the revels in the church. This orgy is described in a series of dances very much in the Scottish style. "He screwed the pipes and gart them skirl," "Ae spring brought off her master hale, But left behind her ain gray tail." INTERVAL
	1
6.	Divertissment, "Espagnole" Demersmann
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 Mr. Howard Goulden
9.	Dance Tune "Country Gardens" Grainger

Recently a Berlin shopkeeper shot his wife because she smiled at a customer! He would have done better to commend her for being agreeable.

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MINOT, N. D. AUDITORIUM

Night Program

SOUSA AND BAND

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone

Mr. Howard Goulden, A yttophone
1. Overture, "Herod" Hadley
Biology Mansfield's production of Stephen Philips tragedy, Herod.
2. Cornet Solo, "Sounds from the Riviera" Boccatart
(a) "Morning Journals" Strauss
Suite, "The Three S's" (a) "Morning Journals" Strauss (b) "The Lost Chord" Sullivan (c) "Mars and Venus" Strauss
(c) "Mars and Venus
5. Symphonic Poem, "Le Voyvode" Tschaikowsky
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. Choking with jealously, he commands his servant to aim at the bride, while he aims at the 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
Sough
"HAVE A LITTLE DRINK," says the well to make the Dry. 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 "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. Refresh- the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refresh- the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refresh- the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refresh- the orchestra is playing "HOW DRY I AM" as a Spanish dance. Refresh- take a walk, "DOWN WHERE THE WURTZBURGER FLOWS." "I take a walk, "DOWN WHERE THE WURTZBURGER FLOWS."
7. (a) Saxophone Corps, "Saxerewski" Futter ett ski-Hens Messrs. Heney, Kincaid, Sullivan, Spalti, Madden,
(b) Morch "The Sesqui-Centennial" (new) Sousa
Vylophone Solo "Liebesfreud"
MR. HOWARD GOULDEN
9. Dance African. "Juba" R. N. Det:
All instruments used in Sousa's Band made by C. G. Conn, Ltd. Sousa and His Band plays exclusively for the Victor. For Advertising rates in Sousa Band Souvenir Program—George Martin Advertising Agency, 247 Park Ave., New York City.
1 2 d at a guestomon!

Recently a Berlin shopkeeper shot his wife because she smiled at a customer! He would have done better to commend her for being agreeable.

This store encourages smiles. Shopping is much more pleasant when it is accompanied by cheerfulness and good nature on the part of salespeople.



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Jamestown, N.D. Oct. 22, 1926.

MATINEE PROGRAM

SOUSA AND HIS

Lieut.-Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

	Mr. John Dolan, Cornet Mr. Howard Goulden, Xylophone
	MOTOR CONTROL
1.	Dances, "Yorkshire Lasses" (new) Collected by Arthur Wood
2.	Cornet Solo, "Cleopatra" Dema MR. JOHN DOLAN
3.	Suite, "All American"
	(a) "Pan-Americana" Herbe
	(b) "Song of the Flame"
	(c) "Her Majesty, the Queen"
4.	Vocal Solo, "Crossing the Bar" (new)
	MISS MARJORIE MOODY
5.	Symphonic Ballade, "Tam O'Shanter"
	The lines of the poem by Robert Burns, which have suggested this symphonic ballade,
	are as follows: "The wind blew as 'twere blawn its last
	The rattling showers rose on the blast," * * *
	* * * "Ae market night
	Tam had got planted unco right,
	Wi' reaming swats that drank divinely," * * *
	"Weel mounted on his gray mare Meg
	Tam skelpit on thro' dub and mire,'' * * *
	* * * "Kirk Alloway is drawing nigh" * * *
	Tam catches his first glimpse of the revels in the church. This orgy is described in a
	series of dances very much in the Scottish style. * * "He screwed the pipes and gart them skirl," * * *
	* * * "Ae spring brought off her master hale, But left behind her ain gray tail."
	INTERVAL
6.	Divertissment, "Espagnole"
7.	(a) Saxophone Corps, "Hello, Aloha! How are you?" Ba
	MESSRS. HENEY, KINCAID, SULLIVAN, SPALTI, MADDEN,
	CONKLIN, SCHLANZ and MONROE
	(b) March, "The Gridiron Club" (new)
8.	Xylophone Solo, "Parade of the Wooden Soldiers"Jess
	Mr. Howard Goulden
9.	Dance Tune, "Country Gardens"
	40 00 00 00 00 00 00 00 00 00 00 00 00 0
	This engagement of Sousa's Band is sponsored by the Kiwanis
	Club, Rotary Club and Chamber of Commerce of Jamestown.
	D.,
	Programs furnished by the courtesy of THE JAMES RIVER NATIONAL BANK
	"The Old Reliable"
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Jamestown, N.D. Oct. 22, 1926.

NIGHT PROGRAM SOUSA AND BAND Lieut.-Commander JOHN PHILIP SOUSA, Conductor HARRY ASKIN, Manager MISS MARJORIE MOODY, Soprano MR. JOHN DOLAN, Cornet MR. HOWARD GOULDEN, Xylophone Written for Richard Mansfield's production of Stephen Phillip's 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 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. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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 commends 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 6. 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 inebrate, 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 the well, singing "THE SOLDIER'S CHOROUS" "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. (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 This engagement of Sousa's Band is sponsored by the Kiwanis Club, Rotary Club and Chamber of Commerce of Jamestown. Programs furnished by the courtesy of THE JAMES RIVER NATIONAL BANK "The Old Reliable" Red field, S.D. Oct. 23, 1926.

PROGRAM SOUSA AND BAND

Lieut. - Commander JOHN PHILIP SOUSA, Conductor

HARRY ASKIN, Manager

MISS MARJORIE MOODY, Soprano

	Mr. John Dolan, Cornet
	MR. HOWARD GOULDEN, Xylophone
1.	Overture, "Herod"
2.	Cornet Solo, "Sounds from the Riviera"
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,"
т.	Miss Marjorie Moody
5.	Symphonic Poem, "Le Voyvode"
	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 produces two guns, summons his young servant, and goes out into the night, determined to wreak vengence. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride, while he aims at the 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.
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7.	(a) Saxophone Corps, "Saxerewski"
	Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz and Monroe
	(b) March, "The Sesqui-Centennial" (new)
8.	Xylophone Solo, "Liebesfreud"
•	Mr. Howard Goulden
9.	Dance African, "Juba"
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HARRY ASKIN, Manager

MISS MARJORIE MOODY Soprano

MR. JOHN DOLAN Cornet

MR. HOWARD GOULDEN Xylophone

HURON COLLEGE AUDITORIUM Saturday, Oct. 23, 1926--8:30 p. m.

	Saturday, Oct. 23, 19200:30 p. m.
1. V	Overture "Herod" Hadley Vritten 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 Voyvode" - Tschaikowsky
	This is a posthumous work, and is founded upon a poem by the Russian poet, Alexander Pushkin. The story is of an elderly noblemas, 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 vengence. In the garden he discovers his bride together with her young lover. Choking with jealousy, he commands his servant to aim at the bride while he aims at the 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 frees at random. The old nobleman screams and falls dead—Fate had aimed the servant's bullet at him. INTERVAL
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7. (a) Saxophone Corps, "Saxerewski". 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

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