

TOLEDO BLADE: OCTOBER 11, 1926

Sousa Concert Scores

Veteran Bandman Gives Typical Program on Annual Visit to Toledo Saturday; Violinist Heard Sunday.

BY V. K. RICHARDS

A TYPICAL Sousa program, presented with characteristic Sousa finesse met the enthusiastic approval of Saturday evening's audience in the Coliseum. There was the accustomed diversity of music, ranging from such an ambitious work as Tschalkowsky's symphonic poem, "Le Voyvode," to the frank frivolity of the veteran bandman's newest medley, "The Wets and the Drys," there were the usual countless encores, not neglecting the famous "Stars and Stripes Forever," and there was the expected choice assortment of novelties to spice these proceedings.

There was, as there always is at Sousa's concerts, something for every taste and served up with the canny Sousa showmanship which has made the march king a veritable institution in the musical world.

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If some of us would question the advisability of offering the aforementioned Tschalkowsky piece without a string choir to paint in its subtler hues, we could forget that annoyance in wholehearted enjoyment of Hadley's impressive overture, "Herod," the Sousa suite, "The Three S's," the whimsies of the

really humorous "Wets and the Drys," Dett's vivid African dance, "Juba," and numberless encores chosen from the vast store of Sousa's famous march compositions.

There were also excellent solo contributions by John Dolan, cornetist, Miss Marjorie Moody, soprano, and Howard Goulden, xylophonist. But the hit of the evening was a saxophone octet which came forward to play a jazz arrangement of Paderewski's "Minuet" and was compelled to remain out front for encore after encore.

THE TOLEDO TIMES—

SUNDAY, OCTOBER 10, 1926—

Sousa Charms Coliseum Patrons In New Numbers

Time cannot wither nor custom stale the infinite variety of a Sousa concert, the most American, perhaps, of all our entertainment.

Last night at the Coliseum Toledo Sousa fans listened to new numbers, new comedy, new "trick" features, for a program planned by the "March King" ranges from sublime to ridiculous with utmost freedom and spontaneity.

To beat with the foot, to hum the tune when one wishes is not only permissible but decidedly good form at a Sousa concert. "Snappy" people like their concerts, declares the lieutenant commander and snappy he gives it to them.

There were moments of as beautiful music as one can hear at a symphony concert. There were other moments to put even a Paul Whiteman to test but nothing apparently can exceed in the popular fancy the Sousa marches as we have come to know and love them. The composer's latest offering, "The Sesqui-Centennial" march, composed for the exposition, while not a second "Stars and Stripes Forever"—that would be asking too much—is nevertheless a work worthy in all respects and with atmosphere and the perfect Sousa verve.

As if to show that he knows the new march's limitations the band swung into the "Stars and Stripes" immediately following and played it, we thought, as they never had before. "Semper Fideles" also, "The Gridiron Club" and "Pride of the Wolverines"—all the old favorites found a place.

To see the veteran conductor put his men through one of his own compositions is a never-to-be-forgotten experience. Like a village urchin he marches, white gloved hands at sides, swing to his own

music, gesture sufficient to keep his men to the faultless tempo.

"Valencia" got perfect rendition as did other of present minute favorites. In his new phantasy, "The Wets and the Drys," the grinding of the chain in the "Old Oaken Bucket" episode was as realistic as anything offered on any stage.

Miss Marjorie Moody, soloist with the band, vindicated the astute conductor's infallible judgment in selecting a voice suited to his needs.

One John Dolan did marvels with a cornet and eight intrepid gentlemen handled as many saxophones to the audience's great delight. But perhaps the greatest hit of the individual work after the great band master, himself was the xylophonist, Mr. Howard Goulden, a master of his instrument, who was recalled again and again by insistent applause. The concert was under the management of Bradford Mills.—F. W. H.

—THE TOLEDO NEWS-BEE—

—OCTOBER 11, 1926—

There's Only One Sousa

Veteran Composer, Author and Bandmaster Gives Delightful Concert; Soloists Unusually Good

By WILLIAM MACK.

Besides giving a capital entertainment in the Coliseum Saturday evening, Lieut. John Phillip Sousa, bandmaster and composer, quietly preached a sermon. And his message was that gray hairs and the years are no excuse for a man slowing down or getting into the proverbial rut.

There is no sense in writing a lengthy review of the work of Sousa's band. This organization is made up of top-notch musicians and the programs always are a delight. We prefer to write a little bit about Sousa.

This composer made his reputation just before the turn of the present century, when he wrote "The Stars and Stripes Forever," "El Capitan," and similar compositions. But Sousa did not remain in the Spanish war period. He does bemoan the good old days when the march and the mazurka were the delight of music-loving people.

CHANGES WITH TIMES.

With the changes in musical styles, Sousa changes also. He does not advocate the old-time band pieces. Instead he quickly senses the technique of the current style of music and then he buckles down to work and shows such moderns as George Gershwin and Percy Grainger a few pointers in jazz age composition.

He takes Irving Berlin and other composers of the Berlin school and he dresses up their single-keyed compositions into orchestral arrangements that make them sound like symphonies.

THEATRICAL SEASON IS NOW ON IN FULL FORCE

Popular Operatta, Sousa, Movies Galore, Variety and Favorite Mystery Play on Next Week's Boards

By WILLIAM MACK.

The World Series, which was scheduled to open Saturday afternoon, is the only stumbling block that now is worrying theatrical men. Of course, they always worry about the weather, but they regard the final game of the big baseball classic as summer's final grab at their purse strings. After this affair, the public generally patronizes the theater in surprisingly large numbers.

To offset the round table post mortems of the baseball games next week, local theater men have tried to book strong bills for their houses. The movie list is unusually promising. The vaudeville men promise tempting things and two old favorites "Blossom Time" and "The Cat and Canary" are here to lure the music lovers and the mystery play enthusiasts.

John Phillip Sousa, America's most popular musician and composer, will bring his celebrated band to the Coliseum on next Saturday evening. Mr. Sousa plays here year after year and he always plays to packed houses.

Sousa

Lieut. Com. John Phillip Sousa and his famous band, now in its 34th year as an organization, will open Toledo's 1926-1927 concert season with matinee and evening concerts in the Coliseum on Saturday, Oct. 9. Sousa and his band are being brought here this year under the management of Bradford Mills.

Sousa is without doubt the most versatile and prolific of American composers. The world at large knows him as the "March King," but in spite of the fact that he has published 128 marches, including three new ones which are included on all of his programs this season—"Sesqui-Centennial," "Pride of the Wolverines," and "Gridiron Club" marches represent only a small share of his labors.

Sousa is the composer of six operas, all great successes in their way.

He has written three novels, "Pipetown Sandy," "The Transit of Venus" and "The Fifth String," to say nothing of his recently published autobiography, "Keeping Time."

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

Drama, Com



John Phillip Sousa, Coliseum

Concerts

Altho there are few remaining seats for the Rivoli City concerts, season reservations will be taken for a couple weeks. There is a waiting list this season for subscriptions, a new record for the Rivoli concerts.

The opening event, which occurs on Nov. 5, will bring the Tipica Orchestra of Mexico, offering a type of music that probably has never been heard in Toledo before.

Practically all of the musicians making up the Mexican Tipica orchestra, are graduates of the National Conservatory of Music in Mexico City and were selected because of their mastery of the particular instrument they play. Vocal artists are accompanied by Senor Daniel Manriquez's harp. The piano, being a modern instrument, is not included in the instrumentation of this unique orchestra.

Soloist with the Mexican organi-

—THE TOLEDO NEWS-BEE—

—OCTOBER 9, 1926—

Sousa to Open Concerts

Elsie Janis and Walker Whiteside Come Here Next Week; Pictures Booked to Suit All Tastes

WILLIAM MACK.

Toledo's concert season opens officially Saturday evening with an old favorite, John Philip Sousa and his band. This noted organization is scheduled for a typical Sousa program in the Coliseum Saturday evening.

Four days later, this spacious, if unattractive, auditorium, will again house an international as well as a Toledo favorite in Miss Elsie Janis. Elsie is an Ohio product. Back in Columbus she was known as Elsie Beerbauer and she still regards the capitol city as her real home. Elsie always gives a delightful entertainment.

—THE TOLEDO TIMES—

SATURDAY, OCTOBER 9, 1926—

Sousa To Open Concert Season

Toledo To Hear Famous Band At Coliseum On Saturday Evening.

Toledo's first musical event of the 1926-1927 season is scheduled for Saturday evening when Lieut. Com. John Phillip Sousa and his famous band will give a concert in the Coliseum. This is the 34th annual tour of the "March King" and his organization and it is marked by the rendition on every program of a number of new marches and musical novelties recently composed by Sousa.

The illustrious bandmaster's new humoresque, "The Wets and the Drys," written anent the prohibition question, will be one of the features of his program here. His new march "The Sesqui-Centennial," composed in celebration of our 150 years of independence, will likely be another high spot of the concert.

Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, whom Sousa says will achieve greatness as a composer of Negro music. A suite, "The Three S's," which includes "Morning Journals" by Strauss, "The Lost Chord" by Sullivan and "Mars and Venus" by Sousa, is also stressed. And there will be 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist, are the soloists with Sousa. Miss Moody will sing "On the Beautiful Blue Danube" by Strauss. Mr. Dolan will play "Sounds from the Riviera" by Boccalari, and Mr. Goulden will render "Liebesfreud" by Kreisler.

Sousa will open the program with his overture, "Herod" by Hadley, written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."

—THE TOLEDO TIMES—

SUNDAY, OCTOBER 10, 1926

PEMBERVILLE BAND IS EXCHANGE CLUB GUEST

PEMBERVILLE, Ohio, Oct. 9.—(Special)—The Pemberville school band of 28 pieces entertained the local Exchange club Saturday while in Toledo to hear Sousa's band. The band is a year old and made the trip to Toledo in a truck. The instruments are owned by the Pemberville Exchange club and are rented to members of the band. Fred H. Deen and My Strock, members of the Pemberville Exchange club had charge of the trip.

SOUSA AND HIS BAND

'MARCH KING' TO OPEN SEASON HERE

Brings New Marches, Annual Humoresque And Other Decided Novelties.

Toledo's 1926-1927 musical season will be inaugurated this week when Lieut. Com. John Philip Sousa and his famous band will give the annual Sousa concert at the Coliseum Saturday evening under the management of Bradford Mills.

The Sousa organization will be as large as ever and will include half a dozen soloists, chief of whom is Marjorie Moody, an American-born and trained soprano.

This year makes the 34th season of Sousa's band, and never before has the illustrious "March King" arranged so many novelties or such an imposing program. There are three new marches this year, "Sesqui-centennial March," written in honor of the 150th year of the republic and official march of the Sesqui-centennial exposition in Philadelphia; "The Pride of the Wolverines," dedicated to the city of Detroit; and "Gridiron March," dedicated to the famous club in Washington.

The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things the wild ether waves are saying.

Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, whom Sousa says will achieve greatness as a composer of Negro music, and 30 minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

"Make it Snappy" is the watchword of the American music public," says Sousa. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in 15 minutes, and drive 60 miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage—is to give him music of the tempo of the country in which he lives.

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

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

A school-children's matinee will be given by Sousa for the first time in Toledo, the coming of the band on Saturday making this possible.

SAYS MUSIC LOVING PUBLIC WANTS IT SNAPPY



LIEUT. COM. JOHN PHILIP SOUSA

TOLEDO BLADE: OCTOBER 3, 1926

Sousa Is Here Saturday; 2 Concerts Next Week

Estelle Gray-Llhevinné, Violinist, Will Give Recital Sunday and Elsie Janis Is Scheduled for Wednesday.

BY V. K. RICHARDS

WITH four concerts scheduled to take place within the space of five days, the local music season is on the eve of a busy beginning. First of these events is a special concert for children by John Philip Sousa and his band in the Coliseum on Saturday afternoon. In the same hall Saturday evening Sousa will present one of his regular concert programs; Sunday evening in St. Ursula's, Estelle Gray-Llhevinné, who plays a genuine Cremona violin, will be heard in recital; and Wednesday evening in the Coliseum a diversified program, mainly musical, will be offered by Elsie Janis and her company.

Soloists with Sousa are Miss Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophonist. Band selections

Concert Calendar

Saturday—Sousa and his Band. Coliseum, 2:15 P. M. and 8:15 P. M.
Sunday—Estelle Gray Llhevinné, violinist. St. Ursula's auditorium, 8:15 P. M.
Wednesday—Elsie Janis, assisted by Carolina Lazari, contralto; Robert Steel, baritone; Lauri Kennedy, cellist, and Dorothy Kennedy, pianist. Coliseum, 8:15 P. M.

Mr. Dolan will contribute "Sounds from the Riviera," Boccalari, Miss Moody will offer Strauss' "Beautiful Blue Danube," and Mr. Goulden will play Kreisler's "Liebestreud." A saxophone octet also will be heard in "Saxerewski," Paderewski-Hicks.

THE DETROIT NEWS, SATURDAY, OCTOBER 9, 1926.

Sousa To Give Trophy.—For the second time in its history the Cass Technical School Band will be conducted by John Philip Sousa when the famous leader appears with his band at Orchestra Hall Sunday afternoon and evening. The Cass Tech band was similarly honored two years ago. Sunday afternoon Mr. Sousa will present the local organization with a silver trophy "in recognition of its fine musicianship." The Cass Tech band will have 47 pieces on the platform Sunday.

New Detroit March to Be Dedicated by Sousa's Band Today

DETROIT today takes its place with the many distinguished organizations and notable events which have been celebrated in Sousa marches, for at Orchestra Hall this afternoon and evening the March King and his famous band will give the first performances of "Pride of the Wolverines," a new march dedicated to "Mayor John W. Smith and the people of the city of Detroit."

The march was written during the past Summer, in answer to a request which Mayor Smith made to Sousa last year and it represents Sousa's affection for a city which he has watched develop through more than a third of a century.



JOHN PHILIP SOUSA brings his famous band to Orchestra Hall this afternoon and evening.

He has invited the Cass Technical High School Band to participate in its performance, and will also present the Cass Band with a silver trophy cup at the matinee. The present director of Cass Band is Roy Miller, formerly a cornetist with Sousa's band, and for a fortnight the boys have been rehearsing the new march until Mr. Miller feels they are note perfect.

Then in the evening Mayor Smith will be present to receive an official autographed copy of the new march to file in the city archives.

The programme today, which will be the same afternoon and evening, will also include two other marches written by Sousa during the past Summer—"The Gridiron Club," dedicated to the famous Washington newspaper writers' organization, and "Sesqui-centennial March," dedicated to the current Philadelphia exposition—as well as a new "Humoresque" in which Sousa discusses musically, "The Wets and the Drys."

Marjorie Moody, American soprano, will again be soloist, while John Dolan, cornetist, and Howard Goulden, xylophonist, will step from the ranks of the band to do special numbers.

The complete programme, starting in the afternoon at 3:30 and in the evening at 8:30, will be as follows:

- 1—Overture, "Herod".....Hadley
- 2—Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod".....Sousa
- 3—Cornet Solo, "Sounds from the Riviera".....Boccalari
- 4—Vocal Solo, "On the Beautiful Blue Danube".....Strauss
- 5—Symphonic Poem, "Le Voyvode".....Tschalkowsky
- 6—A Fancy, "The Wets and the Drys" (new).....Sousa
- 7—(a) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 8—(b) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 9—(c) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 10—(d) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 11—(e) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 12—(f) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 13—(g) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 14—(h) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 15—(i) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 16—(j) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 17—(k) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 18—(l) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 19—(m) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 20—(n) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 21—(o) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 22—(p) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 23—(q) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 24—(r) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 25—(s) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 26—(t) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 27—(u) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 28—(v) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 29—(w) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 30—(x) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 31—(y) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks
- 32—(z) Saxophone Corps, "Saxerewski" (new).....Paderewski-Hicks

DETROIT EVENING TIME.
Friday, October 8, 1926

SOUSA GUEST OF MAYOR

Mayor Smith, seeking to do honor to Lieut. Com. John Philip Sousa, the march king, who has written a new march for Detroit, entitled "The Pride of the Wolverines," will act as host to the famous composer and some friends at an informal dinner Sunday evening.

Sousa will reach the city Sunday forenoon to give concerts in Orchestra Hall afternoon and evening, when the new march will have its official dedication. The march is fittingly dedicated to "Mayor Smith and the people of the City of Detroit," because it was Mayor Smith's formal request of the march king last winter which crystallized the intention which he had long entertained of honoring Detroit with a special march.

SOUSA GIVES JAZZ ITS DUE

Very Good—if It's Good, He Says; Here To Play 'Wolverine' March.

John Philip Sousa, the world's most famous bandmaster, quoted a nursery rhyme upon his arrival in Detroit Sunday—the rhyme about the "little girl who had a little curl right down the middle of her forehead." He quoted it because it illustrates his views upon jazz music.

"Like the little girl, when jazz is good, it is very, very good, and when it is bad, it's . . . well . . . rotten!" he declared. "Now mind you, I hold no brief for jazz. I have heard some that is inspired and great, which was really entertaining and enlightening. But when jazz is man-made and mechanical, it isn't worth a whoop!"

The noted conductor and composer came to Detroit to conduct his band in concert and present the city with his new march, "The Pride of the Wolverines." He is still a young man at the age of 71 years, and has for half a century been a figure in the foremost ranks of American musicians. He has to his credit more famous compositions than any other living composer, has presented his band in cities all over the world, and is a student not only of music but of its development and its current cycles.

APPRECIATION OF MUSIC.

"They may say in Europe that there is no real appreciation of music to be found in America. That isn't so. There is more latent musical talent in this country than anywhere in the world. America is destined to become the great musical leader," Lieut. Commander Sousa said.

"Just because little Nellie buys a phonograph record, instead of sheet music, like her mother did 30 years ago, doesn't mean that musical appreciation has not developed.

"When little Nellie's mother first heard 'El Capitan,' she bought the sheet music, and probably made an awful mess of the piece while she was learning to play it. Now she buys a record, and the music is good from the start.

"Great music is always a matter of inspiration. One fault with many conductors—and it is something I have succeeded in getting away from—is the choice of names rather than compositions in arranging programs.

WAGNER NODDED.

"Wagner, despite his greatness, wrote some things that were pretty poor. But even Jupiter nodded, so why shouldn't a human being?"

"I found this in writing the 'Pride of the Wolverines.' It was a serious compliment to be officially entrusted with the task of producing a march for your lovely city. It did not come all at once. For months I pondered. Finally the inspiration came. I think it is one of the best of my marches. It has a certain freshness, and a military appeal.

"What I'd really like is to be at the head of a band in war time, playing the 'Wolverines.' They'd march. I can almost see them! Any march that is to live must be able to make a man with a wooden leg keep time!

"Inspiration? I will never forget how I wrote 'The Stars and Stripes Forever.'" Sousa continued. This composition is regarded as one of his finest works, and more than 10,000,000 copies of the sheet music and 20,000,000 records of it have been sold.

NOT A NOTE CHANGED.

"I was returning to America from Paris, on a hurried trip. The minute I reached the steamer, the idea began working in my mind. On the entire journey I trod the decks with a whole new band in my head. I didn't write a note, but as we were waiting in quarantine the thing suddenly snapped into shape. I got home on Christmas Eve and set it down. Not a note was changed from the original draft.

"A march must be virile, with rhythm, melody, and the ring of musketry. There is no more room for 'padding' in a march than there is on the figure of an undraped woman."

The famed bandmaster does not

SOUSA HONORS DETROIT BAND



intend to frown upon any classes or distinct lines of musical composition. This is indicated in his own composition, 'The Wets and the Drys,' which he says frankly was written to appeal to the humor of the American people.

"The Wets and the Drys" is a jab at prohibition," he explained. "For one thing I don't believe in prohibition as a national issue. It's a local question.

"Pietro Mascagni, the Italian, who wrote 'Cavalleria Rusticana,' recently said that the Government ought to prohibit jazz music. That's all boosh. It would be just as sensible for the Government to prohibit Mascagni's compositions.

"You can't prohibit jazz." Jazz music and its forerunners are responsible for short skirts, Sousa says. He points out that they brought about a more active style of dancing, and the need for freedom of the feet.

"Dancing brought another inducement for abbreviated skirts," he said. "It developed the legs and made them more presentable than legs formerly had been."

DETROIT, which holds a more than friendly feeling for John Philip Sousa, veteran bandmaster and composer, welcomed his return to Detroit Sunday. Mr. Sousa, in return, presented a loving cup to the Cass Technical High School Band, at the afternoon concert in Orchestra Hall, for its stimulation of interest in music. The upper photograph shows Clarence Byrn, organizer and conductor of the Cass Band, receiving the cup from Mr. Sousa. Mr. Byrn, upon receiving the cup, handed it to Roy Miller, the band's new associate conductor, who was formerly a member of the Sousa organization. The lower photograph is a close-up of Sousa.



JOHN PHILIP SOUSA

MR. TIBBETT, baritone, and Miss Kurenko, will sing at Arcadia tomorrow. Mr. Sousa gives two programs in Orchestra Hall today. And Miss Talley will sing in Orchestra Hall Saturday night.

VETERAN SOUSA IN 2 CONCERTS

Famous Bandmaster Gives Inspiring Performances at Orchestra Hall.

By R. J. McLAUCHLIN.

Sousa's Band played in Orchestra Hall yesterday afternoon and repeated the program in the same hall in the evening.

This announcement has so many implications that it comes close to telling the whole story of the occasion. For to say that Sousa played is to announce that scores of elderly men and women engaged in happy retrospection, more scores of younger ones had two hours full of splendid entertainment, a fine old tradition was carried past another mile post and, really the most important of all, an afternoon and evening of band performance of the first order were provided two excellent audiences.

This Sousa is a famous man, whose valor, like Caesar's, doth enrich his wit. And he has a similar flair for setting down his wit to make his valor live. He has a whole sheaf of first-sized qualities about him. He is the sanest of our patriots, for he has translated a passionate love of country into substantial, enduring artistic accomplishment. He has touched the peak of his especial field and touched it not once nor twice. He has done more to bring the band into music's aristocracy than anyone else, probably, now alive. And he is a genial, level-headed person, full of years and vigor, with a great career behind him and a present energy which, at his age of 72, is astonishing. A most admirable citizen of this land is Sousa, for whose continued presence among us any American may earnestly pray.

Yesterday's two concerts were typical Sousa occasions, with a few extra attributes thrown in. The bandmaster, for one thing, was escorted from the station to his hotel and again to Orchestra Hall, by the band of the Detroit Fire Department.

Then, yesterday's programs included his new march, "The Pride of the Wolverines," which Sousa has dedicated to Detroit and which is written in his best and most robust style, fresh and full of that singular lively solemnity that is as much a part of Sousa as his hands and feet. It was played with the Cass Technical High School Band added to the Sousa organization, making a body of more than 100. At the afternoon occasion Sousa presented the Cass band with a loving cup, in recognition of its uncommon quality among similar organizations in the country, to which he has frequently given testimony in the past.

In the evening, Mayor John W. Smith received, from the bandmaster, an autographed manuscript of the score of the march. The mayor recalled his public request for such a composition, at the Sousa concert a year ago. He then introduced Fred W. Green, Republican candidate for Governor, who spoke briefly.

The program contained another new composition, a so-called "fancy," entitled "The Wets and the Drys," which deals whimsically with an obvious situation in this country and introduces many familiar and appropriate melodies. The eight saxophonists, as usual, did their specialty, this year a merry affair called "Saxerewski," in which the famous minuet is given some clever manhandling. They encored with some additional drolleries.

Marjorie Moody, Sousa's excellent soprano, exhibited her fluty voice as successfully as she has heretofore, in Strauss' "Blue Danube." She gave a number of encores, including "Comin' Through the Rye." John Dolan did great things with his cornet in Boccalari's "Sounds from the Riviera" and Howard Goulden, the active and versatile percussionist, played Kreisler's "Liebesfreud" on his xylophone and encored with a number of others.

Additionally, on the announced program, were Hadley's "Herod" overture and a suite, "The Three S's," including a Strauss waltz, a most exceedingly effective arrangement of Sullivan's "Lost Chord" and Sousa's march, "Mars and Venus." This march contains a unique thing, as far as I know, in music; what amounts to a cadenza for snare-drum, played on three of those instruments and a really amazing piece of drum-virtuosity.

Tschaikovsky's symphonic poem, "Le Voyvode" and Nathaniel Dett's African dance, "Juba," completed the program. There were, of course, many encores and these necessarily included: "The Stars and Stripes Forever," "Semper Fidelis," "The Cannon Club," "Field Artillery," "The Canadian Patrol," and others without which a Sousa concert would not be one at all.

Monday, October 11, 1926

Sousa's Detroit March Makes Real Hit at Two Concerts

A musician who is a great showman, or a showman who is a fine musician—whichever way you wish to describe Lieut. Com. John Philip Sousa, there is no arguing over the fact that a Sousa audience always gets a splendid entertainment, as



John Philip Sousa

we were reminded again Sunday afternoon, when he offered one of the best programmes he ever put together. Chief interest naturally centered in the much-heralded "Pride of the Wolverines" march which Sousa wrote during the past summer and dedicated to the people of Detroit. It turned out to be about the finest thing he has written since the war, its contrasting themes substantial in melody—the trio being especially nice—and the beat of its rhythm vibrant and assertive, a really fine musical picture, within the limitations of a march, of an eager and aggressive metropolis marching on toward even higher production figures and greater bank clearings.

In receiving an autographed copy of it for the city archives at the evening concert, Mayor Smith made a graceful suggestion that Detroit's school children be asked to write words to the new march, with prizes for the best, an idea to which Commander Sousa quickly agreed.

At both afternoon and evening concerts the Cass Tech band lined up back of the Sousa players and upon the first repetition joined with the professionals, swelling the volume mightily and adding quite a little extra "kick" to the whole proceedings. In the afternoon the Cass band was presented with a silver trophy cup by Commander Sousa.

Sousa used but a single programme here this year, but it was an exceptionally fine one, devoted to serious music in the first part and in the second, as is Sousa's practice, resolving into pure entertainment, with plenty of "stunts."

Henry Hadley's "Herod" overture, written by that gifted American for Richard Mansfield's production of that tragedy quite a few years ago, and proving a robust and honest work, opened the programme, and "Le Voyvode," a symphonic poem by Tchaikovsky, found among his unpublished works after his death, closed the first part. The poem must have been a rather early work, or one which the composer never polished very highly, for it seems crude and raw, unless it is that we are used to Tchaikovsky in the greater richness of orchestra. The Tchaikovsky instinct for the dramatic is always apparent, though, and it makes a number well worth hearing.

The best thing on the list seemed to me to be the Sousa arrangement of "The Lost Chord," which he builds up in the heavier brasses to a truly impressive effect.

Cornet solos by John Dolan and a group of soprano songs by Marjorie Moody, both clamorously received, were also in the first part of the programme. "The Wets and the Drys" was the new novelty number, and a lot of fun it proved, with a chain and windlass imitation of "The Old Oaken Bucket" at one point.

The Sousa saxophoners did their usual comedy antics, and Howard Goulden offered a well-regarded group on the xylophone in the latter part of the programme which also included among the plentiful encores, "Semper Fidelis" and "The Stars and Stripes Forever."

As I said at the beginning, John Philip Sousa represents an ideal combination of art and showmanship.

R. H.

OCTOBER 11, 1926.

SOUSA DEFIES AGE TO DAMPEN MUSICAL GENIUS

'March King' at 72 Wins Capacity Audiences; Dedicates New Composition to Mayor Smith.

The Bible will have to be rewritten, at least that part of it dealing with the span of man's life, if John Philip Sousa, the "March King" is to be an exemplar of modern life, for at 72 this striking figure of musical America still leads his famous band with the vigor and elan of 36. Twice Sunday Mr. Sousa and his organization pleased capacity audiences in Orchestra hall.

Mr. Sousa has garnered a million dollars with his pen and baton, and when one hears his concerts it is hard to understand this, for he has the genius to give, in music, what the people want. Along with a classic program that would have done justice to the aims of a symphony orchestra he presented Sunday a list of his old favorite marches that have thrilled in every part of the world and bring back the memories of many an inaugural parade down Pennsylvania avenue.

Assisted By Tech Band.

Then, too, Mr. Sousa added to his already immortal list another stirring march dedicated to Mayor John W. Smith and the City of Detroit, "Pride of the Wolverines." In this offering he was assisted by the Cass Tech band, and the boys swung into the piece with the Sousa outfit as though they belonged to it, and in fact their brass rather blanketed that of the world's greatest band. Mr. Sousa also presented the band a silver cup, and posed with the boys for the movies.

Opening with the stirring overture to "Herod," Mr. Sousa presented a two-hour program, the printed "menu" being garnished with his famous march pieces as encores.

Miss Moody Called Back.

Miss Marjorie Moody, an excellent soprano, with melody and sureness, sang the "Blue Danube" and was called back for many more. John Dolan, cornetist, and Howard Goulden, xylophonist, also gave a fine program, while a touch of fun was added by a sextet of saxophones.

A droll bit was the "Wet and Dry Symphony" in which the old drinking songs were set over against the "Old Oaken Bucket" and some other ditties dedicated to aqua pura, and it is sad to relate that the liquor lyrics had the well-water music beaten eight ways from the corner grocery.

Mr. Sousa still is the prince of conductors, as well as the King of the Marches, and there is in his appearance the banner of youth that his musical compositions still herald. The easy control, the quick discovery of a wet-weather off-tone, the tympanum, and the happy selection of music is something that has become an American institution, and one that all hope will remain with us many years.

THE FLINT DAILY JOURNAL TUESDAY, OCTOBER 12, 1926

Sousa Displays Keen Interest in Flint Band

Says Musicians of Future Will Be Recruited From Schools

Lt. Commander John Philip Sousa, who led the Flint High School band during the intermission of his concert yesterday afternoon, expressed a keen interest in the work of the high school musicians.

"There is more latent musical talent in the United States than has ever been developed," said Commander Sousa. "There is no better way of developing this talent and bringing it to the fore, than by means of the high school band and orchestra. Within the next 10 or 15 years a vast majority of the band musicians will be recruited from among high school players.

"Competition of any kind is an incentive for improvement, and the necessity of competing for a place in the band during his school days, makes a better player out of an individual during his formative years. The greatest factor in the production of a good musician is within the man himself. The natural musician knows instinctively when he is playing properly, he needs only to be taught what to play.

"I do not think that heredity has anything to do with musical ability. In a study which I made I only found one family which produced a succession of good musicians, the Bach family. I think that it was a case of reflected glory from the great Sebastian. Genius may crop out anywhere. There is no geographical limitation on area where

genius may be said to be concentrated. My bandmen come from all over the world. The best tuba player I had in my band in all its history was from Iowa and trained by your Mr. Norton. In my study I found that the father of one famous musician was a butcher, that of another was a clerk, still another a grocer, and another a barber.

"And so because we do not know where the next famous musician is to come from, we must encourage large numbers of the young folks to play. Who knows but what Flint may number among its children a great composer, and Saginaw, perhaps, a great player. The spread of musical activity is a very great thing. The increasing interest in music in the United States is bound to produce a great American music and some truly great musicians. We are experiencing a tremendous musical awakening, due in no small part to the extension of music in the public school.

Commander Sousa commented on the growth of Flint, recalling that on his last visit here it seemed like a simple country town, full of friendly people, each of whom seemed to know everybody else. He displayed a marked interest in the extension of the General Motors interests here and expressed a regret that he did not have time to make a tour of the city and the plants. Sousa also had a great deal of praise for the work of the Community Music association, saying that it is doing a great work.

Talley, Tibbett, Kurenko; Sousa Today; Week's List

WITH many novelties besides his new Detroit march, "Pride of the Wolverines," Lieut.-Com. John Philip Sousa will bring his famous band to Orchestra Hall today for concerts afternoon and evening. The new march has been polished up with a few performances as an encore number elsewhere, but today will mark its first performance in its final form. Sousa has invited the Cass Tech Concert Band to share the platform with his own men for the playing.

Two other new marches, "The Gridiron Club," dedicated to the famous Washington newspaper fraternity, and "The Sesqui-centennial March," written for the Philadelphia exposition, will also be on the program, as will also Sousa's newest "humoresque," "The Wets and the Drys." Miss Marjorie Moody, American soprano who has been with Sousa for several years past will again be vocal soloist, with John Dolan, cornetist, and Howard Goulden, xylophonist. The complete program, which will be the same both afternoon and evening, starting at 3:30 and 8:30, will be as follows:

1—Overture, "Herod" (Hadley). 2—Cornet solo, "Sounds from the Riviera" (Boccherini). 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" (Tchaikovsky). 6—A Fancy, "The Wets and the Drys" (Sousa). 7—(a) Saxophone Corps, "Saxerewski" (Padenewski-Hicks). Messrs. Heney, Kincaid, Sullivan, Speltz, Madden, Conklin, Schantz and Monroe; (b) March, "The Pride of the Wolverines" (Sousa). 8—Xylophone Solo, "Leichstraum" (Kreiser). Mr. Howard Goulden. 9—Dance-African, "Juba" (R. N. Dett).

THE FLINT DAILY JOURNAL OCTOBER 12, 1926

SOUSA IS SPEAKER AT LIONS' LUNCHEON

Lieut.-Com. John Philip Sousa was the guest of the Lions club of Flint at their luncheon yesterday noon. W. W. Norton, community music director, introducing Sousa said that Sousa's band had been brought here to help Flint "grow from within," as the late J. Dallas Dort used to say. The famous band was to help Flint bandmen do better work. Sousa, in his talk, was quite jovial and entertained the club with humorous reminiscence of his travels about the world.

THE FLINT DAILY JOURNAL MONDAY, OCTOBER 11, 1926

SOUSA AND HIS BAND VISIT FLINT TODAY

Famous Organization Here for Two Concerts at High School.

John Philip Sousa and his band are in Flint today, after an absence of a number of years, for afternoon and evening concerts at the high school auditorium under the auspices of the Flint Teachers' club.

The last time Sousa appeared in Flint was at the old Stone or Majestic theater, which had since been replaced by The Journal building. On that appearance he was greeted by a capacity audience which hailed him as an old friend.

Sousa's band for his third-of-a-century tour, is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93.

Recently Sousa happened upon the instrumentation of his first band. It called for 14 clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tympani, etc.

The present organization numbers almost 30 clarinets, five flutes, 10 saxophones, eight trombones, 10 trumpets, and other instruments in proportion. Sousa's first band consisted of about 50 men. This year he has an organization of 100 bandmen and soloists.

One of Sousa's ambitions is to travel a million miles with his band. This present season, which marks his third-of-a-century tour, finds Sousa with a travel record of about \$25,000 miles to which he will add about 25,000 miles before his journey ends. At his present rate, Sousa will reach his goal six or seven years hence.

SOUSA'S BAND IS MUSICAL TREAT; PROGRAM VARIED

High School Auditorium Is
Filled by Enthusiastic
Audience.

BY KEITH DAVIS

With a deft and calm baton, Lieutenant Commander John Philip Sousa hurled the tonal effects of his excellent band last night against an audience which packed the high school auditorium, an audience highly appreciative of the bombardment.

Sousa regaled his hearers with almost everything, from a Tchaikovsky symphonic poem, in which his band sounded very like a symphony orchestra in place, to Ach Du Lieber Augustin, rendered by eight rollicking saxophonists in a manner best described as droll.

It was an evening of most delightful entertainment. If there were 1,300 persons in the auditorium, then 2,600 feet beat time during much of the program. The encores ran to nearly a score, and the audience asked for more when the commander marched his men off the stage.

Many Instruments

As a study in band-building, Sousa's is enlightening. Nearly, in fact every, wood-wind instrument that is known to modern musical canons is represented, balancing a heavy brass representation and an impressive percussion section. With this artillery available, pretty nearly any effect can be secured. Mr. Sousa showed that. He also showed some effects which one suspects he originated himself.

In his own composition, "Mars and Venus", an early item on last night's program, there came a faint whispering rattle from the snare-drums, a whisper which grew in a slow crescendo from faintness to an astounding volume of sound, that grew until the whole huge room was the inside of Mars' own drum, then died away, rose to intensity and died away again.

Incidentally, this effect followed in the same composition a most charming and poetic theme, carried by oboe and harp, showing both fine conception and finished execution; as finale to this number was a thundering powerful, glorious tutti, like the climax to Sullivan's The Lost Chord, the preceding number. The first part of the program was concluded with the Tchaikovsky selection referred to. Mr. Sousa introduced what we suspect was a device of his own at the climax of this. In the poem a shot is fired, killing the aged nobleman of the piece. At this point a snare-drummer pulled out a blank-cartridge revolver and fired—the audience jumped.

Three of the leader's new compositions, one as an encore, and four popular songs of the day found places on the program. Following the opening number, the Herod overture, Mr. Sousa first directed his new Gridiron Club march, and then Valencia. After that his premier cornetist, John Dolan, arose and rendered Sounds From the Riviera in an especially talented fashion. Miss Marjorie Moody, coloratura soloist, sang "The Blue Danube" and "There's a Merry Brown Thrush."

The second of the new compositions was a delightful little fancy engendered by the prohibition issue, entitled "The Wets and the Drys", into which Just a Little Drink, How Dry I Am, Tea for Two, Down Where the Wurtzburger Flows, The Old Oaken Bucket, The Soldiers Chorus. We Won't Go Home Until Morning, and Auld Lang Syne were fitted in as in a mosaic. Brief study of the titles will convince the reader the issue was thoroughly covered.

Eight saxophones then usurped the spotlight, and proceeded to perform in the manner of the Six Brown Brothers. First they did a saxophone version of a rather well-known composition by the once-premier of Poland; they shifted from this to the Whoop-Em-Up Blues, from that to Hail, Hail, from that to How Dry I Am, again from that to Sweet Adeline, from that—to several more favorites, and in between times they clowned, while the Brown Brothers' laurels shook on their brows.

After that came the third new march, The Sesqui-Centennial. Xylophone solos, Kreisler's Liebesfreud and Souvenir, Drdla, followed, and the program was finished with the Dance African, "Juba" by R. N. Dett, a most effective selection. The audience then adjourned to have the lieutenant commander autograph their programs.

Sousa's band is without doubt the finest ensemble of its kind. Its conductor is a master in his ballistics and his many-voiced instrument is hyper-accurate in pitch, effectively colored in tone, nicely gauged in volume and extraordinary in effect. It is a unit, it is exciting to hear and fascinating to follow; it ranges from a little lilting melody to a crashing tutti, and it takes novel and stimulating orchestrations without flaw. There is very little else to be desired.

SOUSA IS HIMSELF; WHAT MORE ASKED?

Venerable Bandmaster Gives
Two Concerts at
Armory.

RUNS MUSICAL GAMUT

There is only one man who popularizes band music in the Sousa fashion and he is John Philip Sousa, 72 in November, and since 1892 leader of his own band. Most conductors would have called Sousa's 20 encores at the Armory Tuesday night a complete program to say nothing of the 12 numbers listed on the program.

Listening is but half. There is fascination watching 75 or so sober-faced musicians (play a wind instrument and look any other way), a gray-haired conductor somewhat bald, military and alert, and a white-haired, ruddy-faced bass drummer, erect as a signpost, watching his leader with glittering eyes as he bangs the noisemakers.

Typical Sousa Program.

What was played? A Sousa program. Majestic, sad overture "Herod" by Hadley; a limpid, melodious cornet solo by John Dolan; Strauss, Sullivan and Sousa, and more Sousa and more Strauss, whose "On the Beautiful Blue Danube" was enlivened by the clear, facile, vibrant wrok of Marjorie Moody, soprano.

Tchaikovsky's symphonic poem, "Le Voyvode," pistol shot and all, roused the audience to new enthusiasm and killed Tchaikovsky's musical villain deader than dead. Then came a Sousa fancy, "The Wets and the Drys," humorous and familiar. The saxophone octet with its big bass and little soprano end men offered a light touch. Another Sousa march, then a deftly hammered xylophone solo played by Howard Goulden and last the pulsating African dance, "Juba," by R. N. Dett.

Knows His Audience.

The audience left hoping to hear Mr. Sousa and his band again some time, for Sousa knows when to stop.

Another program as popular was given in the afternoon. At that time, in addition to the program by his band, Sousa directed the combined high school bands in two well played numbers. S. B. C.

TUESDAY, OCTOBER 12, 1926.

March King Arrives

For Armory Concerts

Lieutenant Commander John Philip Sousa, who is giving two concerts in Grand Rapids Tuesday, has the rare and happy faculty of



Lieutenant Commander John Philip Sousa, famous bandmaster.

knowing how to make his band concert programs equally interesting to the trained musician and the average music lover who has appreciation but no technical knowledge of music.

Every one who attends a Sousa concert usually has a jolly time, for this unique bandmaster makes easy flights from the classic to popular music. And Sousa has a way of making the nonmusical portion of the audience like the classics and the musical "highbrow" like the music of the "popular" variety. More than any other bandmaster he brings out all the rhythmic force and value in the music he plays and audiences seldom fail to respond.

Sings With Sousa



Miss Marjorie Moody, American soprano, will be at the Armory this afternoon and evening with Sousa's band.

Was "The Gliding Girl" First Jazz Production?

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

WEDNESDAY, OCTOBER 13, 1926.

SOUSA IS HIMSELF; WHAT MORE ASKED?

Venerable Bandmaster Gives
Two Concerts at
Armory.

RUNS MUSICAL GAMUT

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Listening is but half. There is fascination watching 75 or so sober-faced musicians (play a wind instrument and look any other way), a gray-haired conductor somewhat bald, military and alert, and a white-haired, ruddy-faced bass drummer, erect as a signpost, watching his leader with glittering eyes as he bangs the noisemakers.

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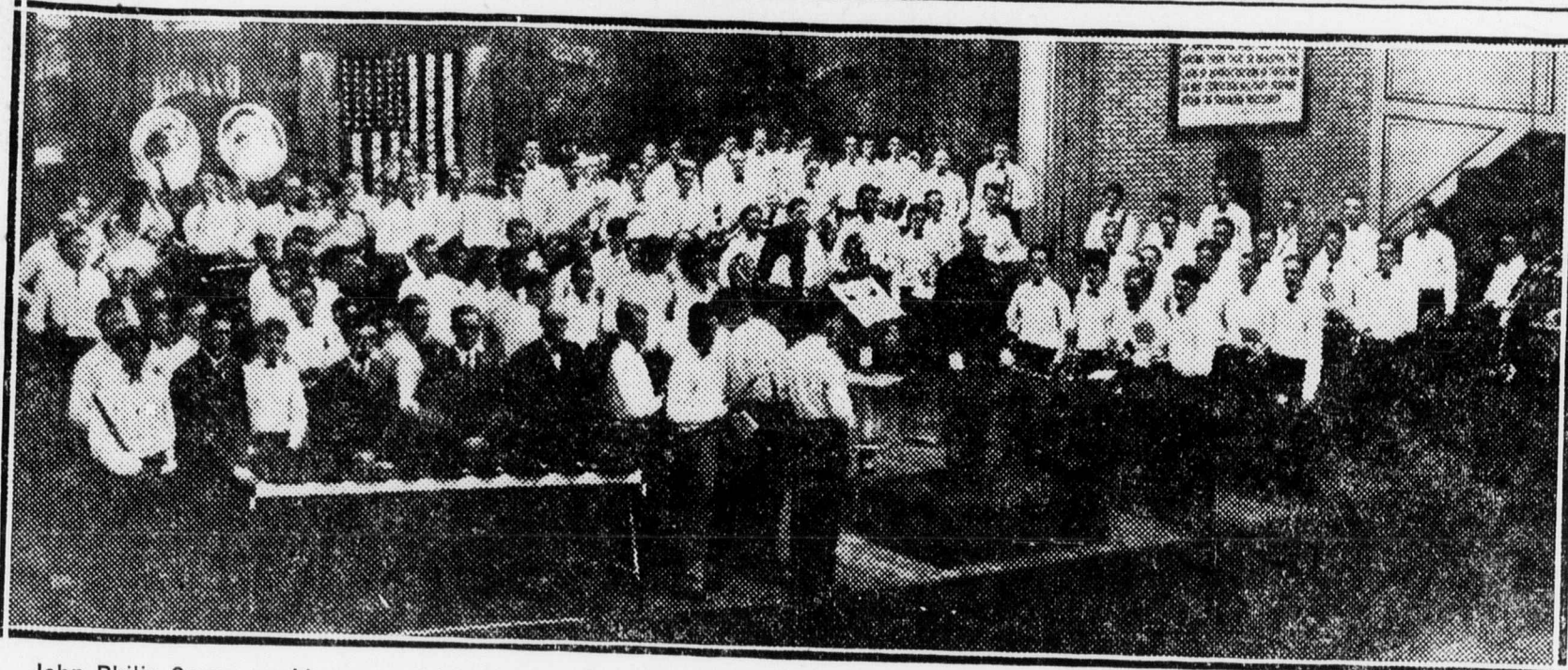
Tchaikovsky's symphonic poem, "Le Voyvode," pistol shot and all, roused the audience to new enthusiasm and killed Tchaikovsky's musical villain deader than dead. Then came a Sousa fancy, "The Wets and the Drys," humorous and familiar. The saxophone octet with its big bass and little soprano end men offered a light touch. Another Sousa march, then a deftly hammered xylophone solo played by Howard Goulden and last the pulsating African dance, "Juba," by R. N. Dett.

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THRILL OF LIFE-TIME FOR SCHOOL MUSICIANS



John Philip Sousa, world renowned bandmaster, gave 100 high school lads the thrill of their lives yesterday, when, during the intermission in his afternoon program at the Armory, he conducted the new Grand Rapids inter-high school band in two numbers. The group was made up of picked musicians from all the high school bands. Mr. Sousa occupied the director's stand. At the left of the picture, standing in the front row, may be seen: Leon Metcalf, director of instrumental music at South high and Burton, and composer of the two numbers the band played yesterday; Oliver Keller, director at Creston; Merwin Mitchell, Central and Ottawa Hills director, and David E. Mattern, supervisor of music in the city schools. Two other directors, whose organizations were represented in the band were Theodore Fryfogle, Union and Harrison Park, and George Davis, Vocational.

OVATION TO SOUSA WHEN 'MARCH KING' COMES TO ARMORY

In Varied Program, Sprinkled
With Own Compositions,
He Scores Triumph

MARJORIE MOODY, SOLOIST,
SCORES REAL TRIUMPH

An ovation rarely equalled in enthusiasm by a Grand Rapids audience was accorded Lieut. Com. John Philip Sousa and his band at their appearance here for a matinee and evening performance yesterday. The 71-year-old "March King" and his organization caught the spirit of the audience with the first number, Hadley's colorful overture, "Herod," and responded to the storms of applause with encore after encore, giving with equal zest Jose Padilla's "Valencia" and his own immortal "Stars and Stripes Forever."

Miss Marjorie Moody, soprano soloist, proved herself an artist of high rank. In her first number, "Blue Danube," her perfect intonation and flute-like notes charmed her hearers completely. Her generosity was as superb as her artistry, and she gave four encores ranging in character from the "Street Song" from Victor Herbert's "Naughty Marietta" to "Comin' Through the Rye." Miss Moody is an American artist, her home being in Boston. In addition to her perfect mastery of voice she is the possessor of a pleasing personality and stage manner.

Varied Program

Last night's program was extremely varied. A symphonic poem, Tchaikowsky's "Le Voyvode," in spite of an explanatory program note, was less favorably received than the spine-tickling military compositions for which the conductor-composer has become the most beloved of American musicians; a suite, "The Three S's," gave an exhibition for the splendid harmony of the band; "The Lost Chord," with its magnificent crescendo and spirit of onrushing fate, and Sousa's own "Mars and Venus," containing a beautiful passage for harp and flute.

John Dolan, cornet soloist, scored heavily in a showy piece, "Sounds From the Riviera," negotiating its many difficult runs with never a false note. Howard Goulden, in a xylophone solo, the Kreisler arrangement, exhibited his mastery of his instrument, and for an encore gave "The Parade of the Wooden Soldiers." A corps of eight saxophonists was one of the hits of the evening, giving a comedy version of "Sweet Adeline" and various editions of "Blues."

Plays Own Composition

Among Sousa's own compositions was a bit of musical tom-foolery, "The Wets and the Drys," abounding in satire and comedy built around "How Dry I Am," "Tea for Two," and "Auld Lang Syne." All of his old mastery appears in his newest march, "The Sesqui-Centennial."

At yesterday's matinee, the second half of the program was suspended in favor of Sousa's idea of "Showing Off Before Company," a medley which was hugely enjoyed. He directed the combined High school bands of the city in several numbers, including "The Boy Scout March."

APPLETON POST-CRESCENT

Friday Evening, October 15, 1926

CAPACITY CROWD IS THRILLED BY SOUSA'S PROGRAM

Great Bandmaster and His
100 Musicians Will Play
Two Splendid Concerts

Sousa and his band gave everyone a good time with his marches, humorous fancies and jazz encores Thursday afternoon and evening at the Lawrence Memorial chapel. The building was filled almost to capacity with an enthusiastic audience in the evening. The enjoyment was a great in the afternoon although the audience was small.

The new Sesqui-centennial march of the bandmaster was welcomed as another of the typical Sousa quality, and the generous number of encores included several of the older favorite marches, Semper Fidelis, The Field Artillery march, and the ever popular Stars and Stripes Forever.

Miss Margaret Moody, soprano soloist, had a pleasing voice and manner and was recalled several times by the audience. Her programmed number, "On the Beautiful Blue Danube" by Strauss, was followed by other familiar songs, and she finished her group of selections with "Comin' Thru the Rye."

The xylophone soloist, Howard Goulden, was skilled technically and pleased with his playing of the "Liebesfreud" by Kreisler. John Dolan, cornet soloist, gave as his major number "Sounds from the Riviera." Sousa's new fancy "The Wets and the Drys" amused with its snatches of popular music such as "Have a Little Drink," "How Dry I Am," "The Old Oaken Bucket," and "We Won't Go Home until Morning." Humorous encores by the saxophone corps brought several recalls.

Strauss' "Morning Journals" and Sousa's "Mars and Venus" were ably arranged by the director and the third number in this suite "The Three S's," "The Lost Chord," by Sullivan, pleased in its more solemn air.

APPLETON POST-CRESCENT

Thursday Evening, October 14, 1926

SOUSA CUTS HIS TOUR SHORT SO HE CAN SHOOT DUCKS

Veteran Bandmaster Will End
His 1926 Jaunt Next Month
at Baltimore

John Philip Sousa and his band will play his famous marches, suites, and jazz selections at the Lawrence Memorial chapel at 8:20 Thursday evening. Many Appleton people heard and enjoyed the great bandmaster and his 100 bandmen two years ago, and these as well as others will hear and enjoy them again.

The soloists playing with the organization this season are specially fine, it would appear from the reception given to them in other cities. Miss Marjory Moody, soprano, has charmed audiences with her singing of "The Beautiful Blue Danube," by Strauss. John Dolan, cornetist, and Howard Goulden, xylophonist, are both able performers. The wellknown Liebesfreud by Kreisler will be played by Mr. Goulden.

Sousa's thirty-fourth annual tour will not be as long as that of last year. One year in two the conductor reserves a holiday in duck hunting time. The tour this year will be of only 20 weeks and will end in Baltimore about the middle of November.

Last year a greater number of persons, 2,932,409, paid admission to Sousa's concerts than in any previous season in his entire career. He has been constantly before the American people for a third of a century, and is always welcome.

Last year he varied his usual route with a trip into western Canada. This season, in addition to his American engagements, Sousa will make a brief tour to the maritime provinces of Canada.

The program to be given in Appleton will be distinguished by the unusual number of novelties, not the least of which will be his own arrangements of popular jazz tunes.

MANKATO DAILY FREE PRESS

SATURDAY, OCTOBER 16, 1926

Praise For Sousa DETROIT NEWS

Sousa's Band played in Orchestra Hall yesterday afternoon and repeated the program in the same hall in the evening.

This announcement has so many implications that it comes close to telling the whole story of the occasion. For to say that Sousa played is to announce that scores of elderly men and women engaged in happy retrospection, more scores of younger ones had two hours full of splendid entertainment, a fine old tradition was carried past another mile post and, really the most important of all, an afternoon and evening of band performance of the first order were provided two excellent audiences.

This Sousa is a famous man whose valor, like Caesar's, doth enrich his wit. And he has a similar flair for setting down his wit to make his valor live. He has a whole sheaf of first-sized qualities about him. He is the sanest of our patriots, for he has translated a passionate love of country into substantial, enduring artistic accomplishment. He has touched the peak of his especial field and touched it not once nor twice. He has done more to bring the band into music's aristocracy than anyone else, probably, now alive. And he is a genial, level-headed person, full of years and vigor, with a great career behind him and a present energy which, at his age of 72, is astonishing. A most admirable citizen of this land is Sousa, for whose continued presence among us any American may earnestly pray.

Yesterday's two concerts were typical Sousa occasions, with a few extra attributes thrown in. The bandmaster, for one thing, was escorted from the station to his hotel and again to Orchestra Hall, by the band of the Detroit Fire Department.

"Jazz Music Will Be Success Only If It Pleases Forty-six Years From Now," Sousa

BY R. D. S.

John Philip Sousa, the world's greatest bandmaster marched into Mankato today without music and without his mustache—without music except for the click of eighty highly polished shoes against side-walks... eighty well-kept shoes which belonged to eighty well-kept and polished bandmen.

There were no long-haired geniuses no soulful artists, no shambling oracles in the musical army that stepped gayly into the sombre lobby of the Saukpaugh this morning. It might have been a convention of naval officers in dress uniforms, these carefully tailored, trim, well-kept bandmen. They brought color, life and gaiety accentuated by a metropolitan breeziness.

And with them came the King of Bandmasters.

John Philip Sousa... John Philip looking fifteen years younger without his mustache.

"Sunshine!" declared the man who has bowed before all the nobility of the world, "sunshine brings success. Sunshine handled artistically, not dished out with burning ladies, nor thrown in gusts of burlesque—but golden, hopeful sunshine which makes one realize that heaven must start in the mind and in the soul, that's what the audiences of the world demand..." He might have added that was what they paid for but he didn't.

John Philip paused and looked coolly at his interviewer.

"You speak of the competition of the jazz orchestras. When jazz stands for forty-six years and still brings careful appreciative audiences, then will it be a success."

The Band King's mind was flashing quickly back to early days when he began his brilliant career in the musical world and built up an organization that won applause for forty-six years.

"Make no mistake," said Sousa, "the American public has grown discriminating. With our extensive educational system we are bringing our people to a better appreciation of good music."

"I have always studied hard, but I find that now I must study even more closely. In so doing I have built up one of the finest privately-owned libraries. Let me emphasize the need of study in any art or profession."

"For instance, With eighty bandmen you can easily guess there is



John Philip Sousa

considerable expenses in carrying this organization across the country. But you will be surprised when I inform you that the lowest paid salary in this band is seventy-five dollars a week. Do you think I would pay one of those men that much if he were not a student, if he did not master a certain technique. Not only that but if he succeeds he eventually learns the joy of study. To technique must be added talent. Those are the two requisites technique and talent. Of course some of our men gifted with exceptional talent draw as high as \$250 per week. They also are reaping the reward of study.

John Philip Sousa told his interviewers many things. He, of course, told them band audiences were increasing, that band programs were becoming more varied and required careful planning. He stated that while publicity was needed the man who said he was going to jump twelve feet and only jumped eleven and one half feet was not easily forgiven by his public while the man, who said he was going to jump twelve feet and jumped twelve and one half won enthusiastic applause.

He would have said more... Only being first and always a very polished gentleman he excused himself and marched without music and without his mustache into the barber shop.

FAMOUS BANDMASTER HERE



The annual visit of John Philip Sousa and his famous band to St. Paul is due today, when he is to give programs at the Auditorium at 3:30 and 8:15 P. M. The organization numbers nearly 100 members.

MATINEE, EVENING CONCERTS TO BE PLAYED BY SOUSA'S BAND AT AUDITORIUM TODAY

Mr. Sousa and his band will play matinee and evening concerts at the Auditorium today.

Included in the program for today's concerts are a number of Sousa's recent compositions which have not been heard in St. Paul before.

In addition, Edmund A. Stein, St. Paul manager, has arranged a number which will combine the municipal organ with Sousa's band. Mr. George Thornton, St. Paul organist, will play the organ accompaniment to Sullivan's "Lost Chord," as an instrumental solo by John Dolan, cornetist with the band. Mr. Sousa will conduct.

Marjorie Moody, soprano, is the soloist and she will sing Strauss "Blue Danube." She will be accompanied by the muted band. Her encore numbers will be selected from among Sousa's own compositions. In addition to these solos by Miss Moody, there will be other instrumental solos by Howard Goulden, xylophonist, and Winnifred Bambrich, harpist.

The program includes nine groups. The two new Sousa compositions to be heard are "The Wets and the Drys," a musical fantasy, and "The Sesquicentennial" march, reputed to be Sousa's greatest march composition.

The program for the afternoon and the evening concerts follows:

Overture, "Herod".....	Hadley
(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod")	
Cornet Solo, "Sounds from the Riviera".....	Boccardi
Mr. Dolan.....	
Suite, "The Tree S's".....	Strauss
"Morning Journals".....	Strauss
"The Lost Chord".....	Sullivan
"Mars and Venus".....	Sousa
Vocal solo, "On the Beautiful Blue Danube".....	Strauss
Miss Moody.....	
Symphonic Poem, "Le Veyode".....	Tschaikowsky
Fantasy, "The Wets and the Drys".....	Sousa
Saxophone Corps.....	
"Saxerewski".....	Paderewski-Hicks
Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schantz and Monroe.	
March, "The Sesquicentennial" (new).....	Sousa
Xylophone Solo, "Liebesfreud".....	Kreisler
Mr. Howard Goulden.....	
Dance African, "Juba".....	R. N. Dett



JOHN PHILIP SOUSA.

Sousa Saxophone Players Make Big Hit At Concert

It appeared almost fitting at the concert at the Armory Saturday night, that the saxophone should be elevated beside the clarinet. So agreeably did the eight of them, in the hands of eight Sousans mutter away.

That saxophone exhibition was the most compelling thing about the concert, in a way. Taking an instrument that seems suited only for jazz, the eight Sousans managed to produce from it something strange and good. They were so exceptionally clever at it that one is inclined to think that the saxophone has been very much misjudged.

That seems to be an achievement.

The crowd at the concert was preponderantly men, which is natural enough, for men like martial music much more than women. They were not disappointed for in the varied program there was a good deal of an heroic trend, which reached a sort of climax in the playing of "Stars and Stripes Forever".

It sounded like a Victor record.

The entire program, in fact, had that impeccability that is the result of long and careful training coupled with skill. The work of Miss Margaret Moody appeared faultless and extremely pleasing. Beginning with "On the Beautiful Danube" one of the several German touches the pro-

gram contained, Miss Moody gave a number of encores.

Encores, in fact, were the rule after almost every number, and the entertainment was actually much more voluminous than appeared from the printed program.

Opening with "Herod" Hadley's composition for Richard Mansfield's production of Stephen Phillips of the same name, the band in the succeeding program number provided a background of tone for John Dolan's skillful solo on the cornet, "Sounds from the Riviera."

A three part number followed, beginning with some lilting selections from Strauss, proceeding into the soberer measures of "The Lost Chord" and closing with a martial touch supplied by one of Sousa's own compositions—"Mars and Venus."

Following Miss Moody's appearance, the band rendered a symphonic poem by Tschaikowsky, based on a poetical story by the Russian poet, Poushkin. After the interval, the bandmen launched into a medley running from the list of some well known songs from "Have a Little Drink" to "Auld Lang Syne."

Howard Goulden gave the audience Liebesfreud on the xylophone, and the concert closed with a rendering of Dett's "Juba."

MUSIC

E. A. Stein presents Sousa and his band at the Auditorium Sunday afternoon and evening.

Despite the fact that our ways of living, our customs and manners, viewpoints and tastes have undergone an almost complete transformation in the last 30 years, Sousa's band has remained in all essential respects the same type of institution it originally was way back there in the "gay 90's." And judging from the size and enthusiasm of the audience that greeted this famous organization at the Auditorium last evening (the 34th annual tour, so the program said) its popularity is apparently as great as ever. Of course, this popularity is based almost wholly on the individual character of the Sousa music and unique personality of John Philip himself.

The program, which was put together with no little skill, contained several of his newer compositions including the "Sesqui-Centennial March." If these, together with all that has been written in the past 15 years are hardly calculated to add to his fame as a composer, to have conceived the immortal "Stars and Stripes Forever" is surely sufficient glory for any man. But, however little value a good many of his compositions may have, be it said to his credit that his music in these days of "Red Hot Mamas" and "Care-taker's Daughters," has been always refreshingly clean and free from any taint of the sensual or vulgar.

The Hadley overture "Herod," which opened the program was undoubtedly written originally for the orchestra, but due to skillful arrangement was made adaptable to the purpose of a brass band. It contained a number of unusually fine harmonic effects. Not so successful was the Tchaikowsky symphonic poem "Le voyvode," whose manifold subtleties were altogether beyond the capabilities of any brass band to realize. Built on a poem by Pushkin and lugubrious in the best Russian manner, at the climax when the outraged husband becomes the victim of a bullet intended for the lover, a pistol is fired by one of the busy drummers, which incidentally reduced the whole affair to the status of comedy. This is realism with a vengeance but can hardly be called art.

The prohibition question has finally entered the sacred precincts of the concert hall. In "A Fancy—the Wets and the Drys," Mr. Sousa, evidently feeling that all the argument so far has gotten us nowhere, decided perhaps the solution can be worked out in music. The composer has strung together a number of our best known moist melodies, such as "Have a Little Drink," "How Dry I Am," "The Old Oaken Bucket," and contrived a humorous melody to which the audience responded with earnest enthusiasm. The suite containing the Strauss waltz, "Morning Journals," Sullivan's "Lost Chord," and the con-

ductor's "Mars and Venus" was especially enjoyable. In the second of the three the band was augmented by the municipal organ played by the well known local organist, George Thornton. The finale through sheer volume of sound was particularly impressive. Eight members of the band maneuvered as many saxophones of assorted sizes to the great delight of the audience. Their performance, interspersed with bits of comedy, while not of the subtlest variety, was good entertainment nevertheless.

The cornet in the hands of John Dolan, who has been with the organization a number of years, is a most agreeable instrument. The programmed number, "Sounds From the Riviera," gave him an excellent opportunity to display his virtuosity. Miss Marjorie Moody, soprano, sang the vocal arrangement of the "Beautiful Danube" in pleasing fashion, evidencing a voice of considerable flexibility in the more florid passages. Better, in the opinion of this reviewer, was Herbert's stirring "Italian Street Song" from "Naughty Marietta," sung as an encore. Mr. Howard Goulden displayed unusual dexterity on the xylophone, playing Kreisler's popular "Liebesfreud." The program closed with the "Juba Dance" by the celebrated colored composer, Nathaniel Dett. Naturally the encores were numerous, taken principally from past Sousa successes which, after all, were what the majority of us most wanted to hear. The same program was played in the afternoon. The auditorium was well filled on both occasions.

—N. B. ABBOTT.

ST. PAUL DAILY NEWS

OCTOBER 17, 1926

SOUSA HERE FOR 15TH ANNUAL VISIT

Famous Band Plays This
Afternoon and Evening
at Auditorium.

John Philip Sousa's world-famous band of 100 musicians will arrive in St. Paul at 9 a. m. today for afternoon and evening concerts at the Auditorium.

The concerts mark Sousa's 15th annual visit to St. Paul. All of the concerts, as those today, have been under the local management of Edmund A. Stein.

It is indicated by the advance seat sales that many out of town visitors will attend the concerts, Mr. Stein said.

The disabled veterans at Aberdeen hospital will be guests at the concert this afternoon. For three years past, Sousa and Mr. Stein have been hosts to the former service men.

Osman temple Shriners will provide the transportation to and from the Auditorium.

One of the features of the concerts today will be the organ accompaniment to the band's rendition of the popular Sullivan air, "The Lost Chord," played by George Thornton, St. Paul organist.

Virtually all of the more popular marches written by Sousa within the past 30 years will be heard as special encore numbers. Twelve program numbers are scheduled.

The seat sale for the afternoon and evening concerts will be at the Auditorium box office only, beginning at 10 a. m., and continuing through to the concert hour this evening at 8:15 p. m.

The matinee performance begins promptly at 3:30 p. m.

OCTOBER 22, 1926

CENTRAL HIGH TIMES

JAZZ VARIES IN VIRTUE AS MUSIC SAYS MR. SOUSA

Famous Band Master Plays at
Every Concert His Famous
Composition

HAS SENSE OF HUMOR

Enjoys His Appreciative Audi-
ences and the Young
People

By IRENE PETERSON

When John Philip Sousa, the famous band master who gave concerts at the St. Paul Auditorium last Sunday, was asked what he thought of jazz, he likened it unto Longfellow's poem about the little girl with the curl in the middle of her forehead. He said that when jazz was good, it was very good, and when it was bad, it was horrid.

He also went on to say that jazz will last as long as dancers want it, but as soon as they stop wanting it, it will be gone.

Mr. Sousa was also asked whether he had ever finished an engagement without playing "The Stars and Stripes Forever." To this question he answered "I have a good memory, and I believe that I have never missed playing this piece at a concert." He said it was like the "old, old story," and could not be forgotten.

As to whether he had given any thought to the announcement of Dr. Clarence Spears, University of Minnesota football coach, concerning the composing of a song for the University of Minnesota, Mr. Sousa said that as soon as he received a letter to that effect, he intended to take the matter up and he hoped he would have a good inspiration when he received the request.

Mr. Sousa has a decided sense of humor. When asked what his audience consisted of mainly, Mr. Sousa said, "Perfectly sane people and lovers of both music and me." He said he wasn't so sure about the women, though.

Mr. Sousa said he had many young people in his audiences and had given concerts mainly for young people.

Mr. William Snyder, manager for Mr. Sousa made the arrangements for the interview which Mr. Sousa interrogatively characterized as a two or three syllable one.

The two Times representatives were presented with complimentary parquet seats for the concert, by Mr. Snyder.

John Philip Sousa Famous Band Master



—Courtesy St. Paul Dispatch.
Composer of "Stars and Stripes Forever" who gave two concerts at St. Paul Auditorium last Sunday.

SAINT PAUL PIONEER PRESS. SUNDAY, OCTOBER 17, 1926.

The Sousa Program Today.

George A. Thornton of St. Paul will appear at the municipal organ today for one number during each of the concerts to be given afternoon and evening at the Auditorium by John Philip Sousa and his band.

This will be Sullivan's "The Lost Chord," arranged for the band, with cornet solo and organ obligato.

John Dolan, virtuoso cornetist, will be heard in the solo part, and other soloists of the program (the same one will serve both occasions) are Marjorie Moody, soprano; Winifred Eambrick, harpist; and Howard Goulden, xylophonist.

There are more than 100 members of the organization as it will be brought to St. Paul, this being the band's thirty-fourth concert season, and the March king's eleventh visit to St. Paul.

The concerts will commence, respectively, at 3:30 and 8:15 P. M., the program being as follows:

Overture—"Herod" Hadley
(Written for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod.")
Cornet Solo—"Sounds from the Riviera"—

Boccanari
John Dolan,
(a) "Morning Journals" Strauss
(b) "The Lost Chord" Sullivan
(c) "Mars and Venus" Sousa
Vocal Solo—"On the Beautiful Blue Danube" Strauss
Miss Marjorie Moody
Symphonic Poem—"Le Voyvode" Tchaikowsky

INTERVAL

A Fancy—"The Wets and the Drys"....Sousa
(a) Saxophone Corps—"Saxerowski"
Messrs. Honer, Kincaid, Sullivan, Spaff, Paderewski-Hicks
Madden, Conklin, Schlarb and Monroe.
(b) March—"The Sesqui-Centennial"—
(new) Sousa
Xylophone Solo—"Liebesfreud"Kreisler
Howard Goulden,
Dance African—"Juba"R. N. Dett

Dispatch.

ST. PAUL, MINN.

OCTOBER 16, 1926.

VETS TO BE SOUSA GUESTS.

75 From Aberdeen Hospital Will
Hear Band Sunday.

Seventy-five veterans at Aberdeen hospital will be guests of John Philip Sousa, and of Edmund A. Stein, Sousa's St. Paul manager, at the matinee concert at the Auditorium Sunday.

Members of Osman Temple of the Shrine will provide transportation for the veterans.

The matinee begins at 3:30 P. M., and the evening concert at 8:15 P. M.

Sousa Can Play Everything But 'Valencia,' Says Critic

By SOUTHWORTH ALDEN

John Philip Sousa and his band can play just about everything except "Valencia," it was demonstrated last night at the Lyceum when this wonderful little Spanish-American came to Minneapolis on his 34th annual tour.

It was in many respects a better concert than the one given last year at the Armory. But all of Sousa's concerts are good. He knows how to please eye and ear; he manages to satisfy all tastes. The highbrow and the lowbrow sit together at Sousa concerts and all but fall on each other's necks in the pure joy of living.

The raised seating on the Lyceum stage—I hope this forecasts the return of this method when the Minneapolis Symphony opens its concert Friday night—made it possible to examine each section and individual player more easily. And the one difficulty with Mr. Sousa, his monotonous gestures, was quite forgotten because he was not on the skyline, so to say, but rather at the base of the hill.

New Sousa Numbers

Yes; it was the old Sousa band and may it return for another score of years. The personnel changes somewhat yearly and there are many changes this year but under the spell of Sousa it is always the greatest traveling band in America.

As usual Mr. Sousa introduced some new numbers of his own, but they did not catch on very well and the appetite of the audience was again for the splendid old tunes that will hold Sousa's name high in music centuries after he has laid down his tireless baton. I refer, of course to "Stars and Stripes Forever," which is just what the program, presumably edited by Mr. Sousa admits, "the greatest march ever written," and to "Semper Fidelis." Alongside these Mr. Sousa's new marches, "The Sesqui-Centennial," "Gridiron Club" and "Pride of the Wolverines" are merely sounding brass.

But in his new medley which he calls a fancy, "The Wets and the Drys" Sousa has composed something genuinely interesting, and his skill at arrangement was never more apparent. The tunes include everything from "How Dry I Am" to "Tea for Two."

'When People Drank Water'

The Wet asks Mr. Dry to have a drink and the latter says he doesn't care if he does. So they go to a "The Dansant" and then "Down Where the Wurtzberger Flows." Later they quaff deeply from the "Old Oak- en Bucket" which must have been heavily spiked and then, says the program note: "They sing 'Auld Lang Syne' as they think of the good old days before prohibition when people drank water."

The skill of the band was at once apparent in the playing of the overture, "Herod," by Hadley, which was

written for Richard Mansfield's production of Stephen Phillips' tragedy of that name. It was apparent in the playing of two Strauss pieces, "The Morning Journals" and "Blue Danube" waltz, the last named being the solo number of Miss Marjorie Moody. It did everything well, except, as I mentioned before, "Valencia."

"Valencia" in the first place is not for a wind band. It should be played by an orchestra with a first class violin section. A wind band simply can't play "Valencia" without appearing heavy-footed. The brass has to carry the air much of the time and the brass can't play it fast enough.

Sousa Wasn't Excited

No conductor ought to be able to lead "Valencia" without getting excited about it. And Sousa never gets excited about anything.

Mr. Sousa presented a very fine cornetist in John Dolan who played "Sounds from the Riviera," "Boccalari," and "Just a Cottage Small," by Hanley very creditably indeed. But one remembers fondly William Tong's triple-tonguing of last year. Howard Goulden takes George Carey's place at the xylophone and gave a very good concert of his own beginning with Kreisler's "Liebesfreund" and running through "Souvenir," "Drda," "Lots of Pep," "Bein," "Parade of the Wooden Soldiers," "Jessell," and "Bunch of Roses," "Chapl."

Miss Moody was a genuine soprano delight with her singing of words to

the "Blue Danube" and her encores—"Merry Brown Thrush," and "Blue Ridge," both by Sousa; "Italian Street Song," Herbert, and "Comin' Through the Rye."

The saxophone octette cut its usual capers. It jazzed the familiar Paderewski Minuet very skillfully, showing that most good music can be jazzed merely by changing the time. Wouldn't it be fine if bad music became good so easily?

"The Lost Chord," Sullivan, "Mars and Venus," Strauss, The Symphonic Poem "Le Voyvode," Tschakowsky, and Nathaniel Dett's "Juba Dance," were other numbers well played by the entire band.

A very large audience welcomed the band. An afternoon concert was also played.

October 19, 1926.

MUSIC

SOUSA REPEATS MUSIC TRIUMPH

Good Cheer Marks Two Programs—New Marches and Old Favorites Heard

By VICTOR NILSSON

Lieutenant Commander John Philip Sousa, on another tour of triumph, paid his annual visit to Minneapolis yesterday, and under Minneapolis management of Richard J. Horgan, gave two of his typical programs at the Lyceum theater.

These programs above all are characterized for good cheer, of contents as of performance. They are American in spirit and in fact. Sousa never forgets that America should be the country first to favor American compositions, and such abound in his concerts and often are first brought out by him in arrangements for his band. Sometimes, they may be a bit too complex for the purpose, as was Chadwick's symphonic ballade, "Tam O'Shanter," which is only heard to advantage when given by a symphony orchestra. But Sousa should be remembered for having first brought Scheeling's "Victory Ball" to popular recognition. Among typical works of a smaller frame were Gershwin's "Song of the Flame" and Dett's "Juba Dance."

Most sought for and appreciated in Sousa programs are the inimitable marches, in which branch he still leads the world. They once more took the houses by storm, above all that proud gem among them, "Stars and Stripes Forever," with "Semper Fidelis" and "El Capitán" next. New marches this time were "The Gridiron Club" and "The Sesqui-Centennial." A quite comical creation was Sousa's own "fancy," "The Wets and the Drys."

Sousa was in everything his genial self, as he has become familiar to audiences of recent years, and so was his band, with superequipment in nearly every section, clear back to the five giant Sarusophones. In the very first number of the afternoon, the French horns had their contretemps in "Yorkshire Lassies," a set of English dances arranged by Arthur Wood, but after that everything was plain sailing in an ensemble which was always good and most of the time excellent, not least in the marches. The saxophone corps was liable to seem a bit dry and mechanical in ordinary plain play, but when limbering up for funny stunts, it was found unctuous and full of spirit. That piccolos, cornets and trombones used to excellent advantage their opportunities in the leading marches goes without saying.

In his choice of soloists, Sousa also is American and constant. John Dolan, who for years was his cornet principal and soloist, again is with him in this capacity, and delighted through his well balanced and superlatively skillful playing. Marjorie Moody, remembered from last year, pleased through her high and sonant soprano which yet allows of further development in its lower and middle registers and in distinction of text enunciation. She sang among other things a new and quite pleasing Sousa song, "Crossing the Bar." Howard Goulden was the deft and musicianly soloist on the xylophone, without the antics of some of his predecessors.

Sousa was as generous as ever with his extra numbers, which were properly announced in the usual manner. Each program went off in military clockwork style.

MINNEAPOLIS EVENING TRIBUNE:

MONDAY OCTOBER 18 1926.

SOUSA IS URGED TO COMPOSE NEW UNIVERSITY SONG

Bandmaster Arrives With 80 Musicians for Concert Tonight.

By Edward R. Sammis.

John Philip Sousa, perennial musical favorite, arrived in Minneapolis Monday morning with his 80 bandmen on his 44th annual tour.

Mr. Sousa was to meet a committee from the University of Minnesota Monday afternoon who will put up to him a proposal to write a new university song which will express the spirit of Minnesota.

The committee consists of E. B. Pierce, registrar; Professor Carlyle Scott, head of the department of music of the university, and Professor Otto Zellner, also of the music department.

Mr. Sousa upon his arrival here looked very well-fed for a gentleman whose royalties have been reduced to a mere \$29,000 a year by the malign influence of radio.

Programs to Be Lively.

In response to a popular demand, Sousa will make his programs livelier than ever. He will make his numbers shorter, but there will be lots more of them.

"A musical program must fit the tempo of the average American's mind," Sousa said, which is moving faster all the time. The American is losing his ability to give his full attention to any particular subject for more than a few minutes at a time. As long as the theme is subject to frequent variations, it is easy to hold the attention of the audience but as soon as a musical passage gets long and involved their attention wanders off to other things."

Tryout Planned.

Sousa makes his presentation of music as dramatic as possible in order to hold the attention of the eyes of his audience as well as their ears.

Ralph Wige, 2428 East Twenty-second street, composer of several pieces for the working boys band is expecting to play the baritone as a tryout before the band master.

A matinee performance at 3 p. m. will be followed by an evening performance at 8:15 p. m. Monday, at the Lyceum theater. Sousa will play three new marches. He will also play the Sesqui-Centennial March, the Gridiron Club, and the Pride of the Wolverines.

MINNEAPOLIS JOURNAL

October 15, 1926.

WAR MUSICIANS TO GREET SOUSA HERE

Minneapolis Men Who Played for Him to Stage Reunion With March King

At least a half dozen Minneapolis men have a decidedly personal interest in the appearance here of Lieutenant Commander John Philip Sousa and his band Monday. During the World war they responded to Sousa's baton as members of the Dunwoody and Naval Training Station band, receiving some intensive musical training under him at the Great Lakes naval training station.

They have not met with their leader since the war and are planning to go up on the platform together after Sousa's afternoon performance Monday and stage a reunion.

Among the young men who will step to the great conductor will be Peter Flood, who played cornet and trumpet under Sousa's direction in war days. Arthur B. Bolte, drum major of the Minneapolis Legion drum corps; Samuel Segal, 2513 Fifth avenue S., who

plays triangle in a Minneapolis theater orchestra; William Higl, 4325 Garfield avenue, who played a snare drum in Sousa's war band; John S. Christianson, 4549 Forty-sixth avenue S., a trumpeter; Herbert N. Hendricks, 1101 Fourteenth avenue SE., who plays a French horn, and James Fairley of St. Paul, a piccolo player.

THE MINNEAPOLIS MORNING TRIBUNE

: TUESDAY OCTOBER 19 1926

MUSIC

Sousa's Band.

Lieutenant Commander John Philip Sousa and his band are always welcome visitors in Minneapolis. Once each year this leader and this organization give two concerts here and with the invariable result: large and enthusiastic audiences. Sousa is not only an exceptionally-gifted musician, he is also a mighty good showman, who knows just how to captivate and hold the interest of his audiences.

Each season Commander Sousa brings something new to his hearers and there were a number of pieces in the two concerts given Monday afternoon and evening that indicate a constantly forward movement in the history of this band. "Yorkshire Lassies" by Arthur Wood is one of the finest pieces for an organization of this kind heard recently; the suite, "All America," composed of three selections by American composers, including Sousa, adds luster to the programs and Chadwick's symphonic ballad, "Tam O'Shanter," is a composition both dignified and attractive.

One might comment expansively on the Tschakowsky symphonic poem, "Le Voyvode," or the new "Sousa Humoresque," "The Wets and the Drys," subject which Mr. Sousa has treated both musically and with commendatory diplomacy, but a Sousa program is

distinctive, it balances itself, contains a smattering of things of real musical significance, and many things that are always delightful to hear, with not a thing of downright musical impotence. For this reason, if no other, Sousa continues to play a very important part in our musical evolution. He never cheapens his art, he has a robust sense of humor, and he always has an organization that is well worth hearing.

Then there are soloists to consider. Apparently Sousa has plenty of them besides those who are featured. John Dolan is exceptional as a cornetist, but there are others in the band who could almost fill his role as solo cornetist. There is a very good harpist, who is not heard as soloist; saxophone players galore of the highest talent; the xylophone soloist, Howard Goulden, is a wizard with his little hammers, and Marjorie Moody, soprano, ranks with the best of the long list of singers Sousa has selected to travel with his band, although



(LEFT) MISS MARJORIE MOODY

JOHN PHILIP SOUSA, sure of his place in the hearts of his countrymen and always sure of a welcome to Minneapolis, comes here tomorrow on the 34th annual tour of his famous organization.

Fourteen countries of the old world have shared America's enjoyment of the Sousa programs. Sousa and his

band have played for the crowned heads of Europe, but he values the honors conferred on him abroad as secondary to the warmth of the place the American people have made for him in their hearts.

So unique is the place which Sousa holds in popular esteem, and so continuously has he held it for more than a third of a century, that it may be believed he knows with extraordinary accuracy what forms of music make the greatest appeal to American audiences.

He has written much on patriotic themes, but he declares that patriotic songs are inspiring only on patriotic occasions.

"When you look deep into the heart of real America you will find an intense affection for the hymn tunes of the churches," Sousa declares, and adds, "It doesn't much matter what a man's religious predilections are; a hymn tune gets to his heart and soul quicker than anything else."

Not only because of the pleasure which Sousa and his band create in every audience that hears them, but because much about this great band leader is in accord with the best in American tradition, he holds the affections of the thousands who enjoy "Sousa and his band" whenever there is an opportunity to hear them.

Sousa was one of a family of 10 children—a typical American family—and he himself seemingly never will be too old to serve his country. The call to service in the World war gave Sousa his chance to join the navy. He was past 62 in years, but with youth and enthusiasm in his heart he joined where the service needed him most, and was given his rank of lieutenant commander and placed in charge of the naval bands at the Great Lakes training station.

Because of what Sousa sees as the offices of good music in daily life, he draws close to every audience that hears him. "Music," he declares, "reassures and comforts. It tends to soften the hardships of life and add joyousness to our days. Its appeal is to the most lovable traits in man's nature."

Sousa will add four hours of pleasure in the rhythmic swing of typical Sousa compositions to the memories of Minneapolis audiences in the two programs which the Sousa organization will give at the Lyceum theater tomorrow afternoon and evening.

Sousa Says New U. March Awaits Right Inspiration

Promises Minnesota Good Swing-ing Ski-U-Mah Tune With Indian Character as Soon as He Gets Time and Idea

"Ski-U-Mah" will ring to a rhythm as swinging as "The First Regimental March," and to a melody as stirring as "The Stars and Stripes Forever," when students at the University of Minnesota march to a brand new Minnesota march written by that king of marches, John Philip Sousa.

For Mr. Sousa today in Minneapolis promised faithfully that "as soon as he gets an inspiration," he will write a march for the state university, and will make it distinctly Indian.

"I can't promise that I will have it at any certain time," Mr. Sousa said. "I have to write when I have inspiration, and I write only one or two marches a year. This year I was fortunate enough to write three marches that have proved very popular, and which I will play tonight, but that is a greater number than I usually even attempt."

"We thought that an Indian flavor would be nice in the song," E. B. Pierce, president of the University Alumni Association, and head of the committee which asked Mr. Sousa to write the march.

"Flavor. There is no such thing as flavor in music," Mr. Sousa said. "Either marches are terrible or good."

"Encouraged by Mr. Sousa's ready response to write a march, Mr. Pierce told him that literature on the state's Indian legends and copies of the present university songs would be sent to Mr. Sousa immediately."

"I shall look at them as soon as I have finished my five week's tour which still lies before me," Mr. Sousa said. "Then after a short vacation I shall start work again."

The committee which met, Mr. Sousa immediately after his arrival in Minneapolis included, besides Mr. Pierce, Carlyle Scott, Otto Zellner and Michael Palma.

Mr. Sousa will present his band tonight at the Lyceum theater at 8:15 p.m. The first concert of the day was given there at 3 p.m. It is his forty-third tour of the United States.



Miss Marjorie Moody, soprano, who is the soloist with Sousa's band, which will give two concerts tomorrow afternoon and evening.

Sousa's Concerts Built for Changes Generally Wanted

Composer Watches Popular Demand in Arranging His Programs.

Curiosity plays no part in the anticipated visit of such an old-time favorite as Sousa and his band, coming to the Lyceum theater for two programs, Monday, October 18, afternoon and evening. There is no thrill of the unexpected, but on the other hand there is the deep, satisfying assurance of a measure of pleasure, heaped and running over, for thousands who annually attend Sousa's concerts.

A big crowd, a tremendous amount of enthusiasm, the greatest generosity in the matter of encore numbers and plenty of variety, color and irresistible rhythm are the characteristics of Sousa's concerts, which are repeated each year to the unbounded pleasure of Sousa's audiences.

Sousa is without doubt the most successful of living composers, but he states that he has earned much more as a conductor than as a composer. He explains that popular compositions "play out" in a much shorter time than formerly. He does not blame the radio, but says it is due rather to the ceaseless change which the average American demands in his amusement.

The Sousa programs will meet the demand of "ceaseless change." Sousa reads the newspapers to get his ideas for making up his daily programs. The liquor question, the radio and the tremendous interest that exists throughout the country in Negro music have given him three keys to a popular program. The keen interest in the Cardinals winning the baseball series is sure to give impetus to his creative genius, although perhaps it can hardly be expected he will have a new baseball composition ready for his Minneapolis programs.

J. D.

THE MINNEAPOLIS EVENING TRIBUNE: TUESDAY OCTOBER 19 1926.

Sousa's Band.

Lieutenant Commander John Philip Sousa and his band are always welcome visitors in Minneapolis. Once each year this leader and this organization give two concerts here and with the invariable result: large and enthusiastic audiences. Sousa is not only an exceptionally-gifted musician, he is also a mighty good showman, who knows just how to captivate and hold the interest of his audiences.

Each season Commander Sousa brings something new to his hearers and there were a number of pieces in the two concerts given Monday afternoon and evening that indicate a constantly forward movement in the history of this band. "Yorkshire Lasses" by Arthur Wood is one of the finest pieces for an organization of this kind heard recently; the suite "All America," composed of three selections by American composers, including Sousa, adds luster to the programs and Chadwick's symphonic ballad, "Tam O'Shanter," is a composition both dignified and attractive.

One might comment expansively on the Tchaikovsky symphonic poem: "Le Voyvode," or the new Sousa Humoresque: "The Wets and the Drys," a subject which Mr. Sousa has treated both whimsically and with commendatory diplomacy, but a Sousa program is distinctive, it balances itself, contains a smattering of things of real musical significance, and many things that are always delightful to hear, with not a thing of downright musical impotence. For this reason, if no other, Sousa continues to play a very important part in

our musical evolution. He never cheapens his art, he has a robust sense of humor, and he always has an organization that is well worth hearing.

Then there are soloists to consider. Apparently Sousa has plenty of them besides those who are featured. John Dolan is exceptional as a cornetist, but there are others in the band who could almost fill his role as solo cornetist. There is a very good harpist, who is not heard as soloist; saxophone players galore of the highest talent; the xylophone soloist, Howard Goulden, is a wizard with his little hammers, and Marjorie Moody, soprano, ranks with the best of the long list of singers Sousa has selected to travel with his band, although she was decidedly handicapped by the song heard in the afternoon: an arrangement of "Crossing the Bar." This is the worst composition by Mr. Sousa I have ever heard, for it neither comprehends the significance of the poem nor helps the singer to win her audience.

Old friends there were aplenty in the numerous encores, marches that have a perennial freshness and attraction; some of them done with less fire than of yore, but eternally American in the energy they symbolize. Here's hoping Commander Sousa will visit us for many years more, for his concerts are among the most enjoyable of the entire season.

JAMES DAVIES.

Sousa's Band Delights Large Audiences Here

World's Most Famous Band and
Band Leader Give Afternoon
and Evening Entertainments

Fergus Falls had the privilege of hearing the most famous band in the world, directed by the greatest of all band leaders, Lieut. Commander John Philip Sousa, at the high school auditorium yesterday.

The band of seventy pieces arrived on a special train about noon and the afternoon concert opened at about 3 o'clock, with an attendance of 700 or 800 despite the rain that had poured down since early in the forenoon.

The evening concert was attended by a capacity house, which means an audience of 1,100 or 1,200, quite a number of chairs being brought in to the auditorium.

Both concerts were enjoyed as very few entertainments were ever enjoyed here before, and the people of this city also took great pleasure in seeing Sousa, whose name has been a household word throughout the world for more than a quarter of a century and whose compositions are enjoyed wherever band music is played.

It is useless and needless to attempt to analyze such entertainments. The seventy talented and highly trained musicians, under the direction of the greatest of leaders, played in perfect unison; it was like listening to one magnificent instrument.

It was a wordless concert. There were no verbal announcements or verbal explanations, but the encores were announced by placards, and Sousa was most generous with encores. The numbers were enthusiastically applauded, and a slight nod or a slight wave of the none too pretentious baton of the leader brought the encore. The entire program went forward with military precision.

The programs, both afternoon and evening, were delightfully varied and it would be difficult to say which of the many selections were most pleasing. Miss Marjorie Moody, the vocal soloist, has a wonderful voice and "Annie Laurie" in the afternoon and "Beautiful Blue Danube" in the evening were applauded to the echo. The trombone quintet, the cornets, and the saxophone octette, all brought thunderous applause. The saxophone numbers were the humorous numbers of the evening. The xylophone solo by Wm. Howard Goulden was wonderful and was encored again and again. Another remarkable feature of the program was the weird music of the snare drums.

Among the general numbers were several Sousa selections that have formed an important part of the Elks Band repertoire and became favorites here.

The band was brought here under Elks Band auspices and the members of the local band are entitled to the heartiest congratulations on having offered this city such a high class and enjoyable entertainment.

The band was guaranteed \$2,300. There are also some additional expenses, but the balance will be on the right side of the ledger.

FERGUS FALLS DAILY JOURNAL

WEDNESDAY, OCT. 20, 1926

Current Comment

Elmer E. Adams: The Elks band is entitled to great credit for bringing Sousa to Fergus Falls. They not only brought one of the greatest bands in the world but every detail in regard to the handling of the two concerts was worked out to perfection. Mr. Sousa has played in all the great capitals of the world but he never played where everything was attended to any better than it was in Fergus Falls. It was too bad that it rained or the afternoon house would have been filled.

SOUSA INTERVIEWED

John Philip Sousa has probably done more to make America patriotic than any other man, living or dead. His wonderful marches and the "Stars and Stripes Forever" impregnate the average person with patriotic fervor. But Mr. Sousa says that he realizes that people do not want patriotic music only on special occasions.

During the intermission he received a representative of the Journal and in discussing music he referred to the incident when he played at the Buffalo Exposition. Sousa's band played at the Exposition just before the assassination of President McKinley, who was shot on the Exposition grounds. That was in the early development of electricity and the Buffalo Exposition was the first great electrical exposition. The grounds were wonderfully illuminated, considering the development of electricity at that time. In the early evening Sousa's Band played an open air concert and it was so arranged that just at dusk the lights were turned on and as the grounds were illuminated the band played in its most effective manner, "Nearer My God To Thee."

Mr. Sousa said that one day he received a letter from the director of musical affairs, directing him to play the "Star Spangled Banner" when the lights came on. The next day Mr. Sousa began to receive letters of protest and the director of music also received so many that after about three days of the "Star Spangled Banner" the order came to play "Nearer My God To Thee" as the lights came on.

Mr. Sousa long connection with marines and soldiers in leading

FERGUS FALLS DAILY JOURNAL

their bands has given him a military precision and the interview with the Journal was brought to a close by the statement from his secretary: "Mr. Sousa, they are all on the stage" and in thirty seconds he had his baton in his hand and the music was underway.

Everything about the organization is done with military precision. The men are in their places at the proper time and the instant that Mr. Sousa appears on the stage and makes one of his precise bows the music starts.

SOUSA AND HIS BAND HERE TODAY

Special Train Arrives and There
Is a Brisk Demand For
Tickets

Sousa and his world-famous band arrived in Fergus Falls shortly after 1 o'clock this afternoon and the afternoon performance starts at 3 o'clock. There were a great many calls for tickets today for the afternoon performance, and the seating of ticket holders began at 2 o'clock and chances are that the Auditorium will be well filled.

The tickets for the evening performance are practically sold out, only a few seats being available for late comers. Tonight's performance starts at 8 o'clock and a great many people from the surrounding country and villages will be here to avail themselves of the opportunity of hearing and seeing the world's greatest musical organization.

The band travels on a special train and the train leaves tonight for Grand Forks where the band will play tomorrow.

FERGUS FALLS DAILY JOURNAL WEDNESDAY, OCT. 20, 1926

Mr. Sousa makes it a practice to employ only American-born musicians in his famous band. There is one exception however—an Italian who plays the euphonium and whom Mr. Sousa considers the best euphonium player in the world. Italians are wonderful musicians, but Mr. Sousa finds that the foreign-born Italians are very sensitive and are deeply hurt when it is necessary to correct their playing. Many of Sousa's players have been members of the band for fifteen and twenty years. Members of the local Elks band, under whose auspices the famous band appeared here, feel encouraged over the patronage given the Sousa concerts here, and it is not improbable that they can be persuaded to bring the Minneapolis Symphony band here for a concert some time next year.

FERGUS FALLS TRIBUNE.

THURSDAY, OCTOBER 21, 1926.

SOUSA AUDIENCES APPLAUD WILDLY

Auditorium Is Twice Full
of Enthusiastic
Listeners

Sousa's band won great applause and splendid commendation from two large audiences at the high school auditorium Tuesday afternoon and evening. The program was full of musical delight. Every number was encored, and the veteran bandmaster was very generous, giving a double program both performances.

The Elks band of this city was well rewarded for its courage in bringing such a high grade and large musical entertainment here.

SOUSA AND HIS BAND HERE TODAY

Two Concerts At City Auditorium; Commander Is Guest.

Lieutenant Commander John Philip Sousa, premier band leader of America, brought his 100-piece band to Grand Forks this afternoon for a matinee and evening concert at the city auditorium.

Sousa's visit with his band, is always a looked-for event even though most Grand Forks people have heard his organization play before, either in concert here or in other cities and the fact that Sousa is a leader and not a follower in opinions on music is not overlooked.

Lieutenant Commander Sousa was a guest of Kappa Kappa Psi fraternity at luncheon today and early this afternoon, he was scheduled to lead the University of North Dakota band in regular rehearsal.

School children and University of North Dakota students enjoyed spe-



John Philip Sousa.

cial rates to the matinee this afternoon at 3:30. The evening concert opens at 8:15.

"America is a band country—but it's got to be an awfully good band to hold them," Sousa says.

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

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

Jazz Has Short Life.

Money, of course, led to jazz and

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

Jazz will last just as long as people want to dance to it. Then it will make a hurried exit. "Perhaps something more rhythmic will take its place." There is no looking ahead for styles in music. Time was when no program in this cycle of dance music was complete without the waltz; then came the square dances between the round dances; then the raguer, and no man was happy unless he danced it once a day; then the valseviette; the redowa; the schottische; then the two-step, of which Sousa was the originator.

The one-step and the fox-trot paved the way for jazz, which does not require a man or woman to be a dancer to dance. "All you've got to do if your arches are flat is to walk or slide around the floor on your flat feet and get away with it." Today presents the paradox of the poorest ballroom dancing and the best stage dancing in a generation. While the stage is at its peak, men and women who never expected to dance do so now. "If it makes them happy why shouldn't they?" It is hard, though, on the man who has poetry of motion photographed on his mind, to see an old fellow with feet like Cincinnati hams on the floor with a miss of sixteen or seventeen whose patience should win her the wings of an angel. No, the future of the dance cannot be forecast any more than one would have forecast ten or fifteen years ago that women and girls would have so shortened their skirts as to reveal graceful, silk-encased legs . . . and now legs are not a novelty any more.

THE MINOT DAILY NEWS

Monday Evening, October 18, 1926

COMMUNITY EXECUTIVE ASKS HONOR TO SOUSA

EVIDENCE OF CAPACITY HOUSE TO HEAR THURSDAY CONCERT PRESENTED

A. J. H. Bratsberg, mayor of Minot in a statement today commends the appearance here on Thursday of the famed John Sousa and his band, and expresses the hope that citizens of Minot will give the band leader and his players a cordial welcome. Mayor Bratsberg says:

"On October 21, 1926, Minot will be honored by having Lieutenant Commander John Philip Sousa and his famous band, as its guests. No art is perhaps more universal than music and no artist more praised than Lieutenant Commander John Philip Sousa, who for many years as director of that famous organization bearing his name, has given so much enjoyment and enlightenment to the world.

"What great masterpieces of literature are to book lovers, Lieutenant Commander Sousa's marches are to the world. His music can penetrate the soul of man and unfold for him ennobling qualities in the lives of other men and women. His music interprets patriotism and creates majestic loyalty. His music speaks to the better self in man.

The citizens of Minot dedicate Thursday, October 21, Lieutenant Commander John Philip Sousa day and extend warmest greetings to him, as a composer and director of a world famous organization. The city hails the March King."

There has been a tremendous demand for seats for the Thursday night concert, and today the seat sale for the afternoon concert, which is especially for students, is open. There are 1,000 seats at student rates for the afternoon, and a few hundred adult seats are available, at prices slightly less than those for the evening. There will be no student rates for the evening.

Sousa and his band recently played in Detroit, Mich., to two packed houses and a newspaper critic there says,

"there is no arguing over the fact that a Sousa audience always gets a splendid entertainment." The Wolver-

ine March, dedicated to the city of Detroit, and a recent composition of Sousa's aroused much enthusiasm.

SOUSA'S BAND WILL BE HEARD IN CITY TODAY

Famous Musicians to Arrive By Special Train At Noon.

John Philip Sousa and his 100-piece band will arrive in Grand Forks today for two appearances in the city auditorium, at 3:30 o'clock this afternoon and at 8 o'clock tonight.

A special Great Northern train will bring the lieutenant commander and his musicians from Fergus Falls, where a concert was played Monday night, arriving here at 12:30 o'clock.

Officers and members of Kappa Psi, band fraternity of which Sousa is an honorary member, will meet the famous leader at the station and will escort him to Hotel Dacotah for luncheon.

During the afternoon Sousa will

direct the University of North Dakota band at regular rehearsal.

The afternoon concert by Sousa and his band will begin at 3:30 o'clock, the time arranged so that university students and public school pupils may attend.

Director Leo M. Haesle of the Grand Forks Municipal band has charge of a dinner to be given for Sousa this evening.

Seat sales indicate a large attendance at this evening's concert, beginning at 8 o'clock.

THE MINOT DAILY NEWS

Friday, Evening, October 22, 1926

SOUSA AND BAND PLAY REMARKABLE CONCERTS TO RECORD ATTENDANCE

VETERAN BANDMASTER DELIGHTS MINOT WITH VARIETIED PROGRAMS

"Sousa Day" in Minot proved a real gala time. When John Philip Sousa and his players gathered on the high school auditorium stage yesterday afternoon for their matinee program every seat was taken and standing room also had been sold.

When the company assembled for the main program last night, many extra seats had been added, and all standing room had again been taken. More than 3,700 persons from Minot and elsewhere in this section of the northwest heard the band in its two concerts yesterday, making a record in attendance for any musical or theatrical event in Minot's history.

Sousa audiences always are cheerful and in exuberant mood, and the two large groups which heard the band yesterday were no exception. They had every reason to be happy. Lieutenant Commander Sousa exhibited his usual generosity, and there were Sousa marches enough to satisfy even the greediest patron.

Many of Famous Marches

There was something for everybody, from Tchaikowsky to Gershwin, there were the old and perennially popular Sousa marches, and there were some of the newer ones, notable among them being the "Sesqui-Centennial," composed in honor of the anniversary exposition now being held in Philadelphia, and "Pride of the Wolverines," dedicated to the city of Detroit, which was played there recently by Sousa, much to the delight of that city.

"Sabre and Spurs," which struck a popular chord with the hearers last night, was played at the request of Colonel E. S. Person, local military leader. The march, written during the World war, was dedicated to the 311th cavalry, of which Colonel Person was an officer.

The band has, of course, a perfectly balanced instrumentation, with apparently every conceivable instrument and novelty, the players are skillful and the ensemble, dominated so entirely and so unaffectedly by Sousa, remains a thing to remember. In the afternoon the band played "Yorkshire Lasses," a collection of English dances, an "All American" suite which includes

Gershwin, Sousa and Herbert, and "Tam O'Shanter," a symphonic ballade by Chadwick. There also was a divertissement in which the various groups of instruments were introduced, and which proved especially interesting to the more than 1,000 children and students at the concert.

Last night's heavier numbers were the Tchaikowsky posthumous "Le Voyvode," symphonic poem, and Hadley's "Hercules" overture. In the "Three S's," a suite offering Sousa, Sullivan and Strauss numbers there was a fine rendition of "The Lost Chord," which was built up to a magnificent climax. "Juba," an interesting African dance, by the American negro, R. N. Dett, closed the program.

The much-talked of "The Wets and The Dries," Sousa's new humorous composition which has to do with the "old oaken bucket" and "how dry I am," etc., was very amusing, and the frolicsome saxophone corps also provided plenty of hilarity.

Soloists Prove Popular

Soloists with the band were extremely popular at both concerts. Miss Marjorie Moody, soprano, a charming young miss with a flexible voice, sang at the afternoon program, a very pleasing arrangement of "Crossing the Bar," a new Sousa number, and in the evening her programmed number was the always welcome "Blue Danube." She gave several extra numbers at both concerts, among the most effective being the "Italian Street Song" from "Naughty Marietta."

John Dolan, who was with the Sousa organization as cornet soloist for many years, is again with him, and in solo numbers at both concerts demonstrated his skill and artistry. Howard Goulden not only is most nimble in his xylophone performing, but he also is musically.

And of course the band played "Semper Paratus," "El Capitan," and "The Stars and Stripes Forever," that towers at the top of Sousa's long list of popular marches. Altogether it was a most happy time, and Mr. Sousa last night expressed his appreciation of the cordial response and enthusiastic spirit of his two Minot audiences. He was particularly interested when told of the large out of town patronage, which extended as far west as Poplar, Montana.

OCTOBER 21, 1926

THE JAMESTOWN SUN

WEDNESDAY, OCTOBER 21, 1926.

SOUSA PROPOSES
TO MAKE SAXOPHONE
REAL RESPECTABLE

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

B. Stephens, saxophone soloist and a saxophone octette, will demonstrate to the Sousa audiences the remarkable choir qualities of that instrument.

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

"There is strong precedent for the use of the saxophone as an orthodox musical instrument in spite of its black sheep reputation of recent years. Hector Berlioz was its staunch advocate. Bizet used it in the incidental music to 'L'Arlesienne' and Massenet in his opera 'Le Roi de Lahore.' Yet when the first orchestral suite from Bizet's 'L'Arlesienne' music was played by a symphony orchestra in Boston, a clarinet was substituted for the Saxophone because no qualified saxophone player was available. Two or three years ago, the Metropolitan Opera company in New York presented 'Le Roi de Lahore' and it was deemed wise to suppress the saxophone for a clarinet lest the reverential seriousness of the opera be endangered by the presence of the 'clown of jazz.'

"I have used the saxophone throughout my musical career. I have a full choir of eight in my

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

THE JAMESTOWN SUN

SATURDAY, OCTOBER 23, 1926.

CAN STILL JOIN
LOCAL BOYS' BAND.

ALL HEARD SOUSA

Due to the fact that many boys have asked recently if there was still a chance to register for band work, Director Baxter announces that the membership is still open and membership will be considered at each band meeting, Monday and Friday nights.

Director Baxter also wishes to express, through these columns, his appreciation to those who saw to it that all of the band boys were able to hear Sousa's band.

Sousa Here Tomorrow

In order to accommodate the large crowds that plan to attend the Sousa band concert from Edgeley and LaMoure, the Midland Continental has agreed to run a special train between Edgeley and Jamestown Friday, October 22nd. The train will leave Edgeley at 6:30 p. m. and will arrive in Jamestown in time for the concert which is to be at 8:15 p. m. On the return trip the train will leave immediately after the concert. A special excursion fare of one dollar and fifty cents has been allowed for the trip.

There are a large number of people of Jamestown who have not purchased their tickets for the event as yet. An opportunity will be offered these people to buy tickets tomorrow morning when teams of business men will canvas the town to sell tickets.

Dance music is one of the features of the Third-of-a-Century Tour of Lieut. Com. John Philip Sousa, and his famous band. "Peaches and Cream," a fox trot, written by Sousa, and "Co-Eds of Michigan," a waltz of his own composition, are on the program this season, as is the Sousa arrangement of present-day jazz airs, entitled "Jazz America." It is not generally known that Sousa has written in addition to his marches about twenty dance tunes which in their time were as widely danced to as: "Oh, How I Miss You Tonight!" "My Best Girl," "Tina," and "A-ha." They were tucked away in the scores of his various operas, such as "El Captain," "The Bride Elect," "Desiree" and "The Queen of Hearts."

JAMESTOWN, NORTH DAKOTA,
THURSDAY, OCTOBER 28, 1926.2400 Heard Sousa's
Band Concert Here Friday

Sousa and his band played to a very large audience at both concerts at the Junior High School auditorium last Friday. There were 2400 adults and children in attendance at the two concerts.

The name Sousa is a household word in America and a concert by his band is looked forward to by people in all walks of life, musical and otherwise and is made a community event in nearly every city in which they appear.

Sousa never disappoints his public. No matter how high our expectations we always leave a Sousa concert with the satisfied feeling that no finer entertainment can be had.

At the Friday evening program the band played the opening overture "Herod" by Hadley with the tone quality of fine symphony orchestra. Sousa's new composition, "The Wets and the Drys," introducing old and new popular melodies in clever story-like succession, found great favor with the audience.

In a Sousa concert there are no tedious waits. One number follows another and encore follows encore without hesitation. As usual most of the encores were favorite Sousa marches, and also as usual, the climax was reached when the band played "The Stars and Stripes Forever," without doubt the greatest march ever written.

The soloists were Marjorie Moody, soprano; John Dolan, cornet; and Howard Goulden xylophone. Mr. Dolan is one of the world's greatest cornetists and his solos with the band are characterized by beautiful tone and virtuosic technique. Miss Moody had a good voice, a fine stage appearance and after singing "The Beautiful Blue Danube" had to give four encores.

Mr. Goulden on some of the finest xylophone playing we have ever heard, his numbers being especially notable for artistic interpretation and great virtuosity. H. H.

THE JAMESTOWN SUN

SATURDAY, OCTOBER 23, 1926.

BIG CROWDS AT
SOUSA CONCERTS
HERE YESTERDAY

High School Auditorium
Well Filled Both After-
noon and Evening

LIBERAL PROGRAM

World's Greatest Leader
Better Than Ever With
Wonderful Band

Packed houses greeted both concerts by the Sousa band at Jamestown Friday with hundreds of people from the outside trade territory of Jamestown, within a radius of a hundred miles, present at each the afternoon and evening programs, and were well rewarded, the entertainment given being perhaps the best of this famous band leader, Lieut. Commander John Philip Sousa's, long career before the public of the entire world.

Opening with the heavy overture, "Herod," by Hadley, the great band of eighty-six pieces played thru a varied program of the best music this world provides and was very liberal with its encores, using for most of these the "March King's" own compositions played as only the great leader's own band can play them.

As an encore to the opening overture, the band snapped into Sousa's "Invincible Eagle" and before the final harmonious crash had faded, the cornet soloist, John Dolan, was on his feet to play "Sounds from the Riviera," by Boccalari. Thus the program went right thru, without any pauses but the near hundred musicians ready, like the keys of a great perfect instrument, for the master's touch to bring forth instant harmony in delicate strains or crashing volume. Mr. Dolan's encore was "In a Cottage Small" by Hanley.

The third number on the program was a suite "The Three S's," "Morning Journals," by Strauss "The Lost Chord," by Sullivan and "Mars and Venus," by Sousa, a most pleasing combination, each selection distinct yet each bringing into display tones from every instrument in the great band. The encore was "U. S. Field Artillery" by Sousa.

The only vocal number on the program was the fourth, "On the Beautiful Blue Danube," by Strauss, sung by Marjorie Moody who responded to four encores with "There's a Merry Brown Thrush," "An Italian Street Song," "Comin' Thru the Rye" and "Blue Ridge," the last number one of Sousa's own compositions.

"Le Voyvode," a symphonic poem by Tchaikowsky, closed the first part of the program with the band responding to the encore following this wonderful interpretation with Sousa's famous march "Semper Fidelis."

Sousa's own clever musical fancy "The Wets and the Drys" opened the second part of the program. This not only brought out the talent of leader and band in the wonderful blending of well known airs with the dominant motive that once early morning favorite, "How Dry I Am," but was so humorously and plainly interpreted as to keep the great crowd in a roar of laughter all thru. The encores were "The Whistling Farmer," by Fillmore, and "The Cricket and the Bee" by Crockett "Saxerewski" by the saxophone corps of Messrs. Henry, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe. The tremendous applause given it was responded to with "Whoop 'Em Up Blues," "Barber Shop Gang," "Laughing Gas" and "Simpfunny in Dutch."

As the second part of this number on the program, the band played Sousa's new march, "The Sesqui-Centennial" and responded with the greatest march of all also by Sousa, "The Stars and Stripes."

Mr. Howard Goulden, xylophone soloist, who opened with "Liebesfreud" by Kreisler, who was called back repeatedly, playing one number without band accompaniment and the others with the band.

The fine program closed with the African dance "Juba" by R. N. Dett.

THE JAMESTOWN SUN
FRIDAY, OCTOBER 22, 1926.SOUSA ARRIVES
THIS NOON WITH
86 PIECE BAND

Played to Capacity Audi-
ence At Minot Thurs-
day Evening

Sousa and his 86-piece band arrived in Jamestown at 1 P. M. today over the Northern Pacific from Minot where they played to a capacity audience last evening.

According to an announcement made by the committee in charge of arrangements for the band concert, seats will be provided to accommodate all who expect to attend the concert.

That Lieut. Com. John Philip Sousa is one of the most prolific of American composers as well as one of the most famous bands, which dates from his days with the United States Marine band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates there is good reason why he should be called "The March King." During the career he has written no less than one hundred and four marches. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns, and sixteen suites and enough miscellaneous composition to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works. These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game," the new suite, "Cuba Under Three Flags," his new fox trot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan." Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

MUSICAL EVENT OF SEASON

Sousa's Band Greeted By a Large Audience at the School Auditorium Saturday Afternoon

The concert given by Sousa's Band at the high school auditorium Saturday afternoon was one of the most enjoyable musical events given in the city for many years. Due credit should be given Supt. Van Voorhis of the Public Schools and Prof. C. A. Urban, leader of the Redfield Municipal Band, who were instrumental in bringing this musical organization to the city and also sponsoring the great event. It would be difficult for the writer to pass on any of the individual selections as each number was wonderfully fine.

Lieutenant Com. John Philip Sousa is making his thirty-fourth annual tour at the head of this famous band. Sousa has the distinction in all probability of being the only American Composer who ever has become a musical millionaire. He was director of the United States Marine Band from 1880 until 1892. He has written many popular operas and has earned the title of the "March King".

The program on this occasion was made up of a number of the very best of the composer's selections. Sousa's organization for this season was made up of 100 bandmen and soloists the majority of them having been with him for years. The audience gave hearty encores which were responded to by many fine selections of the soloists and Miss Marjorie Moody, vocal soloist quite captivated the assembly of hearers. Mr. John Dolan, cornet, and Mr. Howard Goulden, saxophone, players were also strong soloists.

Owing to the fact that this musical entertainment was given on Saturday afternoon there were many lovers of music who were deprived of the opportunity of hearing this great organization on account of business. There were many out of town guests who were present, Rockham, Doland, Frankfort, Tulare, Northville and Athol, sending delegations to hear this famous band.

At the closing up of the business deal the manager of the band and the sponsors made a most satisfactory settlement and much credit is due the manager of this organization for his generosity in meeting our men in a fair way.



Lieut. Commander John Philip Sousa

This is the first and very likely the last time that the good people of Redfield will have a chance to hear and see this world famous bandmaster and his 100 expert musicians. Saturday afternoon at 2:30.

SOUSA'S BAND—

THEN AND NOW

Lieut. Com. John Philip Sousa's band for his third-of-a-century tour is about twice the size of the organization which he led about America, during his first independent tour, the season of 1892-93. Recently Sousa happened upon the instrumentation of his first band. It called for fourteen clarinets, two flutes, two oboes, two bassoons, four saxophones, two alto clarinets, four French horns, four cornets, two trumpets, two flugel horns, three trombones, two euphoniums, three basses, in addition to drums, triangles, tym-



MISS MARJORIE MOODY
Soprano Soloist Sousa's Band

pani, etc. The present organization numbers about thirty clarinets, five flutes, ten saxophones, eight trombones, ten trumpets, and other instruments in proportion. The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass and tuba. Sousa's first band consisted of about fifty men. This year he has an organization of one hundred bandmen and soloists which will give an afternoon concert at Redfield High School Auditorium, Saturday, October 23rd, at 2:30 p. m.

REDFIELD SPINK COUNTY SOUTH DAKOTA
THURSDAY OCTOBER 14, 1926 REDFIELD PRESS



Miss Marjorie Moody Soprano Soloist Sousa's Band

REDFIELD JOURNAL-OBSERVER

THURSDAY, OCTOBER 21, 1926

SOUSA'S BACK AGAIN

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

You can see Sousa's back at Redfield, Saturday October 23rd, at 2:30 p. m. only.

SOUSA HOPES TO TRAVEL MILLION MILES WITH BAND

One of the ambitions of Lieut. Com. John Philip Sousa is to travel a million miles with his famous band. This present season which marks his third-of-a-century tour, finds Sousa with a travel record of about 833,000 miles to which he will add about 25,000 miles before March 6th, 1927 when his journey ends. At his present rate Sousa will reach his goal six or seven years hence. Then quite likely he will start after the second million. Incidentally the Sousa transportation bill this season will amount to about \$100,000 of which sum about \$60,000 will be paid for fares and special trains, about \$20,000 for sleeper accommodations, and about \$20,000 for baggage transfer. In his travels this season he will play at the Redfield High School Auditorium Saturday October 23rd, at 2:30 in the afternoon, only.

WEDNESDAY, OCTOBER 20, 1926

Will Sing in Huron



Miss Marjorie Moody, who has been with Sousa's band for several seasons, will delight Huron music lovers again Saturday night when she appears at the Huron college auditorium in soprano selections. Miss Moody has a voice of unusually wide range, and it is understood that she will appear in a program of appealing songs.

THE EVENING HURONITE

"How Dry I Am" To Be National Anthem--Sousa



That "How Dry I Am" has become our real national anthem is the opinion of Lieut. Col. John Philip Sousa, the famous bandmaster, who will give a concert in the Huron college auditorium, October 23, as part of the program of Pow-Wow Day. Sousa bases his opinion upon his experiences during his last tour, which extended over more than forty weeks and which took him into more than forty of the States.

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

cons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets'. By some peculiar twist, the 'drys' seemed to be singing the old song as a psalm of victory. The 'wets' seemed, on the other hand, to be singing it because they wanted to remind themselves that they wanted a drink. Not once last season was I a guest at a luncheon at which 'America,' virtually our only singable song, was sung."

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

THE EVENING HURONITE

MONDAY, OCTOBER 25, 1926

MAKE SOUSA A HURON SCALPER

Honor Conferred at Evening Concert; Award Prizes for Pow Wow Parade

Lieut. Col. John Philip Sousa, world famous bandmaster, was made a member of the Huron tribe of Scalpers as the climax to the fourth annual Pow Wow Day program and homecoming celebration held by Huron College.

The honor was conferred upon Sousa by President George Shannon McCune during the intermission in the evening concert given by Sousa's band at the College auditorium Saturday night.

Following the simple ceremony of Sousa's initiation, prizes for the most attractive and unique floats in each division of the parade held at 1 o'clock were announced by Fred Plachy, president of the Students Association. Silver loving cups were given to the winners in four of the divisions, while a silver vase was awarded as the prize in the women's organization division. Huron College banners were awarded to those placing second.

The winners in each division follow:

College division, Pi Alpha Phi, first, Campus Players, second; city schools, Sophomores, first, Junior High School, second; civic organizations, Y. W. C. A., first, Kiwanis Club, second; women's clubs, American Association of University Women, first, D. A. R., second; business houses, Army and Civilian store, first, Postoffice, second.

SOUSA PLEASES HURON AUDIENCE

A fair-sized audience heard the evening concert given Saturday night by Sousa and his band in the College auditorium as the closing event of the Pow Wow Day program.

A varied program of entertainment, ranging from saxophone novelties to a Tschakowsky symphony, was offered by the famous bandmaster. The vocal solos by Miss Marjorie Moody, soloist with the band, were especially popular with the audience, while Howard Goulden, xylophone soloist, also made a marked hit.

Sousa was in his usual form as conductor, despite his seventy years. The famous organization is now on its thirty-fourth tour of America, and those who have heard concerts given by it 28 years ago declared that they could see no weakening either in the direction or in the make-up of the band.

THE EVENING HURONITE

OCTOBER 23, 1926

Here Today



Lieut. Cmdr. John Philip Sousa, who will appear in Huron today with his world-famous band as a part of the Pow-Wow Day celebration.

THE EVENING HURONITE

OCTOBER 20, 1926

MONEY SOUSA'S PET AVERSION

For almost forty years, Lieut. Col. John Philip Sousa who comes here with his band Saturday has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the March King tonight or any other night, would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than twenty-five years, Sousa has demonstrated that if a man is famous enough he doesn't need it.

Sousa's habit of going about almost penniless originated during a tour of Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a most trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour, the manager with the band meets all expenditures even down to newspapers and cigars. Two or three times a week he asks his manager for a "loan" of fifty cents. That is literally all that he ever carries. When he is in New York, he sometimes stretches a point and carries a dollar. When the dollar is burned up in riotous living, he "borrows" another—but only one.

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

Miller, Hand County, South Dakota,
Wednesday, Oct. 27, 1926
Local

Candidates' cards printed at the Sun office.

Subscribe for The Sun—the first paper out.

Get ahead a day by advertising in The Sun.

H. W. Wilson, of Detroit, arrived to visit his sister, Mrs. G. W. Rudd.

Have your painting and paper hanging done early. See Roy Lewis at the music store.

All papering and painting done at reasonable prices. See Roy Lewis at the music store.

We make a specialty of rebuilding wrecked car bodies. Send a photograph for an estimate of the job. Brown's Garage, Huron, S. D.

Sousa's band gave two concerts here Sunday to full houses. A banquet was given them in the evening at 6. The guaranty of \$1,250 was more than secured.

OCTOBER 28, 1926.

2,000 PEOPLE HEAR CONCERTS BY SOUSA

Two full houses greeted Sousa and his famous band when they appeared here last Sunday, for two concerts, and the well-known leader was given an ovation that proved his popularity with the public.

Perhaps no musician of the present day has the flair of pleasing individual taste as has Sousa, with his wonderful band. The musicians were well nigh perfect in their harmony, and the generous applause of the appreciative audiences called for one encore after another. A tribute was paid Mr. Sousa when, Sunday evening, his audience arose in a body as the band swung into the first bars of one of the most popular selections ever written, Sousa's own "Stars and Stripes Forever."

Miss Marjorie Moody, soloist, charmed her audience with her rich soprano voice. Mr. John Dolan is rightly named the World's greatest cornetist, rendering the most difficult selections with ease and beauty. Another popular soloist was Mr. Howard Goulden, who proved himself the master of the Xylophone. The saxophone corps was repeatedly encored.

Sunday evening Mr. Sousa and his soloists were guests at a banquet at the Auditorium, which was served by the ladies of St. Anne's Altar Society. The famous band leader is also noted as an after-dinner speaker and he entertained his fellow diners with a short talk, in which he showed a fine sense of humor, proving that even the famous have their lighter moments.

It was indeed an honor for Miller to be host to such a wonderful organization as Sousa's Band. It was by far the outstanding event of the year, and it is hoped that at some future date, this little city will again have the privilege of hearing them.

MILLER GAZETTE

OCTOBER 28, 1926

Sousa's Band

Sousa's Band, the greatest band organization in the world, played to large audiences at the Miller auditorium, Sunday afternoon and evening. It is needless to say that Sousa and his band pleased everyone who heard it. It was indeed something out of the ordinary and drew people from a long distance, automobiles from fifteen counties being parked in front of the auditorium. At the banquet served in his honor, Mr. Sousa made a short, humorous talk that was well received by all who heard him. The credit for bringing this greatest of all bands to our city belongs to Rev. Father C. J. Schilling, who worked hard and incessantly to make it a success from every standpoint.

SOUSA RECEIVES ROUSING WELCOME FROM WATERTOWN

Big Audience Present At Both Concerts Yesterday. Band Master Wins Hearers

John Philip Sousa's most famous composition, his internationally known "Stars and Stripes Forever," brought the greatest thrill to the audience last night, when the band master and his 80 musicians appeared here in a concert at the Methodist church under the auspices of Peck's band. Sousa's band played to a capacity house, scores in the audience being from out of town, many having come long distances to enjoy the musical treat.

"Stars and Stripes Forever," played as an encore was greeted with enthusiastic applause as the instruments swung into the march familiar to every American, and the hearers' approval was voiced with deafening handclapping as the last measure died out. It is well remembered as the greatest march ever written.

Old Favorite

Sousa, always a favorite with his audiences, reached the hearts of Watertown music lovers quickly last night. His perfect direction and his characteristic soldierly method of conducting his musical group pleased those who watched, almost equally as well as the music itself.

It is beyond the ability of the average music lover to express in words the feeling roused at the playing of the overture, "Herod," by Hadley. But as the strains rose and fell, the climaxes and anti-climaxes were reached, with different groups of instruments doing their part to round out the perfection of the whole, the greatness of the artist who created the piece and the director who stood interpreting it, impressed those who heard. "The Gridiron Club" and "Valencia," two of Sousa's well known compositions followed as encores and then John Dolan, cornet soloist executed that masterpiece of Boccalari "Sounds from the Riviera."

Cornet Solo Work.

All who heard that cornet solo realized that a masterpiece was being played, but those in the audience who have attempted even in a small way to produce music on the instrument, realized more fully perhaps than ever before what perfection in execution means. As the clear notes of the trumpet blared forth only to slide in varying degrees of liquid tone into the moresoothing refrains, the accompanying bandmen helped the soloist to put the composition across, weaving and interweaving the melody around the notes of the lone instrument.

The soloist responded to an encore

with "Just a Cottage Small," a fitting finish in a lighter vein to the heavier opening solo.

The band followed with a Suite, "The Three S's," consisting of "Morning Journal," "The Lost Chord," "Mars and Venus," by Strauss, Sullivan and Sousa, respectively.

Series of Classics.

The regular classic rendition of the "Morning Journal," excited the interest of musicians, but "The Lost Chord," found its way to the layman. In the mounting cadences of its loftier movements, the brass instruments carried the aria, while the softer flute notes of the piccolo, clarinet and saxophones accompanied. "The Lost Chord" was never better played than by Sousa and his band last night. "Mars and Venus," a characteristic Sousa production, opened with the resounding crash of cymbals, the roll of kettle drums and the rattle of snares, striking into the march time at the peak, its slide slowly into a meditation which still retained the lift of the march, "Hands Across the Sea," another of Sousa's well known compositions followed as an encore.

Miss Marjorie Moody captivated the audience with her first band accompanied solo, her flexible soprano voice carrying high above the volume of her accompaniment in her opening presentation "On the Beautiful Blue Danube." There is a touch of the old world in the strains of this, and Miss Moody's voice seemed to have been made for the piece. She held her hearers in rapt interest to the end and then responded graciously with repeated encores. "The Italian Street Song," "Carry Me Back to Old Virginia," "Comin' Though the Rye," and "Blue Ridge."

Symphonic Poem

Following the solo work the band struck into the Symphonic Poem, "Le Voyvode," by Tchaikowsky, in which a series of brilliant episodes are depicted by the use of various musical groups, the piece culminating in a blaring climax, a surprise execution and finally an anti-climax of softly played strains.

"Pride of the Wolverines," by Sousa followed as an encore. A new composition by Sousa, known as A Fantasy, "The Weis and the Drys," carried its theme back to pre-prohibition days, in which all of the old favorites of water days were worked into the production, by means of cleverly arranged instrumentation. "The Whistling Farmer," which every boy has delighted in via the old home phonograph, came here as an encore and pleased the grown-ups with familiar barnyard sounds set to music.

Saxophone Corps.

The band's saxophone corps, played as its opening assembled number, "Saxerewski" by Paderewski-Hicks, with such success that it was required to answer to half a dozen encores, including "Whoop 'Em Up Blues," "Laughing Gas," and other popular favorites.

The conductor's newest march known as "The Sesqui-Centennial," brought a new interpretation to the patriotic march, working in strains of reverence with the rousing and stirring bars of the march swing. "Stars and Stripes Forever" was given as an encore. There are few who do not know and love this march so truly

Sousa's. It may be said that it made Sousa, though Sousa made it. "Semper Fidelis," by Sousa was a second encore.

Howard Gordon, xylophone soloist, displayed high type technique in his rendition of "Liebesfreud," by Kreisler brought encores, resulting in the playing of "Souvenir" by Drla, "Lots of Pep," and "The Parade of the Wooden Soldiers."

The program closed with the "Dance African, 'Juba',", by R. N. Dett.

Watertown music lovers have been unanimous today in extending their thanks to Peck and his bandmen for their activity and far-sightedness in bringing the splendid Sousa organization here. Such music comes to South Dakota but rarely and but for the interest of such an organization as the local band, it would doubtlessly pass without stopping.

Yesterday afternoon's program, though different from that of last night, was similar. An excellent house greeted the musicians, the majority of out of town people who attended the concerts, attending the one in the afternoon.

THE WATERTOWN HERALD.

THURSDAY, OCTOBER 21, 1926.

SOUSA AND HIS BAND WILL BE HERE MONDAY

Will Play Concerts Both
Afternoon and
Evening

IS THE MUSICAL
TREAT OF SEASON

Sousa To Be Guest Local
Business Men at
Luncheon

An event which music lovers of the city and vicinity have been looking forward to for many weeks will take place in this city next Monday, October 25, when John Philip Sousa and his wonderful band of eighty pieces will appear in Watertown in two concerts at the M. E. church; in the afternoon at 2:30 and in the evening at 8 p. m.

The organization comes to the city on a special train and the members will be here most of the day. Mr. Sousa is to be the guest of honor at the meeting of the Kiwanis club at noon, and the club has invited members of the Rotary and Exchange clubs to be present.

Big Crowd Expected.

The advance sale indicates that one of the largest crowds ever to attend an entertainment of this nature will be here for the two concerts. Most of the choice reserved seats have already been sold, and many have purchased tickets in advance. The advance sale shows that the opportunity of seeing and hearing Sousa and his band is appreciated by the music loving people to a marked degree.

While no program has as yet been made public, it will be a varied one, including many numbers written by Sousa who has written more than a hundred marches alone.

WATERTOWN, S. D.,
DAILY PUBLIC OPINION,
MONDAY, OCTOBER 25, 1926

SOUSA LUNCHEON GUEST ON ARRIVAL

**Famous Band Master Guest
of Kiwanis, Rotary and
Chamber of Commerce**

Lieutenant Commander John Phillip Sousa, march king, composer and famous band leader, is the guest of Watertown today. With his eighty piece band he arrived at noon from Huron on a special train over the Great Northern railroad. The Sousa band is giving two concerts here, one this afternoon and the other this evening, in the auditorium of the Methodist Episcopal church.

This is the first visit of Lieut. Commander Sousa to Watertown although it is his thirty-fourth concert tour of the United States on which he is now engaged. The Sousa band was brought here under the sponsorship of Peck's band of Watertown.

Registering at the Lincoln hotel this noon, Lieut. Commander Sousa was just in time to attend a luncheon arranged in his honor by the Watertown Kiwanis club at the Lincoln hotel cafe. The Rotary Club and Chamber of Commerce joined in the luncheon for the famous band leader in accordance with Mayor D. C. Noonan's proclamation of a "Sousa Day" for Watertown.

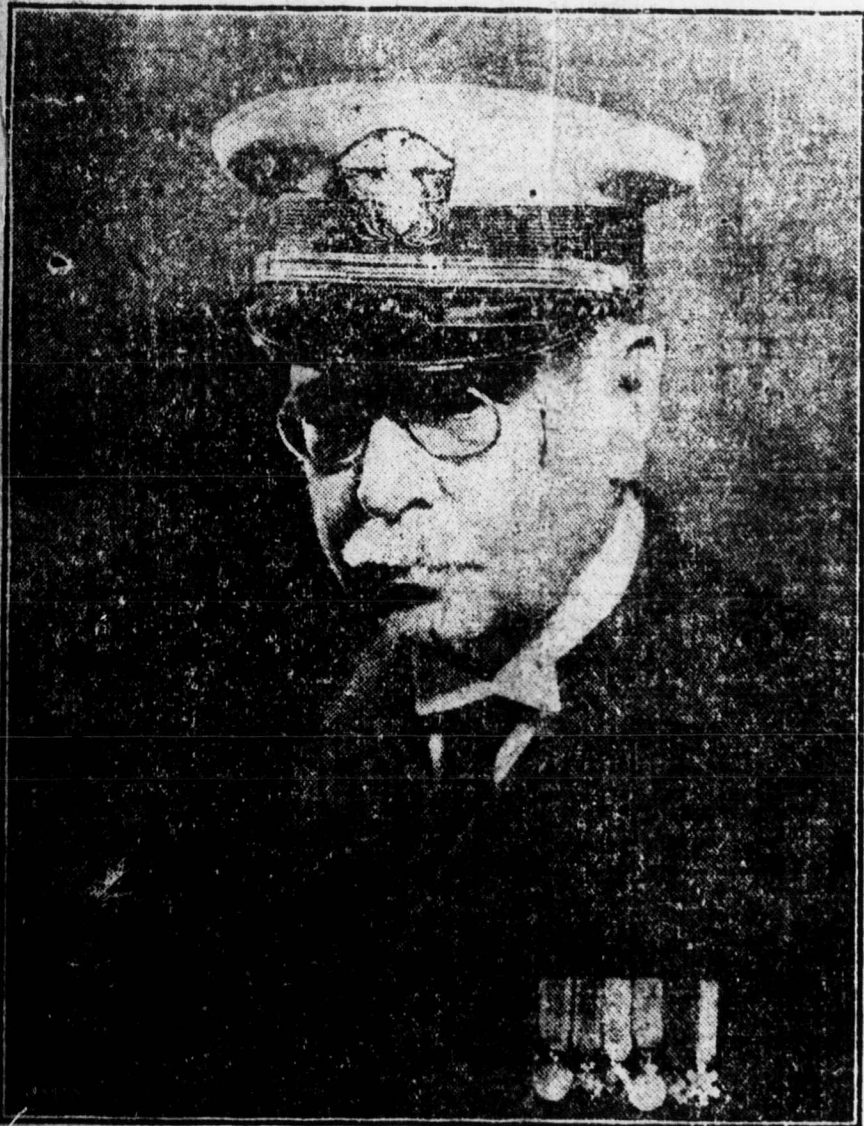
Dr. J. G. Follett presided, introducing Director W. S. Peck of Peck's band who, in turn, introduced Lieut. Commander Sousa.

The band master apparently was in a happy mood here today and for half an hour kept the business and professional men attending the luncheon in an uproar of laughter at the witty account of experiences here and abroad and a few appropriate stories which he told cleverly.

The hour of tonight's concert was announced at the luncheon as 8:15 o'clock.

YANKTON PRESS AND DAKOTAN,
TUESDAY EVENING, OCTOBER 26, 1926.

MARCH KING AND HIS BAND HERE TODAY



Lieutenant Commander John Phillip Sousa, world's greatest band leader, who is in Yankton today with his famous organization, and giving a concert this afternoon at the Dakota theater.

THE WATERTOWN HERALD,
THURSDAY, OCTOBER 28, 1926.

SOUSA BAND PLEASES A BIG CROWD

**One of Best Entertainments Ever Brought
To City**

**SOLOISTS ARE FAR
ABOVE ORDINARY**

**Miss Moody, Soprano,
Wins Great Applause
In Her Numbers**

One of the finest musical treats ever accorded the music loving people of Watertown and vicinity took place here Monday at the M. E. church auditorium when the famous Sousa band of 80 pieces rendered two wonderful programs, afternoon and evening. There was a very good attendance in the afternoon, while the large auditorium was filled to capacity in the evening.

Is a Great Band.

Sousa has a really wonderful band this season, and under his very capable direction, the members played overtures, marches, etc. in a manner which delighted the most critical. Many of the numbers played were compositions of the famous director, who is the author of more than one hundred marches as well as a large number of medleys, overtures, etc. Naturally Mr. Sousa was the center of attraction. With ease and without necessary show he directed his musicians in a wonderful manner,—indeed wonderful when it is taken into consideration that he has been "in the business" for nearly forty years past. Today at the age of 73 he performs his task as well as at 40, and gets everything out of his organization possible.

Solo Numbers Much Enjoyed.

The several solo numbers of the programs largely contributed to the success of the concerts. Perhaps Miss Marjory Moody proved the biggest artist. This young lady possesses a remarkably sweet soprano voice of great range and excellent tone. Hers is not a particularly strong voice, but she displayed an education in her work that should stamp her as one of the coming soloists of the country. So well was Miss Moody received that she sang four encores during the evening concert before the audience would let her leave the stage.

John Dolan displayed wonderful ability in his cornet solo, and Howard Goulden surely made his xylophone talk in the several numbers he played. A saxophone corps of eight men provided the comedy entertainment which gave a variety to the well balanced program.

Sousa Guest of Honor.

Sousa was the guest of honor at a joint meeting of the Kiwanis and Rotary clubs held at the Lincoln hotel Monday noon, and also of the local band boys with a few of their friends in the evening. The distinguished visitor made a regular Will Rogers address at the noon meeting, and his clever wit and great modesty was thoroughly enjoyed. His experiences in the foreign countries were most interesting.

The members of Peck's band, who sponsored the appearance of Sousa and his band in this city have every reason to be proud of the programs put on by the visitors, and are entitled to high commendation for the efforts they put forth in making it possible for the citizens of this community to attend and hear such a really wonderful organization.

YANKTON PRESS AND DAKOTAN,
SATURDAY EVENING, OCTOBER 23, 1926.

SOUSA'S BAND HERE TUESDAY

**Famous Organization at Dakota Theatre Tomorrow
Afternoon**

Yankton will have an opportunity to hear the world's greatest band when Lieut. Commander John Phillip Sousa and his famous organization appear in concert tomorrow afternoon at the Dakota theatre. Sousa's band, which is playing in many cities in the northwest and South Dakota on its thirty-fourth annual tour, is being brought to Yankton under the auspices of the college conservatory of music. Tuesday evening the band will give a concert at Vermillion.

The appearance in Yankton will be one of the big events of the year in a musical way here, and advance ticket sale indicates a packed house to hear the famous march king and his equally famous band.

Outstanding novelties of Sousa's program this year are announced as follows:

The new Humoresque, "The Wets and the Drys."

Sousa's annual fun contribution. Three new Sousa marches.

The Sesqui-Centennial Exposition march.

The Gridiron club.

The Pride of the Wolverines.

The famous saxophone octette.

The triple octette of clarinets.

Soloists and principals with the band are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist; Howard Goulden, xylophone; R. E. Williams, flute; Edw. Heney, saxophone; Roy Schmidt, clarinet; Noble P. Howard, euphonium; and J. P. Schueler, trombone.

Short Season This Year

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

The "wearing qualities" of Sousa were given a severe test during the past season. Although he had been constantly before the American people for a third of a century, the total number of persons (2,032,409) who paid admission to his performances was the greatest of his entire career. He is the one musician before the American people, apparently, who is always certain of a welcome, regardless of the place or the season of the year. Last season he varied his usual route with a trip into Western Canada. This season, in addition to his American engagements, he will make a brief tour of the maritime provinces of Canada.

Sousa's program this year is distinguished by the unusual number of novelties, not the least of which are his own arrangements of popular jazz tunes.

SOUSA A SCALPER

HURON, Oct. 25, (P)—Lieutenant Commander John Phillip Sousa, world famous bandmaster, was made a member of the Huron tribe of Scalpers as the climax to the fourth annual Pow-wow Day program and homecoming celebration held by Huron college. The honor was conferred upon Sousa by President G. S. McCune during the intermission in the evening concert given by Sousa's band at the college auditorium Saturday night.

SOUSA BAND IN CONCERT TODAY

Famous Musical organization
Giving Matinee Program
In Yankton

Sousa's band, the greatest musical organization of its kind in the world, arrived in Yankton this noon, coming on the Great Northern from Sioux Falls, for a matinee concert this afternoon at the Dakota theatre. The band, which is on its thirty-fourth annual tour, was brought here under the auspices of the Yankton college conservatory of music. A concert will be given at Vermillion tonight.

Very heavy advance sale of tickets was reported by the management of the theater, with indications that there would be large delegations present from outside towns. Blocks of tickets went to people at Tyndall, Springfield, up the Platte line, and in other towns in that section. The concert was scheduled to begin at 2:30 p. m.

Soloists with the band are Miss Marjorie Moody, soprano, and John Dolan, cornetist. Sousa includes his own band arrangements of numerous popular numbers in his programs, and is offering several new novelties of his own this year.

The band arrived this noon by special train on the Great Northern line from Sioux Falls. It gave a concert at Watertown last night and after the Yankton performance this afternoon will go to Vermillion for a concert tonight. It took three extra coaches to bring the members of the band, numbering about 75 all told.

Two of the Sousa Band members had a narrow escape today from injury when a window screen fell from a second story window of the Farmers and Merchants state bank building. They were going to the theater from the train in company with the other band members when suddenly the screen fell between them. Loose hooks on the screen were held responsible for the fall.

SOUSA CONCERT IS RARE TREAT

Packed Theatre Hears World
Famous Director And his
Band Here

Nearly two solid hours of music were not enough to satisfy the crowd which gathered at the Dakota theatre in Yankton Tuesday afternoon and filled that building to more than capacity, because that music was furnished by no less a personage than Lieut. Comm. John Philip Sousa and his world-famous band. An hour with Sousa is fleeting. Yesterday's Yankton audience found it so, as people everywhere have before. One always leaves a Sousa concert disappointed, but it is disappointment over the fact that there had to be an end.

Everyone is a music-lover when Sousa's band plays, it was demonstrated yesterday. The crowd, made up of scores of people from the towns and territory around, as well as Yanktonians, encircled every number, from the heaviest overture on the program to the lightest bit from Sousa's big repertory of marches, with an enthusiasm that was entirely spontaneous. And Sousa and his men, and women, were as usual generous in responding.

The program given here was a typical Sousa program, that is, possessing the variety of appeal and the abrupt contrasts which invariably take his audiences by storm. It opened with an overture, "Herod," massive and complex, introducing at once the resources of the famous band. A cornet artist, John Dolan, came next, to captivate his listeners completely. A suite, "The Three S's," from Strauss, Sullivan and Sousa, followed, the third number of the suite, by the band-master himself, an oddity that featured an amazingly skillful crescendo roll on the snare-drum, and also gave work to the oboes and bassoons.

Miss Marjorie Moody, soprano, who has been with Sousa several seasons, was delightful in her main number, "On the Beautiful Blue Danube," and equally so in the several encores asked and given. Then followed a sombre, tragic symphonic poem, "Le Voyvode," product of the Slavic temperament of Tschaiakowsky, and to dispel the gloomy atmosphere of this number Sousa came back with his old stand-by, "Stars and Stripes Forever," featuring piccolos, cornets and slide trombones.

The second part of the program opened with a new Sousa composition, which the author calls a fancy, and entitled, "The Wets and Drys." It is a descriptive medley, and made quite a hit with yesterday's audience. The saxophone corps, so-called, had a hard time getting through. The crowd wouldn't let it. No sax section can be in bad repute after such a contribution as Sousa offers. Eight artists combined to show what this instrument of colorful tone can really do. The crowd would have been pleased for a long-continued showing. Another new Sousa march followed, "The Sesqui-Centennial," short but characteristic of the composer. Howard Goulden proved his artistry in several xylophone numbers, and the program closed all too soon with an African dance, "Juba," by the band.

The band was brought here under the auspices of the college conservatory of music.

Sousa Has Written One Hundred and Four Marches

That Lieut. Com. John Phillip Sousa is one of the most prolific of American composers as well as one of the most famous is indicated by the record of his compositions. In a little red book, which dates from his days with the United States Marine Band, Sousa has set down as he has written them, the various works which have flowed from his pen in more than forty years as a musical director. Sousa's little book indicates there is good reason why he should be called "The

March King." During his career he has written no less than one hundred and four march compositions. There are eighty songs in the Sousa book, sixteen suites, one Te Deum, one cantata, two hymns, and sixteen suites and enough miscellaneous compositions to bring the total to two hundred and seventy-two. These figures do not include transcriptions and arrangements. As a matter of fact Sousa has arranged many times the number of his original works. These figures give the Sousa record to the beginning of the present season and do not include the two new marches, "The Black Horse Troop" and "The National Game;" the new suite, "Cuba Under Three Flags," his new foxtrot, "Peaches and Cream," and his new waltz, "Co-Eds of Michigan." Sousa never has kept a record of his arrangements and transcriptions, but to the list, if he had kept one, he would have added this season his new humoresque, based upon "Follow the Swallow," and his "Jazz America," a fantasy upon current syncopated tunes.

Vermillion. Plain Talk. Oct. 28, 1926.

Entertain Sousa At Luncheon

A luncheon in honor of John Philip Sousa was given by the university band in the high school building at 6:30 Tuesday evening. About ninety were present, seated at two tables in the old gymnasium. Mr. Sousa and the two young women soloists of his band as guests of honor at the center of the first table.

Other guests at the luncheon included the members of the high school band, Vice-president and Mrs. J. H. Julian of the university, Dean and Mrs. Marshall McKusick, Dean and Mrs. E. S. Sparks, Mrs. W. R. Colton, Professor and Mrs. A. T. Ireland, Professor and Mrs. J. A. Wright, Mr. and Mrs. T. N. Hayter, Mr. and Mrs. George

K. Brosius, Dr. and Mrs. G. W. Collins, Dr. Ralph Collins, and Mr. and Mrs. D. B. Heller.

Mr. Heller, as toastmaster, introduced Dean McKusick, who spoke of the great work of the distinguished bandmaster and congratulated the young musicians on their opportunity of playing under his leadership. Mr. Brosius then spoke of the inspiration the boys would derive from the evening and urged united support of the high school organization by the community. Mr. Sousa was then called upon and was applauded again and again when he said that the best material for a great band could be found in cosmopolitan America; that, although the Marine Band twenty-five years ago and his own first band were largely composed of Italians and Germans, his present band was almost exclusively American; and that when he could make it all American he would gladly do so. He spoke of the rising interest in band music and predicted that within a few years there would not be simply one or two great bands in the country but a dozen.

The luncheon was prepared and served by the home economics department of the high school and consisted of three courses.

SOUSA BAND CONCERT PLEASES GOOD CROWD

Audience of About 1200 Greeted Noted
Band Leader—Program Diversi-
fied and Pleasing

Greeted by an enthusiastic audience which more than half filled the large auditorium at the University Tuesday night, Lt. Commander Sousa and his band presented a concert which was diversified and pleasing throughout. Mr. Sousa was extremely liberal with encores, and the so-called popular numbers made an especial hit with the audience, although the more sophisticated music lovers took great delight in the heavier selections.

Miss Marjorie Moody, soprano, was particularly well received, and obligingly gave several encores. Her voice was beautiful, filling the auditorium even above the rather loud band accompaniment.

One band selection, "The Lost Chord," by Sullivan, was played with pipe organ accompaniment by Prof. Clarke of the University faculty. The added volume of the organ, with the big horns of the band, produced a wonderful effect.

Toward the close of the program the boys of the high school band filed on the stage in the rear of the Sousa players, and played two numbers under the leadership of Mr. Sousa. While their presence added little to the musical effect, it will be something for the boys to remember all their lives, that once they had played under the leadership of the most noted band leader in the world.

Prior to the concert a dinner and reception for Mr. Sousa was arranged by the University band under the direction of Prof. Ireland. Miss Marjorie Moody, soprano, and the lady harpist with the band were guests of honor with Mr. Sousa. The boys of the high school band were also present. The dinner was served at the high school auditorium by the girls of the high school domestic science department. Other guests at the dinner included Prof. and Mrs. Heller, Dean and Mrs. M. McKusick, Dean and Mrs. J. H. Julian, Dean and Mrs. E. S. Sparks, Dr. and Mrs. G. W. Collins, Dr. and Mrs. G. R. Collins, Prof. and Mrs. J. A. Wright, Mr. and Mrs. T. N. Hayter, Mr. and Mrs. G. K. Brosius, and Mrs. W. R. Colton.

Asked as to the success of the undertaking from a financial standpoint, Prof. Ireland stated yesterday that he thought they would just about break even after paying Mr. Sousa the guaranty and taking care of local expenses.

SOUSA SELDOM ALLOWS OTHER BANDS TO PLAY

In commenting on the appearance of the Vermillion high school band with Sousa's great band, the manager said that this was the first time to his knowledge that a high school band had ever played with Sousa's organization and that no other band had been permitted to play with them in recent years.

At the close of the last encore of the joint number with the high school band, Director Sousa called Professor Ireland to the platform and presented him with a purse from the people of Vermillion in recognition and appreciation of his efforts in building and directing the high school band. The high school band has won first place in the state high school music contest for the last two years and the credit for the organization and direction of the band goes entirely to Professor Ireland, who has worked unceasingly for the band's success.

Speaking at the dinner which was given in his honor before the concert, Mr. Sousa said that the best material for a great band could be found in cosmopolitan America; that, although the Marine band of twenty-five years ago and his own first band were largely composed of Italians and Germans, his present band was almost exclusively Americans; and that when he could make it all American he would gladly do so. He spoke of the rising interest in band music and predicted that within a few years there would not be simply one or two great bands in the country but a dozen.

SOUSA AND HIS BAND PLEASE LARGE AUDIENCE

Noted Band Leader Compliments Prof. Ireland And High School Band; Solo Numbers on Program Were Well Received

Approximately fifteen hundred people greeted Sousa and his world famous band at their first concert in Vermilion Tuesday night and went away thrilled as only this master could have thrilled them. The concert was given under the auspices of the university band at the university auditorium.

A feature of the program was "The Sesqui-Centennial March" in which the Vermilion high school band joined Sousa's band and played this piece and an encore. The work of Professor A. T. Ireland's high school band won the appreciation of the audience and of Sousa, himself, who complimented the boys on their artistry.

For many "The Lost Chord," Sullivan's famous work, was the outstanding number on the program. In this number Harold Clark, university organist and acting professor of musical theory and history, accompanied the band with tremendous effect. When the crescendo of the climax was reached the whole building reverberated with the volume of sound, leaving the audience breathless yet still gripped by the emotion of the composition.

The cornet solo, "Sounds From the Rivera," by John Dolan was a revelation to most of the audience who could scarcely believe such exquisite music was possible from a trumpet. Mr. Dolan holds a place as the greatest cornetist in the land and he proved his position Tuesday night. He responded generously with an encore as did everyone on the program.

Miss Marjorie Moody's beautiful soprano voice added a great deal of the program which was otherwise made up entirely of instrumental music. "On the Beautiful Blue Danube," gave full opportunity for her artistry and for the display of her splendid voice.

Another remarkable soloist was Howard Goulden, who charmed the audience with a xylophone solo, Kreisler's "Liebesfreud." His masterful technique with the wooden mallets and his sensitive musical sense produced a matchless rendition of this beautiful work.

But throughout the concert it was the power of the great director, Sousa, which drew the attention of the audience and won their admiration. With scarcely any gymnastics and only a few gestures he led his large band through the mazes of the most intricate passages with perfect ease and control. By his slight use of the wand he showed himself to be the great master of the baton.

The saxophone was lifted from its low place as a jazz producer to the height of musical excellence by a special number given by the saxophone corps, a group of eight players, who played an interesting piece entitled, "Saxerewski," the work of Paderewski and Hicks.

The chief classical number was Tschalkowsky's symphonic poem, "Le Voyvode." Just the right emotional touch was given to this romantic work to make it highly effective. Balancing this was a popular number "The Wets and Drys," one of Sousa's latest compositions which is written around the prohibition theme. Many old favorite airs were used to tell the fanciful story of the wet and the dry. Also worthy of special mention was the "Juba" African dance number, written by a famous negro composer, R. N. Dett.

In commenting on the appearance of the Vermilion high school band with Sousa's great band, the manager said that this was the first time to his knowledge that a high school band had ever played with Sousa's organization and that no other band had been permitted to play with them in recent years.

At the close of the last encore of the joint number with the high school band, Director Sousa called Professor Ireland to the platform and presented him with a purse from the people of Vermilion in recognition and appreciation of his efforts in building and directing the high school band. The high school band has won first place in the state high school music contest for the last two years and the credit for the organization and direction of the band goes entirely to Professor Ireland who has worked unceasingly for the band's success.

THE WATERLOO TRIBUNE:

OCTOBER 26, 1926

MAYOR NAMES TOMORROW AS 'SOUSA' DAY

Extols Work Done By
Great Director

Wednesday, October 27, has been officially designated as "Sousa" day. The day is set aside in commemoration of the thirty-fourth annual tour of the great band leader, who will bring his band to this city for an afternoon and evening concert at the Dairy Cattle Congress Hippodrome on that day.

The Proclamation

The proclamation follows:
"In honor of Lieutenant Commander John Phillip Sousa, I decree that Wednesday, October 27, 1926, shall be known as 'Sousa Day' in the city of Waterloo, thereby honoring the man who has done more for the cause of good music than any other man, woman or organization in America."

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

Signed
Glenn A. Tibbitts
Mayor

Many Coming

Ed S. Estel, secretary-manager of the association stated yesterday that delegations from practically all of the surrounding towns and cities within a radius of 40 miles would be present for the programs. The ticket sale for the concerts is moving very satisfactory and is highly probable that practically capacity audiences will be on hand to hear the concerts.

Mr. Estel received a telegram Monday evening announcing that the band will play an additional feature Wednesday in memory of Theodore Roosevelt, whose birthday it will be. The number will be "Memories To Roosevelt," composed by Sousa and dedicated to Mrs. Roosevelt.

WEDNESDAY, OCTOBER 27, 1926

WONDER LEADER OF MAGIC BAND HERE TOMORROW

Sousa and Attendant Artists
to Play Two Concerts of
Varied Program.

In 1892 John Phillip Sousa began touring the United States with his band.

On his third of a century tour he comes to the hippodrome of the Dairy Cattle Congress tomorrow for matinee and evening concerts.

In the audience tomorrow will be the children and the grandchildren of those who first were charmed with the music played by the band that Sousa led. Now, as then, he waves his magic baton and marvelous music fills the air.

Altho nearly 72 years of age, Sousa is hale and strong, just as zestful as when he was a young man leading the United States marine corps band in the '80's.

In the United States are thousands of bands, but none like this, for Sousa is the band. Almost every musical instrument under the sun, wind and reed and string, are used by his large company of masterful musicians.

The saxophone corps, composed of nine men, is said to be the most wonderful in the world. Besides these Sousa carries the following soloists: John Dolan, cornet; Miss Marjorie Moody, soprano; Howard Goulden, xylophone. The following selections will be played:

Matinee Program.

1. Dance, "Yorkshire Lasses," new, collected by Arthur Wood.
2. Cornet solo, "Cleopatra" (Demaree), John Dolan.
3. Suite, "All American"—
(a) "Pan-American" (Herbert).
(b) "Song of the Flame" (Gershwin).
(c) "Her Majesty, the Queen" (Sousa).
4. Vocal solo, "Crossing the Bar," new (Sousa), Miss Marjorie Moody.
5. Symbolic ballade, "Tam O'Shanter" (Chadwick).
(Interval).
6. Divertissement, "Espagnole" (Demersmann).
7. (a) Saxophone corps, "Hello, Aloha! How are you?" (Baer). Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, Monroe. (b) March, "The Gridiron Club," new (Sousa).
8. Xylophone solo, "Parade of the Wooden Soldiers" (Jessel), Howard Goulden.
9. Dance tune, "Country Gardens" (Grainger).

Evening Program.

1. Overture, "Herod" (Hadley).
2. Cornet solo, "Sounds from the Rivera" (Boecalar), John Dolan.
3. Suite, "The Three S's"—
(a) "Morning Journals" (Strauss).
(b) "The Lost Chord" (Sullivan).
(c) "Mars and Venus" (Sousa).
4. Vocal solo, "On the beautiful Danube" (Strauss), Marjorie Moody.
5. Symphonic poem, "Le Voyvode" (Tschalkowsky).
(Interval).
6. A fancy, "The Wets and the Drys," new (Sousa).
7. (a) Saxophone corps, "Saxerewski" (Paderewski-Hicks).
(b) Xylophone solo, "Liebesfreud" (Kreisler), Howard Goulden.
8. Dance African, "Juba" (R. N. Dett).

WEDNESDAY, OCTOBER 27, 1926

LT. COMMANDER SOUSA AND BAND HERE ON NAV. DAY

Famous Band Director Adds
March to Program in
Honor of Roosevelt.

With the entire nation today paying homage to the man who made it possible for America to have a navy that was able to come with the fleet of Spain, Theodore Roosevelt, in the celebration of "Navy Day," it is fitting that a



JOHN PHILLIP SOUSA

Lieutenant-commander in that navy, John Phillip Sousa, is here with his famous band on his thirty-fourth tour, for concerts afternoon and evening in Dairy Cattle Congress hippodrome.

E. S. Estel, secretary of Dairy Cattle Congress, received a telegram from the business manager of the band, that Sousa will play as an added number, "Golden Star Memorial March," honoring the twenty-sixth president of the United States. The march is Sousa's own composition and is dedicated to Mrs. Roosevelt.

Plans Duck Hunting.

Sousa's present season will not be as long as that of last year, when he traveled 42 weeks and covered 30,000 miles. One year in two the famous March King reserves a holiday at duck hunting time. His present tour has been cut to 20 weeks in order that he may close about the middle of November at Baltimore, when ducks are most plentiful along Chesapeake bay.

In a proclamation Mayor Glenn A. Tibbitts has designated today as "Sousa Day" in commemoration of "the man who has done more for the cause of good music than any other man, woman or organization in America."

Hippodrome Warm.

Estel gave assurance that those who attend the concerts need not fear fall's chilly zephyrs for a number of furnaces have been installed in the big hippodrome which will maintain a comfortable temperature. Altho the advance ticket sale has been heavy plenty of good seats are left for all.

More persons paid admission to Sousa concerts last year than during any other year in the career of the eminent band leader, who has been before the American music loving public for a third of a century. A total of 2,032,409 people heard Sousa last year.

OCTOBER 27, 1926

Sousa Directs East High Band

Famous Leader Speaks at
School and Wields Baton
for One Number.

John Phillip Sousa, whose band of worldwide renown is playing two programs at Dairy Cattle Congress hippodrome here today, was a speaker at East High's regular auditorium period early this afternoon.

Lieutenant-Commander Sousa told of some of his experiences during the many years he has been a band director, and also gave the students an insight into the workings of his famous troupe.

Not since the time William Jennings Bryan, then secretary of state under President Woodrow Wilson, addressed East High students has a speaker received such a warm welcome as was tendered Mr. Sousa this afternoon.

Following his talk, the noted visitor directed the combined East High band and orchestra of 110 pieces in the playing of one selection.

OCTOBER 28, 1926

Sousa Praises Hospitality Of Waterloo People

"I like the city of Waterloo and its people for they are always courteous and make one feel at home," declared John Phillip Sousa, last evening, in an interview. It is a fine city and I am glad to be here.

"Practically all of the musicians who are with me on my present tour are native born Americans, in fact I have only two foreign musicians playing in the band."

"The personnel of my band remains pretty much the same from year to year but in an organization of this kind one is bound to lose a few men now and then. I would say that between eight and ten new members are added to the organization each year. This is made necessary by the fact that about that number of men leave the organization yearly. Some of them quit us and some of them we let go."

SOUSA'S BAND COMES TODAY FOR CONCERTS

Will Play Afternoon and
Evening

Everything is in readiness for what promises to be one of the outstanding if not the outstanding musical treats of the current season for Waterloo music lovers at the Dairy Cattle Congress hippodrome this afternoon and evening when John Philip Sousa, the "March King," brings his justly famous musical organization of 96 pieces to this city.

Sousa's musical organization is at present on its thirty-fourth annual tour and during all of the tours the band has covered 1,272,000 miles appearing in practically all of the larger cities in the United States and in every state in the Union.

True to his type of a great leader Sousa demands the very best in musicians and the very finest interpretations of an extremely wide variety of music, ranging from classic to popular numbers and from vaudeville to grand opera.

Has Soloists

In addition to his regular number of musicians Sousa is featuring the following outstanding artists in their particular field: Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornet; John W. Bell xylophone; R. E. Williams, flute; Edward Heney, saxophone; Roy Schmidt, clarinet; Noble P. Howard, euphonium; J. P. Schueler, trombone and C. J. Russell, librarian.

The programs for the afternoon and evening follow:

Afternoon Program

1. Dance, "Yorkshire Lassies," new, collected by Arthur Wood.
2. Cornet solo, "Cleopatra," (Demare), John Dolan.
3. Suite, "All American"—
(a) "Pan-Americana" (Herbert).
(b) "Song of the Flapje" (Gershwin).
(c) "Her Majesty, the Queen" (Sousa).
4. Vocal solo, "Crossing the Bar" new (Sousa), Miss Marjorie Moody.
5. Symbolic ballade, "Tam O'Shanter" (Chadwick).
(Interval)
6. Divertissement, "Espagnole" (Demersmann).
7. (a) Saxophone corps, "Hello Aloha! How Are You?" (Baer), Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schanz, Monroe. (b) March "The Gridiron Club" new, (Sousa).
8. Xylophone solo, "Parade of the Wooden Soldiers" (Jesse) Howard Goulden.
9. Dance tune, "Country Gardens" (Grainger).

Evening Program

1. Overture, "Herod" (Hadley).
2. Cornet solo, "Sounds from the Riviera" (Bossalari), John Dolan.
3. Suite, "The Three S's"—
(a) "Morning Journals" (Strauss).
(b) "The Lost Chord" (Sullivan).
(c) "Mars and Venus" (Sousa).
4. Vocal solo, "On the Beautiful Danube" (Strauss), Marjorie Moody.
5. Symphonic poem, "Le Voyvode" (Tschalkowsky).
6. A fancy, "The Wets and the Drys" new (Sousa).
7. (a) Saxophone corps, "Saxerewski!" (Paderewski-Hicks).
(b) Xylophone solo, "Lieberfreud" (Kriesler), Howard Goulden.
9. Dance African, "Juba" (R. N. Dett).

The Dairy Cattle Congress association management are making every possible arrangement for the comfort and convenience of the patrons. A special platform has been erected in the center of the arena to accommodate the musicians and which will give everyone an unobstructed view of the players. Four furnaces have been placed in the building that it may be properly heated. A canopy has been erected over the main ticket office so that in case of inclement weather cars may be driven up to the entrances. As an added feature the congress is providing free parking space for all of the patrons of the show.

The afternoon concert is scheduled to start promptly at 3 p. m., and the evening concert at 8 p. m.

March King Comes Today



Lieutenant Commander John Philip Sousa, the "March King," who brings his band here for concerts at the Dairy Cattle Congress hippodrome, this afternoon and evening. Sousa is considered one of the greatest bandmasters of all time and is now engaged in his third of a century tour, having begun tours in 1892.

SOUSA AGAIN PLEASES HIS CROWDS HERE

Master Of Music Thrills
Audiences

Lieutenant Commander John Phillip Sousa, and his justly famous band scored one of the great musical triumphs in this city with his concert last evening at the Dairy Cattle Congress hippodrome. The famed band leader led perhaps the most brilliant musical organization that he has ever directed in this city in such a concert that only a Sousa band can give. A similar concert was given in the afternoon.

Music that ranged from grand opera to jazz was dispensed with equal facility and the bandmaster was generous with his encores. That his soloists were better than the average was evidenced by the fact that they were repeatedly called back and on all occasions the band struck into a new march in order to stem the applause.

Before his program and in his advertising Sousa stated that he would demonstrate to the audience the real music that could be brought forth from the highly abused instrument—the saxophone. His octet proved that he could do it.

Perhaps the outstanding hit of the evening was "The Wets and the Drys," described as a new humoresque, the band playing a series of old favorites that brought back memories—as Sousa puts it "of the good old days before prohibition when people drank water."

Sousa Concerts Enhance Glory of Great Band

Ensemble Selections Whirl
Listeners Along on
Wonder Tide.

From the moment when a burst of enthusiastic handclapping welcomed the famous conductor-composer to his box, John Philip Sousa and his band, in concert yesterday afternoon and evening in the hippodrome at the Dairy Cattle Congress grounds, were given successive ovations of applause, testifying to indisputably fine performance.

Adjectives concerning either the collective or the individual work of the 100 musicians who compose the organization would seem superfluous. Whatever compliments might be paid must give an effect of anticlimax to those who heard the programs, particularly that at night. Sousa's band, developed over a long period of years to its present unassailable supremacy in its particular field, needs no verbal trumpetings. Sufficient to say that those who have heard it before felt that past glory of achievement not only was sustained but even enhanced. Those to whom the experience was new felt their highest expectations fully justified.

One Super-Instrument.

Each man is an artist; yet so perfectly do they play together that the music seems to proceed from a single super-instrument capable of producing an amazing multiplicity of sounds.

Band music such as that of the Sousa organization takes a person out of himself; his psychological complexes are unlinked; he loses individuality in universal emotion. This may be due in part to volume, and in part to the fact that compositions adapted to band rendition usually are suggestive of activities and feelings of massed humanity. Solo music is more likely to create an introspective reaction in the hearer, as was evidenced in instrumental and vocal numbers in yesterday's concert, which seemed to express for each listener personal hopes, and memories.

Tragic Stories Told.

Most portentous of the selections at both concerts were the descriptive numbers.

First of these in the evening was "Herod" (Hadley), a work written

for Richard Mansfield's tragedy of that title, and undercurrent with human passions.

A succession of tonal pictures told a dramatic story of youth, beauty, love and frustrated revenge in a symphonic poem, "Le Voyvode" (Tschalkowsky).

Sousa registered his personal protest against the prohibition act in a new, fanciful composition, "The Wets and the Drys," in which old and new drinking songs were interwoven.

A musical rendition composed by Chadwick of a quotation from Robert Burns' poem, "Tam O'Shanter," was a feature in the afternoon, the skirling whine of bagpipes, the swish of wind and rain, the beat of horses' hoofs, and the revelry of dance tunes being introduced.

Encores Amuse.

A number of descriptive pieces in lighter vein were given as encores. Most amusing among these was "The Whistling Farmer" (Fillmore) played by the whole band in the evening. Barnyard sounds including the barking of dogs, the

crowling of roosters, the bleating of sheep and the ringing of cowbells were cleverly imitated instrumentally.

"The Golden Star," a Sousa composition in memory of Theodore Roosevelt, was of high emotional quality, full of challenge, idealism and triumph despite the solemnity of a dirge background.

One of the most applauded numbers in the evening was "Mars and Venus" (Sousa) in which an amazing advancing and retreating rolling drumbeat and a harp interlude were introduced.

"Stars and Stripes Forever" march and other Sousa favorites were encores at both concerts.

Soloists Add to Value.

Cornet solos by John Dolan, vocal solos by Miss Marjorie Moody, xylophone solos by Howard Goulden and numbers by a saxophone corps gave variety to the programs and were worthy of high praise. Miss Moody sang Sousa settings of "Crossing the Bar" and "In Flan-

ders Fields the Poppies Grow," in addition to her other numbers.

Twenty-five hundred attended the afternoon concert and 3,000 the evening.

SOUSA DIRECTS EAST HIGH BAND DURING ASSEMBLY

Lieutenant Commander John Phillip Sousa, who brought his famous band to the Dairy Cattle Congress hippodrome yesterday, acted as guest conductor of the East High school orchestra at the regular auditorium period yesterday afternoon. The famous band leader seemed greatly pleased with the efforts put forth by the local organization.

The "March King" gave a short talk and recounted a number of his experiences during his trips across the country and gave the students an insight on the workings of his organization.

OCTOBER 28, 1926

THE CEDAR RAPIDS EVENING GAZETTE, THURSDAY, OCTOBER 28, 1926.

Sousa Speaks At Lions Club, Directs School Band And Chats With Reporter

BY RALPH CLEMENTS.

FLAMING red posters may picture John Philip Sousa, the great bandmaster, as the acme of dignity as he sternly wields a severe baton over his well drilled bandmen, but "off stage" he's just a "regular fellow." He is a sparkling conversationalist. He's democratic; he's accommodating; he's witty.

He demonstrated all these virtues at an eventful luncheon of the Lions club today noon, where he spoke for about fifteen minutes, and led the Washington high school band in his immortal march, "The Stars and Stripes Forever." As President Percy Keehn said at the conclusion of the program, "It is a red letter day for the Washington high school band, the Lions club, and all Cedar Rapids in general."

It was my privilege to sit at his side during the luncheon. And while the high school band blared, and he accommodately ate sparingly of his luncheon in order to answer my battery of questions, "Why's Why" fashion, he demonstrated that he is the entire opposite of the temperamental dignitary so often pictured. The man radiates good fellowship. The "smile wrinkles" at the corner of his twinkling eyes crease deeper as he talks, and he has that air of "Well, you may think I'm a great man, but let's forget that, and enjoy ourselves."

The only show of what might be called temperament came early in the proceedings. A guest offered him a cigar between courses. He lighted it and after a drag or two showed he was having his troubles. Finally after more difficulty he winked in my direction and remarked, "If I drew as poorly as this cigar, I'd have been out of business long ago," and laughed a good natured laugh. A substitute was offered him.

Mr. Sousa is high in his praise of the Washington high school band. The famous bandmaster was late in arriving, and the minute he entered the room, Major Doeitzel signalled to his band, and they launched into the stirring strains of "The Stars and Stripes Forever." While the guests stood at attention he took his seat.

"That band compares very well with other high school bands," he said in response to my question. And, after further questioning, said, "Yes, they are well drilled. I imagine they have a conductor who is very good. They have vim and spirit. No, I couldn't say that any one section stands out better than the rest. They're all good."

After Miss Oral Johnson played a cornet solo, "Stars of Gold," he voluntarily exclaimed, "She is one of the most promising girl cornetists I have heard this year. With more instruction, more technique, she should become unusual." After the program was over he congratulated her on her playing and inquired about her work.

It was fifty-three years ago, according to his best recollection, that he first played in Cedar Rapids, he said in response to another question. "I was just a boy, and was conducting an orchestra for Milton Nobles, the actor, who was playing in 'The Phoenix.' That was the play which made famous the line, 'And the Villain still pursued her.' I played three violin solos between acts."

"Yes, I would say band music is increasing in popularity. It's true that chautauques are not finding a demand for band music like they did, but now you're speaking of professional bands. So many high schools and universities have been putting in courses that the standard has been raised. It takes an unusual band to draw a crowd."

"Yes, the radio is helping to educate the people. We are settling our copyright troubles I think. The radio is remarkable because it depends on the work of the performers alone, being unseen. It is all right, the radio is, if it pays the composers what the selections are worth."

"What do I think is my best work? Well the public seems to like the 'Stars and Stripes Forever' but I'm like the mother with the big family of children, I think they're all the best."

"On that point it might interest you to compare what they have meant to me commercially. I got \$35 for the Washington Post march back in the days when we didn't realize nor did the publishers realize



ASSOCIATED PRESS
JOHN PHILIP SOUSA

the commercial value of music. A later composition, 'The Stars and Stripes' march, has brought me more than \$300,000.

"Jazz is a perennial subject. I think I like jazz about like the girl with the curls; when she's good she's very good, but when she's bad she's not worth hell room."

"Classical music is music that lives. By that definition most jazz is not classical. A Beethoven's symphony or such a song as 'Annie Laurie' will be known for many years, but they are otherwise unlike."

"I doubt if I will retire from tour-

ing for many years. Why should a man retire? It's idiotic to retire.

"Recreation? Plenty of it. The excitement of concert-giving is almost recreation enough. We generally get into a city about 9 a.m. and I take a long walk, and talk, and smoke. When I have plenty of time to myself, such as when I am not touring, I like to hunt."

In his talk, Mr. Sousa made no attempt to give a "message" or discuss his work seriously. He told jokes on himself, laughed with his hearers, and jestingly hinted that they "couldn't expect a \$500 talk for a 50 cent luncheon."

He was introduced by Mr. Keehn as "the greatest bandmaster of all time." In reply to this, Mr. Sousa joked about the "remarkable modesty" of the introduction, and jested about seeing his press agent. "If he had consulted that individual," said the speaker, "he would have told him that the proper introduction is to say that I am the greatest man in the universe, dead or alive."

Then followed jokes about an experience in Johannesburg, Africa, where they take tea that requires "one sip of tea to two sips of antidote." St. Petersburg, Russia, where he recited the poem, "Zanzibar," to a Russian audience and was described as having spoken on "The Progress of Music in America," and similar experiences, all of them laughable.

At first he hesitated about leading the high school band, but when told that the young folk were hoping desperately that he would accept, he said, "I never disappoint the children," and consented. He led them in "The Stars and Stripes Forever," which he directed with animation.

Sousa and his band will be heard at the Majestic theater tonight.

Sousa, in City for Concert, Says His Religion Is That of Happiness Music Brings

By RUSSELL C. LANDSTROM

"Some folks fight for one form of religion, and some for various others, but I have a religion of my own—developed through my work as a composer," declared Lieut. John Philip Sousa, the world's greatest band director and composer.

Then the famous genius went on to define in the few moments allowed him by admirers before his address in the crystal room of the Montrose hotel this noon, his religion, or rather philosophy.

It is the philosophy of happiness and inspiration. As an illustration let us take that masterpiece of band composition, "The Stars and Stripes Forever March." It was written 29 years ago by Sousa while on board a ship sailing from Southampton to New York.

It was a time of quick and certain inspiration. He strode the deck day after day during the voyage, and in his mind, at various times, 200 and more brass bands were playing the notes. Not a note of Star and Stripes went on paper until the conductor landed on the American shore, but he did know what was going down and in what order.

And "Stars and Stripes Forever March" has been played in practically every country in the world—in far off South Africa, in Australia, the Canary Islands, and of course all of the countries in Europe. It is a moving, martial air, with the power to stir and thrill and send the blood surging through the veins in tingling ripples. It is national musical drama. Thus has it affected hundreds of thousands the world over.

But, says Lieutenant Commander Sousa, sometimes the inspiration doesn't come as quickly as it did in the case of "Stars and Stripes," in which event the composition must be thought out without those sudden and brilliant flashes.

Happiness and the diffusion of radiance and joy forming the keynote of Sousa the man and Sousa, the world's genius, they, of course, enter into all of his performances. "I try to have sunshine in all of my programs. I believe the people want it and I believe they should have it," he says.

The lieutenant commander believes that a large share of American musicians are giving too much thought to color, and not enough to melody. For that reason Sousa and his band offer programs wherein the two—color and melody—are so blended that there is little doubt that a happy medium has been reached. Having written more than 350 compositions, including 75 marches, a number of which are included in the world's repertoire of music, besides a host of musical arrangements, John Philip Sousa, naturally, thinks in terms of beautiful melodic airs, and such have been his compositions.

Lieutenant Commander Sousa and his band are here today to give matinee and evening performances at the Majestic theater. Cedar Rapids is on the route of Sousa's national tour.



JOHN PHILIP SOUSA

THE DAVENPORT
DEMOCRAT AND LEADER
—OCTOBER 29, 1926

SOUSA'S BAND CONCERT HERE THIS EVENING

Sousa and his Band are here today for their concert at the Masonic Auditorium at 8:15 o'clock tonight. The noted bandmaster, who for a score of years has been known as the "March King" appeared in excellent health.

A capacity attendance of school children was reported at the special concert given at 4 o'clock this afternoon.

SOUSA SPEAKS BEFORE CLUB AT LUNCHEON

Noted Bandmaster Also a
Witty After-Dinner
Talker.

John Philip Sousa, noted musician and bandmaster, entertained the members of the Davenport Exchange club at the weekly club luncheon in the Hotel Blackhawk this noon, giving a witty and entertaining talk which kept the listeners in laughter while he was on the floor.

The bandmaster told of his travels in Russia, Africa, England and other parts of the world, one of his funniest stories being his account of a joke he told in England. The story was told by Mr. Sousa at a 5 o'clock tea and fell completely flat, Mr. Sousa admitted. However, at 8 o'clock that evening, the listeners called up the bandmaster at his hotel and told him they had been laughing over his funny story for the last half hour.

Russians are very polite, Mr. Sousa declared, and vigorously applauded one of his addresses although it was given in English and only one man in the room understood the language. Whenever this one man laughed the entire audience laughed, and whenever he applauded all applauded, Mr. Sousa said. And on the following day the Russian newspaper gave a glowing account of his address, although the points made in the address were entirely missed.

THE CEDAR RAPIDS EVENING GAZETTE,
TUESDAY, OCTOBER 26, 1926.

SOUSA AND BAND AT MAJESTIC THURSDAY

Lieut. Commander John Philip Sousa, noted band master and his band will give two concerts at the Majestic Thursday. There are one hundred musicians in the organization and it is without doubt the finest band in the world. Sousa is too well known to require more than the announcement that he will be here. That is sufficient to pack the theater at both performances. His program contains many of his new compositions in addition to some of his old ones. Among the famous tunes that he will play are "The Stars and Stripes Forever," "Manhattan Beach," "The United States Field Artillery," "Powhattan's Daughter," "The Triumph of Time" and many others. There will also be solos. The seat sale has been heavy, indicating large audiences both afternoon and evening.

TELEGRAPH-HERALD OCTOBER 29 1926.

SOUSA'S BAND COMES HERE SATURDAY

GREAT MUSICAL ORGANIZATION
GIVES TWO PROGRAMS AT
COLUMBIA.

COLLEGE CYM WILL SEAT 2,000

Matinee Concert at Three O'Clock
and Evening Performance at
Eight O'Clock

What will be without doubt the greatest musical program of the year for Dubuque, will be the appearance of Lieutenant Commander John Philip Sousa and his famous band of 36 pieces at the Columbia college gymnasium Saturday afternoon and evening. The matinee performance will begin at three o'clock and special prices have been made for students of the Dubuque schools. The evening program will begin at eight o'clock.

The commander and conductor of the world famous organization will be here in person to direct the band, and the spacious gymnasium which seats over 2,000 people, is certain to be filled for both performances. The band is making its annual tour of the country, stopping at all of the leading universities and colleges of the country, and it is a special treat for music lovers of Dubuque to have the band give two programs at Columbia college.

Tickets may be secured at the Renier Music House and may also be obtained at the Columbia college gymnasium on the day of the concert.

Two Large Audiences Hear Sousa's Band; Old Time Tunes Win Applause

The shrill little oboes piped; the trombones blared; the cornets rang; the clarinets chanted; the saxophones moaned; the altos crooned; the baritone throbbed; the deep, soundful kettle drums roared; and the big bass horns boomed. Together they molded into an ensemble that alternately stirred, lulled, thrilled, or in other words, thoroughly pleased two appreciative audiences at the majestic theater yesterday afternoon and evening.

Sousa and his band have come and gone, but they have left the memory of a magnificent feast of music in the hearts of music lovers of this vicinity. Well balanced, generous with encores, and popular in its selection of numbers, the band and bandleader proved that they were all they are said to be, the foremost in America.

In fact so well balanced is the organization that it is difficult to characterize it. On the first selection last evening it seemed like the magnificent clarinet section, more than a dozen strong, was predominant, but as the evening progressed and various selections emphasized the qualities of the various instruments, none stood out over the other. Reed and bass and drum, tempered by the sweet, clear notes of the harp, seemed joined in perfect measure.

Although the various descriptive fancies drew generous bursts of applause, the favorite last night by all odds was the stirring "Stars and Stripes Forever" march. Sousa and his band swept into this martial air in a way that only Sousa, its composer, knows best. And as the splendid fife sections, followed by the trombones and the cornets stood in line facing the audience, the rafters fairly shook with the mighty force of the stirring chorus. And the applause that broke loose at the final flourish of the baton almost shook the building. It was veritably the climax of the evening, and the audience thrilled to it to the utmost.

Other favorites included "The Lost Chord," at the beginning plaintive, harmonious, well modulated, and rising to a crescendo, majestically and powerfully like a huge organ that responds instantly to the mood of the player; "Mars and Venus," a sprightly piece with the muted horns dominating; "Le Voyvode," a symphonic poem descriptive of sorrow, rage, impending tragedy, and death; "The Wets and Drys," a fanciful descriptive piece satirizing prohibition; and "Semper Fidelis," that colorful old favorite of many a lesser band.

Miss Marjorie Moody, soprano soloist, was highly enjoyed. She has a sweet, clear voice, but hardly of sufficient volume to be at its best with so large a band. She sang "On the Beautiful Blue Danube," and responded to four encores, "There's a Merry Brown Thrush" (Sousa), "Italian Street Song" (Herbert), "Corin' Through the Rye" and "Blue Ridge" (Sousa). John Dolan, first cornetist, won enthusiastic applause for his solo, "Sounds from the Riviera" (Boccalardi) which included some remarkable triple tongue effects, and as an encore, played "Just a Cottage Small" (Hanley), Howard Goulden, first drummer, played "Liebesfreud" (Kreisler) on the xylophone, followed by "Souvenir" and "Lots O' Pep."

A special feature was the saxophone corps, eight strong, with its soprano, melody, alto, baritone, and bass instruments forming a magnificent orchestration in "Saxerewski" (Faderewski-Hicks) followed by the encores, "Whoop 'Em Up Blues" and "Simpfunny in Deutsch," a travesty on the oldtime German bands, and "The Old Barbershop Gang," an

imitation of of the small town made quartet. "The Whistling Farmer," by the band, in which sounds of the farmyard were interpolated, and the tonal pictures in the overture "Herod" (Hadley) were other contrasting high lights of the evening.

It is obvious that Sousa puts the emphasis on his rendition and not on his appearance. Accustomed to the impressive stage pictures which have come into vogue with Paul

Whiteman and the syncopated age, one is rather disappointed at the showmanship of Sousa. He is verily the way of the old school. The curtain rises undramatically on his bandmen, scattered about the stage in more or less irregular lines, and seated on chairs of the kitchen variety, and the final number closes without any better theatrics. The only attempt at effect is the drape on which stands the leader.

But Sousa himself shows an absence of striving for effect in his directing. He moves his baton with no gymnastics, but easily, smoothly, quietly keeps his men responding to his every gesture. It is the musical results he is after, and, after all, that is enough.—R. C.

TELEGRAPH-HERALD,
OCTOBER 31, 1926-

SOUSA AND BAND HIT AT COLUMBIA

COLLEGE GYMNASIUM FILLED
TWICE TO HEAR FAMOUS
ORGANIZATION.

RESPOND TO DIRECTION AS UNIT

Popular and Classic Pieces Win
Hearty Applause From Two
Audiences.

Lieutenant John Philip Sousa and his world famous band played before two capacity houses Saturday afternoon and evening at the Columbia college gymnasium, and lovers of music in Dubuque were given one of the rarest treats ever experienced in this city for years.

The slightest direction of the master conductor brought out the most pleasing variation, and encore after encore was responded to by the players. The appearance of the band on the stage was in itself worth the price of admission, and the music left nothing to be desired.

Hundreds of students and others heard the band in its matinee performance, and in the evening the spacious gymnasium was crowded, with seats at a premium. Columbia has brought many noted musical organizations to Dubuque, but none could compete with the performance that the Sousa band gave at the institution Saturday.

The consensus of those present at the concert was that it was the greatest musical treat they had the opportunity of hearing in the city.

playing of the "Jubilato" march by John W. Casto of East Moline. This, Sousa and his players rendered with splendid success.

Of special significance during the evening, was the saxophone corps, eight players of the brass section, who injected much comedy into the program by their rendition of "Laughing Gas," "The Barber Shop Gang," and a "Simpfunny in Deutsch."

Other notable selections were Sousa's "Semper Fidelis," "The Pride of the Wolverines," "The Gridiron Club," "The Sesqui-Centennial March," one of the latest compositions of Sousa, and of course his new fancy, "The Wets and the Drys," which may be described as a medley, depicting life under prohibition. In the rendition of this composition, snatches of familiar airs were ingeniously merged, among them being "Have a Little Drink," "How Dry I am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home Until Morning," and "Auld Lang Syne."

The concluding number of the program was the African dance composition, "Juba," by R. N. Dett, a negro composer; the selection was from "In the Bottoms."

SOUSA'S BATON HAS OLD POWER TO CALL FORTH MAGIC SOUNDS

Famous Conductor Is Presented With Floral Birthday Greeting

The veteran bandmaster, John Philip Sousa, who today is observing his seventy-second birthday, demonstrated in concerts yesterday afternoon and evening in the Masonic auditorium, Davenport, not only what may be expected of a superior band trained by the greatest conductor of his time, in such familiar items as "The Lost Chord" by Sullivan and Sousa's own masterpiece, "Stars and Stripes Forever," but also proved that though a man be three score and ten, it is possible for him to defy the tradition of age, so that his bearing always military, has the erectness of youth, and his gestures always precise and correct, are the essence of grace.

John Philip Sousa stood so before his aggregation of players and had his will with each and all of them. What a man was expected to do were he trombonist, cornetist, performer on the lowly saxophone, flutist or drummer, he did that thing flawlessly. And he did it at the precise second when it was demanded of him, not before or afterward. Such cooperation meant perfection as perfection is known to humans, and more than that cannot be said of the performance whether taken as a whole or piece by piece as the program advanced.

Take the symphonic poem, "Le Voyvode" by Tschaiakowsky, played just before the interval, a dramatic piece if there ever was one, having to do with a man's attempt to satisfy his honor and of the accident fate played by directing toward himself the bullet intended for the faithless wife. The man's lingering death as interpreted by the band was an impressive business and the agony depicted was so realistic that if one closed one's eyes, he would have sworn that a man was groaning in mortal pain.

And then just as a lighter, brighter Sousa, was to begin his piece about the wets and drys, a thing happened which the march king had not anticipated. Onto the stage came Frank D. Throop offering him congratulations on his birthday and presenting him with a handsome basket of flowers on behalf of the community. Sousa bowed low as an expression of his gratitude, and smiled his thanks, too, for the community singing that followed, the Happy Birthday song and the Iowa Corn Song. Lester Sidney led in the singing, and it was little Mary Louise Bacon, daughter of Mr and Mrs Pat Bacon who brought the gift to Sousa.

As an encore to "The Wets and the Drys," Sousa offered a diverting item called "The Whistling Farmer" by Fillmore. Another encore—it was Sousa's graciousness which was responsible for his generosity in the matter of encores all through the program—was the Jubilato March by John W. Casto of East Moline, the beauty of the composition being brought out as only Sousa and his players can bring out what is of inherent value in a selection.

The limitation of space prevents any detailed comment on each number but something should be said of "Semper Fidelis," that lovely, familiar composition of Sousa's which was played so marvelously, and something should be said, too, of the favor the saxophone corps found with the audience. These musicians had to respond to encores so often that all count was lost and while it is hard to say, perhaps their best-liked offering was "Laughing Gas" by J. Gurewicz.

Something should be said, moreover, and will be said of the superb singing of Miss Marjorie Moody, who presented "On the Beautiful Blue Danube" by Strauss and a group of others besides one by Sousa, "There's a Merry Brown Thrush." And in all these her voice was true and beautiful and of remarkable color shading.

John Dolan, acclaimed everywhere as the greatest cornet player in the world, contributed his share to the evening's enjoyment, rather more than his share, for who could do so much with "Just a Cottage Small" as he, but, of course, his main item was the supremely lovely selection, "Sounds from the Riviera" by Hadley.

And it is doubtful if anyone could elicit more magic sound from a xylophone than Howard Goulden, who played "Liebesfreud" by Kreisler. For encores he offered "Johanna" by Brdla and "Lots of Pep" by Bein.

Sousa's concluding number was "Dance African-Juba," by R. N. Dett, an American negro composer. This is from Dett's suite, "In the Bottoms," and is the first presentation of his work by band or orchestra.

The "Pride of the Wolverines," dedicated to the city of Detroit, "Gridiron March," dedicated to the Gridiron Club of Washington, D. C., and "The Sesqui-Centennial March," all of them offered as a part of last night's program, are now new marches which feature

heran radio station KFJO, 545.1 meters, St. Louis, will be on the air Sundays at 3:30 p. m. German half hour, 4 p. m. Shut-in hour 9:15 p. m. Topic, "The Reformation and the Sesquicentennial."

St. Luke's, Methodist Episcopal church, Main and Twelfth streets. Hugh D. Atchison, minister. Public worship at 11 a. m.

Over 5,000 People In Total of Afternoon and Evening Audiences; Programs End With 38 Marches

Closing with the majestic swing of the "Stars and Stripes Forever", Lieutenant Commander John Philip Sousa and his world famous band completed two of the greatest musical concerts ever held in Dubuque, at the Columbia college gymnasium Saturday afternoon and evening, before two audiences which packed the hall.

The large gymnasium was filled to capacity for both concerts, and the evening audience contained representations from neighboring towns as well as from Dubuque.

The imposing and magnetic personality of the "March King" probably were great factors in the hold he took on the audience from the beginning of the concert to the final number. The great conductor and his famous musicians gripped the audience and held their attention and imagination in a way which belongs only to the greatest in concert music.

The afternoon and night programs varied somewhat, although both included practically the same repertoire. Among the features of the afternoon concert were the symphonic ballade, "Tam-O'Shanter" from Chadwicks, the theme of which was suggested by a passage from Robert Burns' poem by that name. One of the most popular numbers

of the evening concert was the symphonic poem, "Le Voyvode", by Tschaiakowsky, 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 expectations 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.

Another striking feature of the concerts was the series of 38 marches with which both programs were concluded. The march repertoire included and such classics of martial music, as "El Captian", "The Thunder", and "Jack Tar". The program was ended with the most popular of marches, the stirring, triumphant "Stars and Stripes Forever". The large audience entered enthusiastically into the spirit of the occasion, and showed their deep satisfaction with the concert in every possible way.

A total of over 5,000 people heard the two concerts.

DAVENPORTERS PAY HOMAGE TO SOUSA'S BAND

Veteran Composer and Bandmaster Delights Big Audiences.

It is more or less futile, if not audacious for one with a limited knowledge of music to aspire to criticism of the eminent bandmaster John Philip Sousa and his talented bandmen. However, critics have come and gone, but Sousa goes on and on. He is an American institution. His compositions live in American hearts, and that is of far more glory than the praise of critics.

In his afternoon and evening concerts in the Masonic Temple here Friday afternoon and evening, Davenport lovers of music responded on the occasion with profound approval. They were aroused only as can arouse. There was no

Two Large Audiences Hear Sousa's Band; Old Time Tunes Win Applause

The shrill little oboes piped; the trombones blared; the cornets rang; the clarinets chanted; the saxophones moaned; the altos crooned; the baritone throbbed; the deep, soundfull kettle drums roared; and the big bass horns boomed. Together they molded into an ensemble that alternately stirred, lulled, thrilled, or in other words, thoroughly pleased two appreciative audiences at the majestic theater yesterday afternoon and evening.

Sousa and his band have come and gone, but they have left the memory of a magnificent feast of music in the hearts of music lovers of this vicinity. Well balanced, generous with encores, and popular in its selection of numbers, the band and bandleader proved that they were all they are said to be, the foremost in America.

In fact so well balanced is the organization that it is difficult to characterize it. On the first selection last evening it seemed like the magnificent clarinet section, more than a dozen strong, was predominant, but as the evening progressed and various selections emphasized the qualities of the various instruments, none stood out over the other. Reed and bass and drum, tempered by the sweet, clear notes of the harp, seemed joined in perfect measure.

Although the various descriptive fancies drew generous bursts of applause, the favorite last night by all odds was the stirring "Stars and Stripes Forever" march. Sousa and his band swept into this martial air in a way that only Sousa, its composer, knows best. And as the splendid five sections, followed by the trombones and the cornets stood in line facing the audience, the rafters fairly shook with the mighty force of the stirring chorus. And the applause that broke loose at the final flourish of the baton almost shook the building. It was veritably the climax of the evening, and the audience thrilled to it to the utmost.

Other favorites included "The Lost Chord," at the beginning plaintive, harmonious, well modulated, and rising to a crescendo, majestic and powerfully like a huge organ that responds instantly to the mood of the player; "Mars and Venus," a sprightly piece with the muted horns dominating; "Le Voyvode," a symphonic poem descriptive of sorrow, rage, impending tragedy, and death; "The Wets and Drys," a fanciful descriptive piece satirizing prohibition; and "Semper Fidelis," that colorful old favorite of many a lesser band.

Miss Marjorie Moody, soprano soloist, was highly enjoyed. She has a sweet, clear voice, but hardly of sufficient volume to be at its best with so large a band. She sang "On the Beautiful Blue Danube," and responded to four encores, "There's a Merry Brown Thrush" (Sousa), "Italian Street Song," (Herbert), "Comin' Through the Rye" and "Blue Ridge," (Sousa). John Dolan, first cornetist, won enthusiastic applause for his solo, "Sounds from the Riviera," (Boccardo) which included some remarkable triple tongue effects, and as an encore, played "Just a Cottage Small" (Hanley). Howard Goulden, first drummer, played "Liebesfreud" (Kreiser) on the xylophone, followed by "Souvenir" and "Lots O' Pep."

A special feature was the saxophone corps, eight strong, with its soprano, melody, alto, baritone, and bass instruments forming a magnificent orchestration in "Saxerewski" (Paderewski-Hicks) followed by the encores, "Whoop 'Em Up Blues" and "Simpfunny in Deutsch," a travesty on the oldtime German bands, and "The Old Barbershop Gang," an

imitation of of the small town male quartet. "The Whistling Farmer," by the band, in which sounds of the farmyard were interpolated, and the tonal pictures in the overture "Herod" (Hadley) were other contrasting high lights of the evening.

It is obvious that Sousa puts the emphasis on his rendition and not on his appearance. Accustomed to the impressive stage pictures which have come into vogue with Paul

Whiteman and the syncopated age, one is rather disappointed at the showmanship of Sousa. He is verily the ways of the old school. The curtain rises undramatically on his bandmen, scattered about the stage in more or less irregular lines, and seated on chairs of the kitchen variety, and the final number closes without any better theatrics. The only attempt at effect is the drape which adorns the little platform on which stands the leader.

But Sousa himself shows an absence of striving for effect in his directing. He moves his baton with no gymnastics, but easily, smoothly, quietly keeps his men responding to his every gesture. It is the musical results he is after, and, after all, that is enough.—R. C.

TELEGRAPH-HERALD,

OCTOBER 31, 1926-

SOUSA AND BAND HIT AT COLUMBIA

COLLEGE GYMNASIUM FILLED TWICE TO HEAR FAMOUS ORGANIZATION.

RESPOND TO DIRECTION AS UNIT

Popular and Classic Pieces Win Hearty Applause From Two Audiences.

Lieutenant John Philip Sousa and his world famous band played before two capacity houses Saturday afternoon and evening at the Columbia college gymnasium, and lovers of music in Dubuque were given one of the rarest treats ever experienced in this city for years.

The slightest direction of the master conductor brought out the most pleasing variation, and encore after encore was responded to by the players. The appearance of the band on the stage was in itself worth the price of admission, and the music left nothing to be desired.

Hundreds of students and others heard the band in its matinee performance, and in the evening the spacious gymnasium was crowded, with seats at a premium. Columbia has brought many noted musical organizations to Dubuque, but none could compete with the performance that the Sousa band gave at the institution Saturday.

The consensus of those present at the concert was that it was the greatest musical treat they had the opportunity of hearing in the city.

playing of the "Jubilato" march by John W. Casto of East Moline. This, Sousa and his players rendered with splendid success.

Of special significance during the evening, was the saxophone corps, eight players of the brass section, who injected much comedy into the program by their rendition of "Laughing Gas," "The Barber Shop Gang," and a "Simpfunny in Deutsch."

Other notable selections were Sousa's "Semper Fidelis," "The Pride of the Wolverines," "The Gridiron Club," "The Sesqui-Centennial March," one of the latest compositions of Sousa, and of course his new fancy, "The Wets and the Drys," which may be described as a medley, depicting life under prohibition. In the rendition of this composition, snatches of familiar airs were ingeniously merged, among them being "Have a Little Drink," "How Dry I am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home Until Morning," and "Auld Lang Syne."

The concluding number of the program was the African dance composition, "Juba," by R. N. Dett, negro composer; the selection was from "In the Bottoms."

SOUSA'S BATON HAS OLD POWER TO CALL FORTH MAGIC SOUNDS

Famous Conductor Is Presented With Floral Birthday Greeting

The veteran bandmaster, John Philip Sousa, who today is observing his seventy-second birthday, demonstrated in concerts yesterday afternoon and evening in the Masonic auditorium, Davenport, not only what may be expected of a superior band trained by the greatest conductor of his time, in such familiar items as "The Lost Chord" by Sullivan and Sousa's own masterpiece, "Stars and Stripes Forever," but also proved that though a man be three score and ten, it is possible for him to defy the tradition of age, so that his bearing always military, his erectness of youth, and his gestures always precise and correct, are the essence of grace.

John Philip Sousa stood so before his aggregation of players and had his will with each and all of them. What a man was expected to do were he trombonist, cornetist, performer on the lowly saxophone, flutist or drummer, he did that thing flawlessly. And he did it at the precise second when it was demanded of him, not before or afterward. Such cooperation meant perfection as perfection is known to humans, and more than that cannot be said of the performance whether taken as a whole or piece by piece as the program advanced.

Take the symphonic poem, "Le Voyvode" by Tchaikowsky, played just before the interval, a dramatic piece if there ever was one, having to do with a man's attempt to satisfy his honor and of the accident fate played by directing toward himself the bullet intended for the faithless wife. The man's lingering death as interpreted by the band was an impressive business and the agony depicted was so realistic that if one closed one's eyes, he would have sworn that a man was groaning in mortal pain.

And then just as a lighter, brighter Sousa, was to begin his piece about the wets and drys, a thing happened which the march king had not anticipated. Onto the stage came Frank D. Throop offering him congratulations on his birthday and presenting him with a handsome basket of flowers on behalf of the community. Sousa bowed low as an expression of his gratitude, and smiled his thanks, too, for the community singing that followed, the Happy Birthday song and the Iowa Corn Song. Lester Sidney led in the singing, and it was little Mary Louise Bacon, daughter of Mr and Mrs Pat Bacon who brought the gift to Sousa.

As an encore to "The Wets and the Drys," Sousa offered a diverting item called "The Whistling Farmer" by Fillmore. Another encore—it was Sousa's graciousness which was responsible for his generosity in the matter of encores all through the program—was the Jubilato March by John W. Casto of East Moline, the beauty of the composition being brought out as only Sousa and his players can bring out what is of inherent value in a selection.

The limitation of space prevents any detailed comment on each number but something should be said of "Semper Fidelis," that lovely, familiar composition of Sousa's which was played so marvellously, and something should be said, too, of the favor the saxophone corps found with the audience. These musicians had to respond to encores so often that all count was lost and while it is hard to say, perhaps their best-liked offering was "Laughing Gas" by J. Gurewicz.

Something should be said, moreover, and will be said of the superb singing of Miss Marjorie Moody, who presented "On the Beautiful Blue Danube" by Strauss and a group of others besides one by Sousa, "There's a Merry Brown Thrush." And in all these her voice was true and beautiful and of remarkable color shading.

John Dolan, acclaimed everywhere as the greatest cornet player in the world, contributed his share to the evening's enjoyment, other more than his share, for he could do so much with "Just a Cottage Small" as he, but, of course, his main item was the supremely lovely selection, "Sounds from the Riviera" by Hadley.

And it is doubtful if anyone could elicit more magic sound from a xylophone than Howard Goulden, who played "Liebesfreud" by Kreisler. For encores he offered "Souvenir" by Brdla and "Lots of Pep" by Bein.

Sousa's concluding number was "Dance African-Juba," by R. N. Dett, an American negro composer, this is from Dett's suite, "In the Bottoms," and is the first presentation of his work by band or orchestra.

"The Pride of the Wolverines," dedicated to the city of Detroit, "Gridiron March," dedicated to the Gridiron club of Washington, D. C. and "The Sesqui-Centennial March," all of them offered as a part of last night's program, are three new marches which feature Sousa's tour this year.

OCTOBER 31, 1926.

heran radio station KFUD, 545.1 meters, St. Louis, will be on the air Sundays at 3:30 p. m. German half hour, 4 p. m. Shut-in hour 9:15 p. m. Topic, "The Reformation and the Sesquicentennial."

St. Luke's, Methodist Episcopal church, Main and Twelfth streets. Hugh D. Atchison, minister. Public worship at 11 a. m.

Over 5,000 People In Total of Afternoon and Evening Audiences; Programs End With 38 Marches

Closing with the majestic swing of the "Stars and Stripes Forever", Lieutenant Commander John Philip Sousa and his world famous band completed two of the greatest musical concerts ever held in Dubuque, at the Columbia college gymnasium Saturday afternoon and evening, before two audiences which packed the hall.

The large gymnasium was filled to capacity for both concerts, and the evening audience contained representations from neighboring towns as well as from Dubuque.

The imposing and magnetic personality of the "March King" probably were great factors in the hold he took on the audience from the beginning of the concert to the final number. The great conductor and his famous musicians gripped the audience and held their attention and imagination in a way which belongs only to the greatest in concert music.

The afternoon and night programs varied somewhat, although both included practically the same repertoire. Among the features of the afternoon concert were the symphonic ballade, "Tam-O-Shanter" from Chadwicks, the theme of which was suggested by a passage from Robert Burns' poem by that name. One of the most popular numbers

of the evening concert was the symphonic poem, "Le Voyvode", by Tchaikowsky, 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 expectations 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.

Another striking feature of the concerts was the series of 38 marches with which both programs were concluded. The march repertoire included and such classics of martial music, as "El Captian", "The Thunder", and "Jack Tar". The program was ended with the most popular of marches, the stirring, triumphant "Stars and Stripes Forever". The large audience entered enthusiastically into the spirit of the occasion, and showed their deep satisfaction with the concert in every possible way.

A total of over 5,000 people heard the two concerts.

DAVENPORTERS PAY HOMAGE TO SOUSA'S BAND

Veteran Composer and Bandmaster Delights Big Audiences.

It is more or less futile, if not audacious for one with a limited knowledge of music to aspire to criticism of the eminent bandmaster John Philip Sousa and his talented bandmen. However, critics have come and gone, but Sousa goes on and on. He is an American institution. His compositions live in American hearts, and that is of far more glory than the praise of critics.

In his afternoon and evening concerts in the Masonic Temple here Friday afternoon and evening, Davenport lovers of music responded on the occasion with profound approval. They were aroused only as can arouse. There was no

Programs For Saturday Afternoon and Evening Are Announced

A brilliant repertoire has been announced for the programs which John Philip Sousa's band will play at afternoon and evening performances at the Columbia college gymnasium on Alta Vista street Saturday. The selection of numbers is characteristic of the offerings which have made the band one of the most popular musical attractions ever to tour the country.

The programs for the afternoon and evening concerts have been announced as follows.

Afternoon Program

Lieut.-Commander John Philip Sousa, conductor; Harry Askin, manager; Miss Marjorie Moody, soprano; Mr. John Dolan, cornet; Mr. Howard Goulden, xylophone.

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

The lines of the poem by Robert Burns, which have suggested this symphonic ballade, are as follows: "The wind blew as 'twere blown 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. Divertissement, "Espagnole" Demersman.
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).

Encores are selected from the following compositions and arrangements by 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 Capitán, 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 Ball, 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).

Night Program

1. Overture, "Herod" Hadley Written for Richard Mansfield's production of Stephen Philip's tragedy, "Herod."
2. Cornet solo, "Sounds from the Riviera" Boccacari

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 Voyage" 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

6. A Fancy, "The Wets and the Drys" (new) Sousa
"Have a Little Drink," says the et to his friend, the Dry, who has en singing "How Dry I Am." "I

the Dry. "Let's get a drink out of 'The Old Oaken Bucket.'" They march off to the well, singing "The Soldier's Chorus." "What a kick!" exclaimed Wet and Dry in unison, as they quaff deep from the well. "We Won't Go Home '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, "Saxer-ewski" 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 compositions and arrangements by John Philip Sousa:

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

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The Black Horse Troop, The National Game, Charlatan, Diplomat, Directorate, El Capitán, 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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John Philip Sousa still reigns as march king of the world is evident in the concert programs being given on his present tour of the middle west. From the days of long ago when he, as a youthful violinist played at the old Music Hall in Clinton, that was 53 years ago, he recalls, his fame and ability have increased until now he stands supreme. His compositions of the current period, as proved by the new "Sesqui-Centennial Exposition march," "Crossing the Bar", a new song composition and the "Gridiron Club," also a new march and all three played here yesterday, are up to his own meticulous standard and far above the usual run of hand pieces from other composers. But at both afternoon and evening programs his band played "Stars and to the Hearts of all who listened and especially warming the memories of the boys who have done double-marching time in the army camps since and during the Spanish war days in Cuba.

Now, this isn't what one intended to write at all when viewing the music-hungry audiences at the Coliseum yesterday—an afternoon crowd that very nearly filled the spacious building. The boys of the Clinton and Lyons High school bands and of the Wartburg band were all there. If all the boys and girls interested in this phase of music were not present we want to say we are sorry for the parents who could not give them so wonderful an opportunity. It was inspiring to the laity to merely listen but if one had youth and ambition, then to listen to Sousa and his band was pleasure enough for one day.

The program was given as outlined with an encore for all afternoon numbers. One hardly knew which to admire most. The delicious quality of Miss Marjorie Moody, was so sweet and birdlike that when she sang the arias in ecstatic high tones one was reminded of Mme. Galli-Curci and the pureness of voice, Miss Moody was roundly encored, she sang "Comin' Thru the Rye" in the afternoon, in the evening responding to recalls with "There's a Merry Brown Thrush" by Sousa. John Dolan as a cornetist has a sweep of controlled music that is very remarkable. He has been in the musical organization for years and is never found wanting, say his fellow musicians. There's a smoothness to his playing that brings absolute recognition of a well trained talent. In response to an encore he played Godard's "Berceuse" satisfactorily.

and fire as he wielded. Brought from the assembly of trumpets, clarinets, trombones, cornets, fifes, saxophones and drums a tremendous volume of harmony.

The evening marked a notable feast for music lovers. The program was an extensive one to begin with, and was supplemented by many encores and extra numbers, revealing that the veteran conductor not only retains his remarkable technique but also that the general spirit which always has prompted him in entertaining his public, still thrives.

Davenporters Pay Tribute.

A touching scene was enacted on the platform as the band leader and his musicians assembled following the intermission—a scene that expressed Davenport's esteem for the composer and established a closer personal relationship between the audience and the bandsmen. As Sousa approached his stand, his baton poised in readiness to begin his new composition, "The Wets and Drys," Frank D. Throop stepped upon the stage to remind the audience that Saturday was the birthday anniversary of the conductor. Turning to Commander Sousa, he expressed congratulations on behalf of the city; as he concluded his remarks, a dainty miss bearing a beautiful basket of flowers, approached, and with a delightful little curtesy, presented her gift. This token, Mr. Throop explained, was the community's expression of good wishes and sincere regard.

The conductor bowed to the flower bearer, who was Mary Louise Bacon, daughter of Mr. and Mrs. Pat Bacon, and reaching down, clasped her hand. With another curtesy, she flitted from the platform. Lester Sidney brought the audience to its feet and led them in the singing of the happy birthday song, the Iowa corn song and "We are from Davenport! The temple organ pealed forth in accompaniment and the bandsmen were quick to join in.

"Stars and Stripes" Stirs Auditors.

While perhaps Tschhaikowsky's symphonic poem, "Le Voyvode," was the most ambitious selection of the evening, it was to be noted that Sousa's own "Stars and Stripes" stirred the audience more than any other rendition of the concert. This number was played in a tremendously vigorous manner, and was especially notable for the excellent conception by the fifth and trumpets.

"The Russian Nobleman" is a drama relating the story of a Russian nobleman, who, when he returns home, finds his wife unfaithful. He determines to kill her. He kills her simultaneously, and enlists the aid of a servant whom he instructs to shoot the wife while he shoots her lover. Blinded by tears, the servant cannot summon courage to carry out his master's command, and in his frantic state, he unwittingly kills the husband. The story is vividly told by the musicians under the skilful interpretation of their conductor.

John Dolan, said to be the most talented cornetist of the world, in a solo performance, played "Sounds from the Riviera," and as an encore, "Just a Cottage Small." Both selections were flawless in their execution.

Another soloist of note during the evening was Miss Marjorie Moody, mezzo-sopranist, who sang, "On the Beautiful Blue Danube." So well did she please that two encores were necessary to silence her auditors. For these she sang "There's a Merry Brown Thrush," and the "Italian Street Song."

A third soloist was Howard Goulden, xylophonist. His first number was "Liebesfreud," and for encores, he played "Souvenir," and "Lots O' Pep."

A local phase developed in the

Sousa's Personal with Band Here



John Philip Sousa

In order to spike current rumors that seem to be prevalent regarding the personal appearance of John Philip Sousa with his band, Manager Herman of the Orpheum, who thru the Frank Amusement Company has been instrumental in bringing Sousa to Clinton, made a trip to Davenport to have a long talk with him and hear his band.

Mr. Sousa guaranteed Mr. Herman that he would arrive in Clinton Sunday about 12:30 over the C. M. & St. P. in their special train, and he positively would appear and conduct his band. He also let it be known that never at any time has he ever loaned his name for the use of any band, other than his own, with which he has always appeared.

He also expressed the opinion that, this year he has in his opinion the best band that he has ever had. And knowing music and bands as he does, he left little room for any argument.

Sousa is extremely sincere in his work and when advised that a record crowd would greet him in Clinton, he smiled and beckoned for Mr. Snyder, his manager when enroute, and said, "tell the boys to polish up their instruments, they are going to work Sunday."

During the conversation the subject drifted to Jazz. For a moment Sousa hesitated, looked out the window and smiled, turning he said "Nowadays the most soap is not sold by the maker of the best soap but by the soapmaker who attracts the most attention with his advertising, neither are the most building lots sold by the subdivision corporation having the best lots, but by the subdivision organization which has the fastest talking salesmen, the best lunch and the most elaborate vaudeville show. So it is natural that the musician, particularly if he is still in his struggling years, will not seek to write good music as much as attention compelling music. I think every composer in America today is striving for a form or style that will cause him to stick out of the crowd like a sore thumb. Just now it is in style to be crazy."

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

CRAHMEIJORCHS STORY OF VISIT TO SOUSA BAND

One of the members of the Crahmeljorchs orchestra of the Lyons High school, contributed the following story, in his own words of their visit yesterday afternoon to the matinee concert by Sousa and his band:

"Sousa and his band had a great significance to the Crahmeljorchs of the Lyons high yesterday and they all attended in a body and those of us who were so fortunate as to be able to go there with them were indeed glad to have had the opportunity. The group left the High school building a short time after 1 o'clock and scoured the town for the rest of the gang. Fords were the conveyances. We had to wait at the Coliseum for the doors to open. There was a good crowd gathering and we watched how they prepared for the program. It was interesting to see the odd and uncommon instruments such as the funny black saxophone, the axel-fone (this instrument had a radiator) the French horns (these were really only left handed altos), the queer trombone with fancy curves in back of it, and say that bass drummer, also those five big Sousa-phones.

The audience clapped their hands good and strong when Mr. Sousa himself came on the platform and just as soon as he had stepped to the platform, the band started. We liked the saxophone octet and also the way the six piccolos and the six cornets and the five trombones came out to play Stars and Stripes Forever. The clarinet section was wonderful and we noticed that there were several of those new Bettony silver clarinets in the band. We will long remember the band and everyone that went to hear it was more than repaid for their time and money."

Sousa and His Band Delight Big Audiences

Lieut.-Commander John Philip Sousa and his band delighted Clinton with two wonderful concerts yesterday at the Coliseum. Sousa, who is a favorite here, is making his thirty-fourth annual tour.

A large crowd attended the matinee program. Sousa was generous with his encores which included several well-known marches, "The Stars and Stripes Forever," "El Capitan" and "Power and Glory."

Miss Marjorie Moody, who is soloist for the band; Howard Goulden, xylophonist, and John Dolan, cornetist, each gave very pleasing numbers.

The afternoon program included:

1. Dances, "Yorkshire Lassies."

2. Cornet solo, "Cleopatra."

John Dolan.

3. Suite, All American.

4. Vocal solo, "Crossing the Bar."

Miss Marjorie Moody.

5. Symphonic ballad, "Tam O'Shanter."

6. Divertissement, "Espagnole."

7. Saxophone corps, "Hello, Aloha!"

March, "The Gridiron Club."

8. Xylophone solo, "Parade of Wooden Soldiers."

Howard Goulden.

9. Dance tune, "Country, Gardens."

Evening Program.

Numbers in the evening program were:

1. Overture, "Herod."

2. Concert solo, "Sounds from the Riviera."

John Dolan.

3. Suite, "The Three S's."

4. Vocal solo, "On the Beautiful Danube."

Miss Marjorie Moody.

5. Symphonic poem, "Le Voy-vode."

6. A Fancy, "The Wets and Drys."

7. Saxophone corps.

8. Xylophone solo, "Liebes-freud."

Howard Goulden.

9. Dance African, "Juba."

ANOTHER BIG AUDIENCE AT NIGHT CONCERT

Close to 5,000 People Heard

Sousa's Band Here

Yesterday.

Lieutenant Commander John Philip Sousa and his band gave two great concerts in Monmouth yesterday in the big tabernacle which had been used for the Billy Sunday meetings. Between 4,000 and 5,000 people heard the noted bandmaster and his company of musicians during the two concerts. This is by far the largest crowd ever to attend concerts by a traveling band in this city, with the exception of chautauquas.

People stood in line for more than an hour before the afternoon concert trying to get tickets and many were chilled to the bone before they entered the building. However, this discomfort did not cause them to enjoy the concert one bit less than had they been able to walk right in. Probably the largest crowd was present in the afternoon. This was due to the fact that so many of the school pupils and college students were present at special prices.

The evening audience was an appreciative one and Mr. Sousa very generously responded with a number of encores. Practically all of the encore numbers were of his own composition and included the Gridiron Club, Stars and Stripes Forever and High School Cadets. As a tribute to Mr. Sousa the large audience stood while the Stars and Stripes Forever was being played.

The program presented by Mr. Sousa last evening was a varied one and thoroughly enjoyable from start to finish. Just enough popular airs were mixed with the classical and march numbers to put the audience in fine spirit and the applause following each number was very hearty.

After the overture Herod had been presented by the band and an encore number given, John Dolan gave two cornet solos. Mr. Dolan is one of the premier cornetists in the country and his work on the instrument is outstanding. Next came a suite of three numbers by the entire band including Mars and Venus, one of Mr. Sousa's own compositions.

Miss Marjorie Moody, lyric soprano and soloist with the band, then favored with "On The Beautiful Blue Danube" and responded to an encore. Miss Moody has a very fine soprano voice together with a most pleasing stage appearance and personality which stamps her as one of the leading American artists of today.

The Saxophone octette made a big hit with the audience and were kept out in front for four numbers. The members of the octette played classical and jazz numbers much to the delight of the audience. The xylophone solos by Howard Goulden were also heartily received. He first played Liebesfreud and then responded with two encores. Mr. Goulden is an artist on this instrument and also on the kettle drums.

As a special number Mr. Sousa favored the audience with his latest march "The Sesqui-Centennial." Next to the Stars and Stripes Forever, it is probably the best march Mr. Sousa has ever composed. The concert was closed with the Dance African, "Juba."

Mr. Sousa's organization is composed of some ninety musicians all of whom are artists on their individual instruments. The soloists with the band were exceptionally good and their numbers added to the program in such a way that the concerts will long be remembered.

Sousa and his band left today for Quincy where two concerts will be given this afternoon and evening. From there the band goes to St. Louis and will then return to Elgin and Peoria.

JOHN PHILIP SOUSA



Famous bandmaster who entertained two big audiences of music lovers here yesterday.

NDAY, NOVEMBER 1, 1926.

THE DAILY REVIEW ATLAS, MONMOUTH, ILLINOIS.

THE THREE S's



VILHJALMR STEFANSSON
Explorer



JOHN PHILIP SOUSA



REV. WM. A. SUNDAY

DAILY REVIEW ATLAS, MONMOUTH, ILLINOIS.

NOVEMBER 1, 1926.

NOTED BAND IS HERE TODAY FOR TWO CONCERTS

Sousa and Musicians Arriv-
ed on Special Train
at Noon.

Monmouth today is entertaining and being entertained by Lieutenant Commander John Philip Sousa and his band.

The great bandmaster and his company of musicians and artists arrived in Monmouth on a special train at 12:30 o'clock from Clinton, Ia., where two concerts were given yesterday. Mr. Sousa was immediately taken in a car to the Rotary Club luncheon where he was the guest of honor. The Rotarians delayed their dinner until the arrival of Mr. Sousa and gave him a most cordial welcome to the city.

Sousa and his celebrated band will give two concerts in Monmouth during their one day stay. This afternoon the band appeared in the first concert at the tabernacle before an audience that almost filled the big place. A considerable part of the audience were students of the public schools and college to whom a special price had been made for the matinee performance.

As a feature of the afternoon program Mr. Sousa personally conducted the college and high school bands in numbers. The college band in its Red and White uniforms were seated in one section of what was the choir loft used in the Sunday meetings while the high school band was seated in another section. During the intermission of the pregame program Mr. Sousa led the college musicians in a number and then personally conducted the prep band in the "Washington Post." It is an honor seldom accorded school musicians and one they probably will remember for years to come.

This evening at 8:15 o'clock the band will give its second concert in the tabernacle. From advance sale it is apparent that a large crowd will be present.

The appearance of Sousa and his band in this city is one of the big musical events in this section of the state. The seat sale for the two concerts has been far larger than for anything of its kind ever staged in the city. It is safe to say that fully 3,000 people secured seats for each concert. Zimmer's Drug store, where the seat sale was being conducted, was packed from early morning up to the time of the afternoon concert. A long line of anxious patrons was waiting at noon and many were buying seats in large blocks. However, despite the heavy advance sale there will be seats left up to the last minute for the night concert, and these may be purchased at the tabernacle.

When Mr. Sousa and his musicians arrived on their special train this noon they were met at the depot by the college band in uniform. As the train stopped the band played a number composed by Mr. Sousa. Many others were at the station to greet the great bandmaster. It was the largest reception tendered any individual in Monmouth for years.

HANNIBAL EVENING COURIER-POST
Wednesday, November 3, 1926.

Sousa's Famous Band Delights Local Crowd

For almost two hours, John Philip Sousa, and his famous band held their audience spellbound Tuesday afternoon, at the Orpheum theatre, in a diversified performance, overflowing with novelties, old time favorites interspersed with new offerings, many from the hand of the internationally known Sousa himself.

The program itself showed, how closely the leader follows the trend of the time, and understands the psychology of his audience, giving to them music which thrills with what life offers, his own compositions even more than ever proving this. Sousa was given a great ovation as he appeared on the stage, to direct his band, and for almost two hours the famous Sousa band was visible as the gracious leader directed his band, turning to acknowledge the ovations.

Many of the instruments were brought into prominence in the concert, the saxophone, cornet, xylophone and flute being features, while the work of Miss Margorie Moody, soprano, was meritorious, her rather remarkable voice and charm of stage presence captivating her audience.

Her encore, "There's a Merry Brown Thrush," one of Mr. Sousa's own compositions, was especially well received. Very gracious was Mr. Sousa with his encores, responding promptly to almost every number on the program. John Dolan was the cornet soloist and Howard Goulden the xylophone soloist.

Especially catchy and attractive was Sousa's composition "The Wets and Dries"; a dialogue between two friends cherishing the memory of the days before prohibition, characterized with humor, and prompted by the arguments the composer hears on his tours of the country.

The program, with encores, follows: Overture, "Herod" (Hadley.) "El Capitan" (Sousa.)

Cornet solo, "Sounds of the River" (Boccaleri), "Just a Cottage Small", (Hanley)—John Dolan.

Suite, "The Three S's" (a) "Morning Journals", (Strauss) (b) "The Lost Chord" (Sullivan) (c) "Mars and Venus" (Strauss) "U. S. Field Artillery" (Sousa).

Vocal, "On the Beautiful Blue Danube" (Strauss). "There's a Merry Brown Thrush" (Sousa)—Miss Moody. Symphonic poem, "Le Voyvode" (Tschalkowsky). "Semper Fidelis" (Sousa.)

"The Wets and Dries" (Sousa). "The Whistling Farmer" (Flimore).

Saxophone Corps, "Saxerewski" (Paderewski-Hicks) "Whoop, Em Up Blues"; "Simphony in Deutsch"; "The Old Barber Gang"; "Laughing Gas"—Messrs. Heney, Rineaid, Sullivan, Spalt, Madden, Conklin, Schlanz and Monroe.

March, "The Sesqui-Centennial" (Sousa). "Stars and Stripes Forever" (Sousa.)

Xylophone solo, "Liebestrued" (Kreiser) "Souvenir" (Ordlia). "Lots of Pop"—Howard Goulden.

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

THE QUINCY HERALD-WHIG
TUESDAY, NOVEMBER 2, 1926



John Philip Sousa and his famous band at Quincy college tonight.

"Make It Snappy", Sousa's Slogan, This Season

"Make it Snappy" is the watchword of the American music public," says Lieutenant Commander John Philip Sousa, who appears at the Quincy College Auditorium tonight with his famous band. Each season he finds that the thousands who hear his programs in all sections of America demand more action and more novelty—but particularly more action. More numbers and shorter ones, is their slogan.

"The musician should remember that the people who attend his en-

tertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back to their offices in fifteen minutes, and drive sixty miles an hour in an automobile en route to the place where they expect to loaf all day," says Sousa. "The American lives so fast that he is losing his ability to give his full attention to one particular thing for more than a few minutes at a time. I find that the way to hold his attention—and his patronage is to give him music of the tempo of the country in which he lives."

THE QUINCY HERALD-WHIG
TUESDAY, NOVEMBER 2, 1926

SOUSA TO DIRECT QUINCY COLLEGE AND Q. H. S. BANDS

The Quincy College and High school bands will meet the famed Sousa and his aggregation of musicians at the C., B. & Q. station, Tuesday evening, and escort the visitors to Hotel Quincy. Mr. Sousa will then direct both bands in a short concert in front of the hotel. Later he will be guest of honor at a dinner that is being arranged for him by W. L. Busby, at the Quincy and will afterward direct his famous band in concert appearance at Quincy college auditorium. Sousa's train is scheduled to arrive about six o'clock in the evening, Tuesday.

THE ST. LOUIS STAR

WEDNESDAY, NOVEMBER 3, 1926.

SOUSA ARRIVES IN CITY, FACES BUSY AFTERNOON

John Philip Sousa and his band arrived at noon today from Quincy, Ill., for their concert tonight at the Odeon. Sousa faced a busy afternoon program upon his arrival. He was billed for a matinee in the auditorium of the East St. Louis High School at 2:30, to be followed by a radio lecture at 6:30 and dinner with friends at 6:45. The Odeon concert will begin at 8:15 p. m. Sousa, who will be 72 Saturday, is on his thirty-fourth annual concert tour.

Sousa to Offer Diversified Program at Odeon Tonight

Will Present Novelty En-
titled 'The Wets and
the Drys.'

John Philip Sousa and his band at the Odeon tonight in a program full to overflowing with novelties, old favorites and new offerings, will arrive about noon from Quincy, Ill.

The 71-year-young Mr. Sousa with his organization goes immediately to East St. Louis for a matinee in the auditorium of the East St. Louis High School at 2:30, crosses the bridge again in season to talk over Station KMOX, Voice of St. Louis, at 6:30 to regale his audience with some of his humorous stories, dines with friends at 6:45 and at 8:15 the famous Sousa will emerge from the wings of the Odeon stage and for an hour and a half the famous Sousa band will be visible to the audience as he directs his forces, turning only to bow acknowledgments.

Sousa, more than anyone we know understands the psychology of an audience. He adapts himself to the changing times. Today he moves as rapidly as the fastest stepping youngster who, thrilled with what life has to offer, moves from one place to another, from one experience to another drinking deep draughts of joy in the passage.

Presents Novelty.

As a proof of his up-to-the-minute methods, Sousa presents a novelty this season called "The Wets and the Drys," the band portraying a dialogue between two friends who cherish the memory of the days before prohibition. Humor characterizes this fancy of Sousa's, prompted by the arguments pro and con he hears on his tours of the country. Sousa always keeps his ear to the ground for what the public wants and studies the press, gaining as he says, all his ideas from this valuable source.

Tonight's program brings many of the instruments of the band to the fore, the cornet, xylophone and saxophone being featured in solo and ensemble selections, Miss Marjorie Moody is also featured and the regular numbers will be interlarded with popular numbers to the extent of undoubtedly doubling the original offering.

Seventy-two Birthday Cakes.

Instead of a birthday cake with seventy-two candles, Lieutenant Commander John Philip Sousa will have seventy-two birthday cakes—one for each year—when he celebrates his birthday in Milwaukee on Saturday, November 6. The birth-

day cakes are to be presented to him by various Milwaukee organizations during his evening concert at the auditorium by fraternal, civic and patriotic organizations.

At the Chicago auditorium on Sunday night, Sousa will be presented with a gold baton by Mary Garden in behalf of the musicians in Chicago.

The famous bandmaster is now approaching the end of his thirty-fourth annual tour, which began on July 4 at Hershey, Pa. When he has laid away his baton for the season, he will go to South Carolina to shoot ducks.

SOUSA AND BAND ARE POPULAR IN ODEON PROGRAM

Xylophone Soloist Is Star
Performer of Musical
Aggregation.

By OSCAR CONDON.

About 2000 amusement seekers crowded the Odeon last night to greet Lieut. Com. John Philip Sousa and his band, and to applaud a program which ranged from near classics to the most insane of hokum.

A Sousa concert is unique in many respects. From the time the bandmaster raises his baton until the program is concluded, things are kept at white heat. In last night's program, consisting of nine stated numbers, there were 19 encores. Sousa never waits to be coaxed. The echo from one piece has scarcely died out before up goes a sign announcing the encore, and if this doesn't suffice there are always plenty more.

It was a typical Sousa program, designed to afford entertainment and musical diversion, devoid of all complexities which might burden the mind, and appealing first, last and always to the masses of musically uninitiated who rally to the popular standard.

Six of the inimitable Sousa marches were offered, including "The Stars and Stripes Forever," which the audience, by its thunderous applause, again nominated as the easy favorite.

Among the more serious offerings were the overture to "Herod," by Henry Hadley, and Tschalkowsky's posthumous symphonic poem, "Le Voyvode."

Miss Marjorie Moody, soprano, sang Strauss' "Blue Danube," and was recalled for three encores, and a cornet solo, "Sounds From the Riviera," was played by John Dolan.

The man that "stopped the show" was Howard Goulden, a xylophonist of skill, who played Kreisler's "Liebesfreud," Drda's "Souvenir" and several encores of a popular nature. As a vaudeville headliner this man would be a "knock-out."

A saxophone corps supplied the hokum with such silly bits as "Saxerewski," a parody on Paderewski's minuet, "Simpfunny in Deutsch," "Laughing Gas," etc. If they had exhibited their real artistry as they have done on previous occasions, both artists and audience would have been better satisfied.

Sousa and His Band Please Packed House with Tuneful Arias

Varied and Beautiful Pro-
gram Wins Plaudits of
Highly Appreciative
Audience.

By RICHARD SPAMER.

Shining as of yore as stars of the first magnitude in the firmament of showmanship Lieutenant Commander John Philip Sousa and his band gave a capacity audience at the Odeon last night the best they had in their tonal shop, "and then some." The "resistance," to use an electrical term of this world's most famous bandmaster and his tuneful men, meaning thereby their avoidance of fatigue or indifference in the strenuous tours, year after year, this being the thirty-fourth, was again exemplified last night by the verve and élan with which they presented not only a program formidable in itself but added thereto almost innumerable encores of the bandmaster's own writing for his band and a long array for the several principals and soloists of the first class. We had "The Gridiron Club March" written by Sousa for the famous association of newspaper correspondents in Washington, D. C.; "U. S. Field Artillery," "Pride of the Wolverines," "New National Grand March" and, of course, "Stars and Stripes Forever," with six piccolos, six trumpets and five trombones all in a row across the footlights; also Padilla's very popular novelty, "Valencia," and Ellmore's picturesque idyl, "The Whistling Farmer."

Chief Cornetist John Dolan of the impeccable embouchure played Boc-cellini's "Sounds from the Riviera" in the finished style peculiar to this great virtuoso, and as his extra Hanley's "Just a Cottage Small," a plaintive bit rich in romance.

Brilliant Soprano's Song.

Miss Marjorie Moody, a brilliant soprano, sang Sousa's concert arrangement of Strauss' "Beautiful Blue Danube," the woodwinds playing a most melodious accompaniment. The young singer's extras were "There's a Merry Brown Thrush," "Napoli" or the Song of the Italian Street Singer, from Victor Herbert's "Naughty Marietta," and necessarily "Comin' Through the Rye."

The audience did not want the Saxophone Corps of eight really great performers to quit the stage after their Paderewski-Hicksa pleasantry, "Saxerewski"; at least not until the splendid octet had given the Whoop "Em Up Blues" (Barnett), a bit of foolishness called Symphunny in Deutsch with Ach du Lieber Augustin, Lauterbach, Sweet Adeline, Hail, Hail, and Laughing Gas for good measure.

While all these things were going on Howard Goulden, the band's nimble xylophonist, was getting his hammers out to play Kreisler's "Liebesfreud," and having dispatched this always popular number was not permitted to bow himself off the stage until he had melodiously cluttered forth Drda's "Souvenir," Bein's "Lots o' Pep," Jessel's "Parade of the Little Wooden Soldiers" and Chapin's "Bunch of Roses." Demands for more were cut short by Sousa with the band's finale, R. N. Dett's rollicking African "Juba" as first danced in Matabeleland before the white men came to the Dark Continent.

Great Comic Work.

Sousa's humoresque "The Wets and the Drys" was among the best favored numbers on a long and varied program. The band started to play a stanza that sounded much like an invitation "to have a little drink" followed by a lament about the arid condition of things, and then various beverages were tonally epitomized, as for instance Wurzburger, well-water, tea, rounding up

with now almost forgotten bits, like "We Won't Go Home Till Morning," "Auld Lang Syne" the latter, according to the program being a reminder of "the good old days" before prohibition when people drank water.

The evening began with a finely constructed tone-poem by Dr. Henry Hadley entitled "Herod," in which the life of the Judean King is dramatically traversed. Sousa's splendid brass choirs did wonders here in tone-coloring.

His suite, "The Three S's," introduced Strauss' swinging "Morning Journals" waltz, Sullivan's "Lost Chord," in beautiful transcription, and the bandmaster's spirited "Mars and Venus." The bombardon, saxophone, oboe and harp were heard to fine advantage and the snare-drummer had a "rattle-plan" that rattled first soft as summer rain, increased to the noise and velocity of musketry fire and died away again.

Tschalkowsky's symphonic poem, "Voyvode," a posthumous work descriptive a tragic Russian love affair, was one of the big numbers, and among the most recent of Sousa's creations was "The Sesqui-Centennial" March, thoroughly characteristic of the March-King's genius for this kind of composition.

It was a great evening of popular musical entertainment and the big audience was happily keyed up throughout the evening.

THE ST. LOUIS STAR THURSDAY EVENING, NOVEMBER 4, 1926.

'WETS AND DRY'S' LAMENT TICKLES SOUSA AUDIENCE

Mingled Melodies and New
Numbers Feature Concert
at the Odeon.

"The Wets and the Drys," a John Philip Sousa musical lament, played as one of the diversions on the great bandmaster's concert program last night at the Odeon, tickled the fancy of the capacity audience, as much as his sonorous marches, and the arias and harmonies by his soloists and instrumental groups, gratified its artistic taste.

This humoresque was a medley of song sentiments. These got mixed in the rendering which only added to the fun, because the invitation to "Have a Little Drink" was balanced by the wail, "I'm so Dry," and other tonal expressions of general aridity. "We Won't Go Home Till Morning," echoed by "Auld Lang Syne," took on the qualities of a dirge.

This is the thirty-fourth annual tour of the band, and on next Saturday its famous leader will be 72 years old. The spirit of Sousa entertainment remains as fresh

and up-to-the-minute as ever. The program was long. To the band numbers were added many of Sousa's compositions, by soloists and principals.

Old march favorites were included, of course, such as "The Gridiron Club March," "U. S. Field Artillery," "Pride of the Wolverines" and "New National Grand March." "Stars and Stripes Forever" was played, of course, with six piccolos, six trumpets and five trombones strung across the footlights. "Saxerewski" by a saxophone octet, brought down the house. Howard Goulden, xylophonist, played "Liebesfreud" and a group of favorites. Miss Marjorie Moody, soprano, sang Sousa's arrangement of "Beautiful Blue Danube" and several extras.

The heavier numbers on the band program included "Herod," a revelation in tone-coloring; Tschalkowsky's "Voyvode," and a suite, "The Three S's," introducing a Strauss waltz, the "Lost Chord" and Sousa's "Mars and Venus."

November 3, 1926.

Sousa to Offer Diversified Program at Odeon Tonight

Will Present Novelty En-
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SOUSA AND HIS BAND GIVE ROUSING CONCERT

Entertainment Ranges From
"Brown October Ale" to
"Tea for Two."

There is just one intermission in a Sousa Band program. All the rest of the time the veteran conductor and his 60 musicians are busy dispensing music, much of it in great earfuls, swinging from one number into another with no time-killing formalities. So it was at the Odeon last night, when Sousa and his band appeared for their one St. Louis performance of the season, before a well-filled house.

Applause regularly brought another number, in the opening bars of which a title would be displayed, frequently with the name of Sousa Club and "National Game" Club and "National Game" marches were introduced. The principal Sousa works on the printed program were "Mars and Venus," an assortment of sounds in which the march and countermarch of armed men is featured by the drums; and the "Sesquicentennial March." For each of the Sousa marches the choir of trombones took the front of the stage, and

when "Stars and Stripes Forever" was played the flutes and cornets were also at the front, giving a stirring effect.

A Sousa medley entitled "The Wets and the Drys" brought strains of moisture chiefly, such as "Brown October Ale" and "Won't Go Home Till Morning," moderated somewhat by "Tea for Two" and "Old Oaken Bucket."

Sullivan's "Lost Chord," finely adapted to the organ-like strains of the brasses, has been a favorite with Sousa audiences for 30 years, and was given again. Eight saxophone players gave some college-boy comedy in the course of a recital which began with a Paderewski selection. An xylophone soloist, Howard Goulden, followed. The soprano soloist, Miss Marjorie Moody, displayed some choice upper notes in a "Blue Danube" lyric.

Perhaps the most ambitious number was Tchaikowsky's symphonic poem, "Le Voyvode." This tells the story of a Russian nobleman who returns from the war to find his young wife consoling herself with another, and how the nobleman and his servant arm themselves to kill the pair, but the nervous servant shoots his master instead. All this is supposed to be told by the music, which omits only such details as whether the young wife wore bobbed hair. The show fired with a stage pistol, was the part most generally intelligible.

KIWANIS CLUB HEARS SOUSA

Famous Band Leader Tells
Of His Experiences.

Approximately 100 members of the Kiwanis Club of Elgin and their guests gathered today at noon at the Y. M. C. A., for the regular meeting of the club this week, to hear John Philip Sousa, internationally famous band leader, tell of a number of his unique experiences in this country and abroad.

"Immortality of Souls"

Mr. Sousa used the "Immortality of Souls" as his topic, and limited his philosophy to the brighter side of life and the humorous situations that give a band leader as well as others, many a laugh. A number of his quips dealt with the prohibition question, among which was an experience in England. "We went to a 5 o'clock tea," said Mr. Sousa. "The dining room of the hotel was crowded and every one was drinking tea. As we got a little closer I noticed that along with each cup of tea was a long slender glass filled with Scotch whiskey and carbonated water. This whiskey was used to counteract the dreadful poison of the tea, which was accomplished by taking two sips of whiskey to a sip of tea, followed by two more sips of whiskey."

An occasion in St. Petersburg, capitol of Russia, necessitated Sousa making an address. While the address was to be made before the nobility club of the capitol no one understood English with the exception of the American consul, who also spoke Russian. Sousa filled in his time allowance with many and varied jokes, poems, etc., the audience clapping when the American consul clapped. The following news account published next day, gave much color to Sousa's talk, which it stated was "The Progress of Music in America."

Soloists Are Introduced

Miss Margaret Moody and Miss Winifred Bambrick, soloists in Sousa's band, were also presented by Attorney Arthur L. Paulson, chairman of the meeting today.

The guests of the club today were Mrs. Edward Pridoux, Mrs. Sherwin R. Moore, Mrs. A. M. Price, Mrs. H. H. West, Mrs. Ernest Schroeder, Robert and Richard Brightman, E. P. Johnson, Jr., Ralph McDonald, Wesley Bosworth, Mr. Curry, George W. Glos, Harry A. McQueen, Sam N. Gabel, J. D. Burke, A. H. Sprowls, H. Anderson and John F. Gantz.

High School Lads Are Summoned To Station

Five boys, James Ponsonby, Ralph Sarto, Robert O'Leary, Carl Ballard and Willard Ponsonby, pupils of St. Mary's school, were playing football in the old Channing street cemetery this afternoon, when their game was rudely broken up by a charge of high school boys, mounted in three flivvers.

The drivers charged upon them, making the players scatter for cover. The flivver crews then left their cars and pursued the boys, who took refuge in neighboring houses.

This, in effect, was the complaint made to the police department. The vanquished football players took the flivver license plate numbers. Investigation disclosed that the licenses were issued to Chicago drivers, although the cars are owned by Elgin boys. The high school boys were notified to appear at the police station after school, for questioning as to the rumpus, and likewise as to the apparently fictitious license plates.

Sousa And His Band In Elgin This Evening

Lieut. Commander John Philip Sousa and his world-famed band, now on their thirty-fourth annual tour of America, were in Elgin today for an afternoon and evening concert in the Masonic Temple auditorium.

More than seven hundred grade and high school children attended the afternoon program and witnessed Sousa lead the combined high school boys' and girls' band as a feature of the concert program. Many of the band selections composed by Sousa during the World war, and which served to make him famous as a composer of band music, are included in the repertoire of selections for the Elgin concerts.

Lutheran church met last evening in the home of Julius N. Johnson. Rev. Rognlie read several articles of interest, and the orchestra gave a short program. Refreshments were served after the meeting.

Sousa And His Band In Two Big Concerts At Masonic Temple

Elgin combined boys' and girls' high school band has been conducted personally by the world's foremost band leader—Lieut. Commander John Philip Sousa. The unique distinction was conferred upon the Elgin high school musicians in the Masonic temple yesterday afternoon upon the occasion of the concert

presented in this city by Sousa and his 100-piece band.

More than 700 grade and high school students and hundreds of citizens jammed the Masonic temple auditorium for the concert yesterday afternoon, and last night another sizeable audience enjoyed the evening concert.

Sousa's internationally famous march, "Stars and Stripes Forever" brought the evening audience to its feet with thunderous applause. Both afternoon and evening concerts were interspersed with pleasing encores and instrumental solo numbers.

JANESVILLE DAILY GAZETTE,
FRIDAY, NOVEMBER 5, 1926.

JESSIE VINEER IS WINNER OF SOUSA PRIZE FOR ANSWERS

Jessie Vineer won the five dollar prize offered by John Philip Sousa for the best series of answers to the set of questions printed in the Gazette. Miss Vineer, noted as an amateur violinist, was given the prize this morning. Ralph Hyslop with the next nearest perfect set of answers deserves honorable mention. The last three questions seemed the hardest and most of the contestants fell down on them. Some excellent papers were sent to the Gazette. The questions and correct answers follow:

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

CORRECT ANSWERS.

(As furnished by John Philip Sousa)

- 1—In England.
- 2—1752.
- 3—It was twice recast, first in April, and again in June, 1753, as the result of an accident during the process of unloading from the ship, which spoiled the tone.
- 4—"Proclaim liberty throughout the land, unto all the inhabitants thereof."
- 5—At the second recasting.
- 6—Leviticus XXV-10.
- 7—It was removed from the tower, and sunk in the Delaware river, near Trenton.
- 8—July 8, 1835, while being tolled in memory of Chief Justice Marshall, who had died two days previously.
- 9—In 1843.
- 10—In 1854.
- 11—At the head of the staircase in Independence Hall.
- 12—In the main corridor of Independence Hall in Philadelphia.
- 13—One of the thirteen sides; representing the 13 original states.
- 14—In 1893, when it was taken, in charge of a guard of honor, to the World's Fair in Chicago.
- 15—The Louisiana Purchase Exposition at St. Louis, in 1904, and the Panama-Pacific Exposition at San Francisco in 1915.
- 16—Upon Independence Day, 1892, in the city of Philadelphia.
- 17—The fact that his son, John Philip Sousa, Jr., upon that day had made a pilgrimage, with a parade of school children to the famous relic.
- 18—At Plainfield, New Jersey, September 26, 1892.
- 19—The first performance of the March was at the first concert given by Sousa at the head of his own organization.
- 20—The Third-of-a-Century Tour of Sousa and His Band.

THE JANESVILLE DAILY GAZETTE,
SATURDAY, NOVEMBER 6, 1926.

SOUSA AND BAND PLAY AT GARDENS

Matinee Draws Good Crowd to
Hear March King in Pop-
ular Concert

Sousa and his band played to a good-sized matinee crowd at Franklin Gardens Friday afternoon, the first big musical event in Janesville's new auditorium.

The "march king," with apparently undiminished vigor in spite of his 71 strenuous years, was greeted with enthusiasm by the appreciative crowd, and his artists shared his popularity, being forced to respond to encore after encore. Many of these, as in former concerts, were his famous marches, including "U. S. Field Artillery," the swinging "Semper Fidelis," old "El Capitan" and the great "Stars and Stripes Forever."

The program was varied to a satisfying degree, going from the popular marches to the "Herod" overture; Tchaikowsky's symphonic poem, "Le Voyode," a gruesome tragedy description; and Sullivan's beloved "Lost Chord." The magnificent climax of the Sullivan masterpiece, bringing out the full power of the band, was a thrilling feature of a delightful afternoon.

The soloists included John Dolan, master of the cornet; Miss Marjorie Moody, soprano, and Howard Goulden, xylophonist. Miss Moody's "Blue Danube" was the signal for two recalls, on the second of which she sang the "Italian Street Song." All were with band accompaniment. Mr. Dolan displayed beautiful tone and technique. Mr. Goulden played "Liebesfreud" and followed it with "Souvenir" without band accompaniment.

A pleasing feature was the saxophone corps, which gave a group of varied numbers on eight instruments and furnished the comedy relief with the "Simpfunny in Deutsch" and the "Old Barbershop Gang," which included many soulful barbershop chords.

It was a typical Sousa concert and very satisfying to lovers of band music.

The Gardens auditorium appears well adapted to this sort of thing. The seating is comfortable and roomy and the acoustics seemed satisfactory considering the fact that the huge room was not filled. Exits allow the crowd to get out of doors with ease and without undue delay. Favorable comment was to be heard on all sides as the crowd sized up the new structure.

THE WISCONSIN STATE JOURNAL
MADISON, FRIDAY, NOVEMBER 5, 1926

Capacity Audience to Hear Sousa Tonight

A capacity audience is expected at Central high school tonight when John Philip Sousa, who is to the band loving public what Al Ringling was to the circus world, brings his famous band of 100 men here for concert.

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

Sousa has taken as his main theme the song-hit, "Oh, How I've Waited for You." Backing it up are such well-known "waiters" as "Wait Till the Clouds Roll By," from the well-remembered "Oh Boy!," the old college classic, "Wait for the Wagon," and Vesta Tilley's old song of the London music halls, "Waiting at the Church."

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

"Stars and Stripes Forever," the most famous of the marches of Sousa, was not an instantaneous success, upon no less authority than the royalty statements preserved by Sousa.

"Stars and Stripes Forever" was written by Sousa in 1898, five or six years after he had formed his famous organization. There was no radio in those days and the talking machine was yet little more than an experimental toy, so a composer's revenue from his compositions depended upon the sale of the music alone. "Stars and Stripes Forever" was published in an arrangement for band, orchestra and piano-forte, but much to Sousa's amazement, the composition did not sell. In an effort to solve the puzzle, since the march had created a profound impression wherever played by his own band, Sousa went to the publishers. On the margin of a set of the band arrangement returned by a music dealer the answer to the puzzle was found. It consisted of three words in the handwriting of a country bandmaster and were "Too many notes."

Sousa found that unconsciously he had been guilty of writing above the abilities of his consumers.

THE CAPITAL TIMES
November 6, 1926

Sousa's Band Audience is Enthusiastic

72-Year-Old Musician Has
Lost None Of His
Zest

BY J. HERBERT HEISE

America's most noted musician, John Philip Sousa, played before an enthusiastic and appreciative audience at the Central high school last night. Although 72 years old, "The March King," leads his 75-piece band with the same zest of his first tour 34 years ago. Since that time he has taken his famous band upon two tours of Europe and one of the world, besides his many American appearances, traveling about a million miles.

His opening number, overture "Herod," by Hadley, and Dance African "Juba," R. N. Dett, showed his fondness of American composers. Thirty-five members of his own band, which is composed mostly of Americans, are college or university graduates.

Tchaikowsky's symphonic poem, "Le Voyode," an intensely dramatic work, was the most interesting piece of the evening. "The Wets and the Drys" was a humorous and well liked number and the other new Sousa composition was "The Sesqui-Centennial" march, the official march of the exposition. "The Three S's," a suite by Strauss, Sullivan and Sousa, was the other band selection.

Miss Marjorie Moody, the most popular soloist of the evening, sang an arrangement of "The Blue Danube" waltz by Strauss. Her pleasing, lyric, soprano voice was very well suited to this number. Miss Moody also sang "There's a Merry Brown Thrush," by Sousa; "Italian Street Song," by Herbert, and "Coming Thru the Rye," John Dolan, a cornet virtuoso of remarkable attainments, played "Sounds from the Rivera," his encore was "Just a Cottage Small."

A saxophone octet gave several selections for the admirers of this instrument; they played "Saxerewski," an arrangement of Paderewski's "Minuet." The humorous traits of this much maligned instrument were well developed in "Whoop Them Up Blues," "Simpfunny in Deutsch" and "The Old Barbershop Gang."

"Liebesfreud," by Kreisler, was Howard Goulden's xylophone solo, with "Lots of Pep," "Parade of the Wooden Soldiers," and "Bunch of Roses" as well received encores. The main feature of a Sousa program, however, are the marches and as usual, the national favorite, "The Stars and Stripes Forever" was dynamically played; it was followed by "El Capitan," "U. S. Field Artillery," "Whistling Farmer" and "Semper Fidelis." The band was brought to Madison by the Social Progress club.

THE WISCONSIN STATE JOURNAL

Saturday, November 6, 1926

Sousa Teaches Madison Audience the Glad Game

His Band Plays a Grand Old
Concert and Every-
body is Happy

By D. A.

Madison audiences who support the fine arts have a way of taking their concerts with a grain of salt and aesthetically believe in neither stork nor Santa Claus. But last night Lieutenant-Commander John Philip Sousa and his talented boys and girls shook one such out of its blase shell and together with enthusiasm and music they lifted the somewhat dingy rafters of Central high school several inches above normal.

Sousa's band last night played a great concert. At times it was just plain band that played its master's stirring marches and kept feet drumming against the seats ahead. Again it approached a symphony and gave a rare interpretation of Tchaikowsky. And then again it was a bunch of clowning boys with whistles and saxophones.

The soloists were far above par. Marjorie Moody, soprano, has a sweet and flexible voice. John Dolan, cornet, and Howard Goulden, xylophone, are artists.

Perhaps the most powerful piece of the evening was Sullivan's "The Lost Chord." From the opening strains of the harp to the terrific crescendo at the climax it was done with strength and artistry.

Mr. Sousa dominates his band in a quiet way. There is none of the waving of arms and rending of garments affected by the lesser luminaries, but then it takes more sweat to play an accordion than a pipe organ.

The March King did not go to the same school with Mischa Elman; their degrees of graciousness are at different ends of the thermometer. Sousa believes in encores, and he keeps his musicians on the hump to get them all in. "El Capitan" and "On, Wisconsin!" and "The Stars and Stripes Forever" were not even on the program, but they were all thundered out in the grand old way that they should be done.

Other performers please copy: John Philip Sousa played encores, and won the heart of a Madison audience.

THE JANESVILLE DAILY GAZETTE,
FRIDAY, NOVEMBER 5, 1926.

Sousa Entertains 2 Luncheon Clubs

An audience of more than 500 people gathered in Franklin Gardens auditorium Friday afternoon for the matinee concert by Sousa and his famous band. This will be the organization's only concert here, it being scheduled for Madison Friday night. The band arrived on a special at 11:40 p. m., having been delayed by switching at Rockford for 10 minutes or more.

Expectations of Lieut-Commander John Philip Sousa's condemnation of jazz music or his opinions on any phase of the musical questions of the day came to naught at a joint meeting of the Janesville Kiwanis and Lions club at the Grand hotel Friday noon. He was introduced by City Manager Henry Traxler.

The famous march king entertained more than 130 men of both clubs and invited guests with stories of humorous occurrences throughout his career as a musician. He kept his audience in a continual roar of laughter throughout his talk. His experiences took place in all parts of the globe, each more humorous than the one before, and all of them told in a clever and interesting manner.

Sousa, Here Tonight With Band, Gets Inspiration for Music from Papers

Splendid soloists are always one of the attractions of Sousa's band, which plays in Central High school tonight. For his thirty-fourth annual tour, Lieut. Com. John Phillip Sousa will feature Miss Marjorie Moody, soprano, and John Dolan, cornetist. Both have been with the Sousa organization for several seasons.

The daily newspapers now and throughout most of his career have given him the majority of the ideas for his programs, says Sousa. Sousa in such a season as that of 1925-26 played to more than 2,000,000 people in 242 towns and cities, located in 42 states. Obviously the only way to know what is interesting such a widely-scattered multitude is to read the papers. And that is exactly what Sousa does. When he is on tour he makes it a point to read every day a New York paper, a Chicago paper and a St. Louis paper. That is his minimum. He tries to obtain and read before each day's appearances the papers of the city in which he is appearing that day. Frequently something in the paper suggests a change in the program of local interest. But always his chief idea is to discover from the papers what people in all parts of the country have in common.

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

In the first place, this year is the Sesqui-Centennial of American independence. So one of the new marches is entitled "Sesqui-Centennial March"

In the second place, the entire country is talking about prohibition, the "wets" arguing loudly that "there ain't no such animal" and the "drys" exclaiming just as loudly that it is a success. So the an-



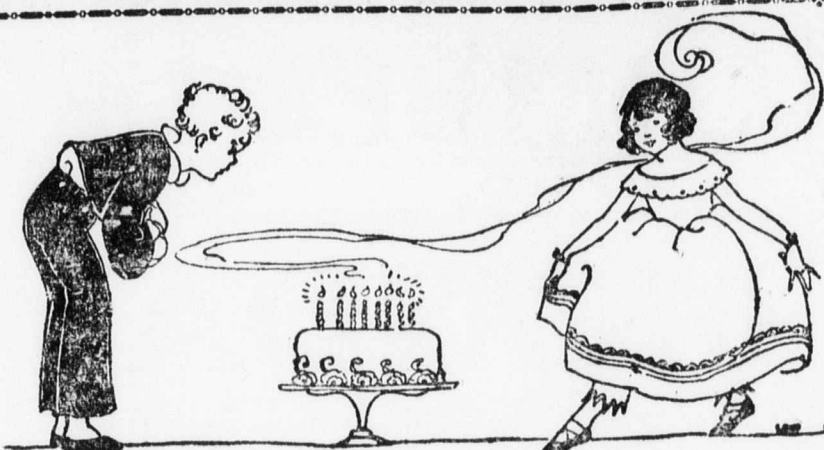
Marjorie Moody

nual Sousa humoresque is entitled "The Wets and the Drys" and presents both sides of the question in terms of music.

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

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

IS TODAY YOUR BIRTHDAY



Birthday, Nov. 6, 1926.
Jerry Fehlman, 831 69th Ave., 5 years.
Raymond Weber, 1102 Fratney St., 13 years.
Eunice Humphrey, 1170 Teutonia Ave., 11 years.
Elsie Fussinger, 903 11th St., 11 years.

Wounded Soldiers Led Clapping in Queer Way.

During the great war John Phillip Sousa, the famous bandmaster, whose birthday is today, took his band into Canada, where he played in many of the soldiers' camps.

Once he played for a crowd of soldiers in which there were men who had been sent back from the war, wounded.

As the last thing on his program he played the song of his country, The Star Spangled Banner.

He was used to having the soldiers clap when he played that song, but this time he had never heard such clapping and cheering. He realized that they were cheering something besides the music.

Then he saw two soldiers, near the front. They were both on crutches. One had lost his right hand and the other had lost his left arm. But there they stood, clapping.

ping. The one with the good left hand clapped it against the right hand of the other, and they made one good "clap" between them! They were smiling happily at the bandmaster.

John Phillip Sousa, called the march king, has traveled around the world with his band, but he says he never saw a sight which touched his heart like that. His band is playing at the Auditorium in Milwaukee tonight.

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Birthday Editor,
The Milwaukee Leader,
Milwaukee Wis

Please enroll me in The Milwaukee Leader Birthday Club.

I will be years old

on 19...

My parents are:

My name is:

Street

Address

City

SOUSA IS 72 TODAY



Instead of a birthday cake with 72 candles, Milwaukee's housewives, chefs and bakers provided John Phillip Sousa 72 cakes with one candle each, today, the march king's 72nd birthday anniversary.

The presentation was made, children from St. Rose's

—By Leader Staff Photographer.

orphanage at Mr. Sousa's band concert in the Auditorium, today. Another concert will be given tonight.

Above is shown one of the cakes with Miss Ione McAbee, Saukville, Wis., a delegate to the Wisconsin Teachers' Assn. convention, affixing its candle.



WATCH HIM BLUSH

—Sousa'll need his whole band to carry this birthday gift. Yesterday Isabel Bennett (left) and Alice Boutwell, two pretty school ma'ams from Rio, Wis., stopped in to examine some of the seventy-two birthday cakes for the march king.

Sunday, November 7, 1926

Sousa Given Big Welcome

March King Observes His 72nd Birthday Here

Welcomed to Milwaukee by a salute of locomotive whistles, Lieut. Commander John Philip Sousa arrived Saturday, his seventy-second birthday. A group of representatives from various fraternal and civic organizations met the famous band leader at the station and escorted him to his hotel.

Before his afternoon concert at the Auditorium, he was the guest of the Rev. A. C. Fox, president of Marquette university, at the homecoming game with the Kansas Aggies.

Given 72 Cakes

The afternoon concert was featured by the presentation of 72 small birthday cakes, each bearing a lighted candle. They were brought in by 72 girls from St. Rose's orphan home.

William George Bruce, vice president of the Auditorium, in presenting the cakes to Mr. Sousa, praised his work as a composer and said that in the years to come, Sousa's name would stand out as America's greatest musician.

Before the football game, a delegation from the Marquette band called at the hotel and presented the "March King" with a large bouquet. Mr. Sousa was given an honorary degree by the university last year and as an expression of appreciation composed a march dedicated to the school. This piece was given as an encore during the afternoon concert.

"First-by-Merit" March

An added feature at the afternoon concert was the presentation of the "First-by-Merit" march of The Journal, composed by Carl Eppert of the Milwaukee Institute of Music. Manuscripts of the composition were given to the musicians, none of whom had seen the number before and a loud round of applause greeted the band when it completed the selection.

Preceding the Saturday night concert a dinner was given in Mr. Sousa's honor at the Athletic club at which representatives of various Milwaukee luncheon clubs and lodges were present.

Sousa Given Big Welcome

(CONTINUED FROM PAGE 1)

In tribute to his many years as the country's leading bandmaster, the various organizations presented Mr. Sousa with birthday gifts.

Those at Dinner

Among those in attendance were: Chauncey Yockey, exalted ruler of the Elks and toastmaster at the dinner; Alvin P. Klettsch, V. J. Schom-ecker, Harry J. Bell, Irving Gilpatrick; Harry G. Bennett, representing Tripoli temple; Edward Grassler, Fred Heider and John L. Rex, representing the Elks; Richard S. Witte, supreme chancellor of the Knights of Pythias; Fred-eric J. Peterson, Allen J. Hoffmann and Edward Metz, representing the Knights of Pythias; John Melinger and Anton Schaefer of the Loyal Order of Moose; John M. Callahan, state superintendent of schools, representing the Catholic Knights of Wisconsin; Leo E. Nohl and George E. Morton of the Optimist club, and Mr. and Mrs. William A. Grieb, Miss Margaret Grieb, Mr. and Mrs. Fred Isinger, Edward Egan, Mr. and Mrs. Otto Borchert, Mrs. Constance Nolan Sheasby and Joseph C. Grieb.

The other guests of honor included Willie Schneider, treasurer of Sousa's band; Miss Marjorie Moody, soprano soloist; and Miss Winifred Bambrick, harpist.

Congratulatory speeches followed the dinner, coupled with the presentation of gifts. After the dinner, Mr. Sousa was escorted to the Auditorium by several bands which had gathered in front of the clubhouse to play some of the lieutenant-commander's compositions.

SENTINEL AND MILWAUKEE TELEGRAM

SUNDAY, NOVEMBER 7, 1926

LURE OF BANDS NEARLY FATAL

Eleven high school bands nearly caused the death of Jack Washburn, 39, of 271 Twenty-fourth street, when they serenaded Sousa, the bandmaster, last night at the Athletic club, and formed an escort for him to the Auditorium.

Washburn heard the bands play. He couldn't see them from the window of his shop in the Tereles building, Onelda street near East Water, so he stepped out onto the glass canopy overhanging the sidewalk.

Washburn weighs 295 pounds. He fell through to the sidewalk.

SENTINEL AND MILWAUKEE TELEGRAM

SUNDAY, NOVEMBER 7, 1926

'MARCH KING' THRILLS WITH USUAL STYLE

Sousa Mixes Newer Numbers and Well Known Selections.

By C. PANNILL MEAD.

Lieut. Com. John Philip Sousa and his famous band gave a fine concert yesterday afternoon in the Auditorium, which was marked by several events not listed on the program.

The great conductor-composer celebrated his seventy-second birthday in Milwaukee, and therefore, a very pretty ceremony was incorporated in the affairs of the afternoon. Before the beginning of the music, there was an atmosphere of stealthy activity pervading the place. Eight ghostly white tables were ranged below, and in front of the stage, each neatly draped in a linen cover. Several photographers, in the offing, were doing weird things with large white bags suspended from the balcony, and climbing up and down ladders upon the top of which were perched the inevitable cameras, which are part of every Sousa celebration.

SEVENTY-TWO CAKES.

The audience plainly wondered what was brewing, when a stir at the front entrance was followed by the appearance of William C. Bruce, leading a small boy who carried an enormous and highly ornamented cake, with a single candle burning atop. Immediately behind that pair appeared J. C. Grieb, escorting a line of seventy-two little white-clad girls, each of whom carried a frosted cake with a candle on top.

Amidst much applause the procession wound its way down the aisle, and the seventy-two young girls from the city's orphanages proceeded to deposit their illuminated burdens upon the tables.

Mr. Bruce and his small convoy mounted the platform, where he presented the cake to the smiling Mr. Sousa. The celebrant of the occasion replied that he "didn't feel 72," and certainly he doesn't act like it. The photographers shot the gay scene, and the program commenced.

THE CANDLES GLITTER.

The cakes glittered away for a few moments, reminding one of the sweetness of Sousa's music, the richness of his musicianship, and the wonderful brilliance of his career, which I hope, as does everyone else, is to continue for years to come.

An incident of the afternoon was the playing of a new march by Carl Eppert, local composer, and which he conducted. It is a rhythmical, melodious composition and should make a welcome addition to march music.

Last night Milwaukee's high school bands turned out to honor Sousa. After giving a concert in the streets surrounding the Athletic club, the bands marched to the Auditorium. There the bands played en masse under Sousa's direction as part of the night program. The school bands taking part were Riverside, Washington, Wauwatosa, Boys' Tech, South Division, Cudahy, West Division, Milwaukee Vocational, North Division, Lincoln and West Allis.



Greet March King

When John Philip Sousa arrived in Milwaukee Saturday, on his seventy-second birthday, he was met by a delegation composed of representatives of civic organizations. He is shown receiving the congratulations of Miss Margaret Grieb, daughter of Joseph Grieb, manager of the Auditorium. Mr. Grieb is standing at the left and Edmund Grassler, representing the Elks, is at the right of the March King.

WISCONSIN NEWS

SATURDAY, NOVEMBER 6, 1926

Sousa, Band in City

"I feel so infernally young that I'm afraid they won't allow me to vote."

These were the first words of John Philip Sousa, the "march king," as he stepped from a Milwaukee road train this noon to be greeted by Milwaukeeans who were on hand to congratulate him on his seventy-second birthday. The reception was a forerunner to the concerts he was to give this afternoon and tonight in the Milwaukee Auditorium.

Sousa and his band were greeted by Joseph C. Grieb, his daughter, Miss Margaret Grieb; Leo Nohl and George Morton, of the Milwaukee Optimist club; Edmund Grassler and John D. Rex, of the Elks and Irving Gilpinick. Mr. and Mrs. A. E. Scolten of Madison accompanied Sousa here from Madison. Mr. Scolten was in charge of the concert at the Capital city last night.

On Sept. 26, 1892, Sousa's band, as he says, "was born" in Plainsfield, N. J. Today it is the ranking musical organization of its kind in the world.

"What jazz?" The inimitable leader laughed. "Certainly jazz is all right. It has its place like everything else. Then too, it is part of the spirit of youth—and I certainly feel young myself."

THE MILWAUKEE LEADER,

MONDAY, NOVEMBER 8, 1926

SUNDAY MUSIC

One of the Sunday pleasures was the concert of the English Singers yesterday afternoon at the Pabst, opening the Twilight series sponsored by Margaret Rice. A sextette consisting of soprano, alto, contralto, tenor, baritone, bass; these singers from London presented a program of motets, madrigals, ballet folk songs, Italian street cries with all the charm and gracefulness that one associates with Elizabethan times, the source of most of their offerings.

The voices blend well, except for the soprano, who, in forte passages, sounded a little harsh. The ensemble was at its best in the fluent, complicated things that exact admiration for their polished perfection rather than cause stirrings of the emotions. William Byrd, John Wilbye, Thomas Morley, Henry Purcell are their favored composers.

Occasional comments by the basso, who is also a good mimic, helped to put audience and performers into friendly contact.

Sousa's band gave two concerts at the Auditorium Saturday that released all the enthusiasm and generally good-fellowship spirit that one associates with the band's coming. The afternoon concert was featured by the presentation of 72 small birthday cakes, each bearing a lighted candle, by 72 girls from St. Rose's orphan asylum. William George Bruce, vice-president, Auditorium board, accompanied the presentation with a few remarks to the effect that in years to come Sousa's name would stand out as that of America's greatest composer.

John Dolan, cornetist; Marjorie Moody, soprano, and Howard Goulden, xylophonist, as usual provided moments of rare pleasure with their solo performances.

Sousa Here Next Sunday With Interesting Novelties

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, beloved American composer, will bring his famous band to the Auditorium next Sunday for two performances.



John Philip Sousa.

Never before has he arranged so many novelties. There are three new marches this year: "Sesqui-centennial March"; "The Pride of the Wolverines," dedicated to the city of Detroit, and "Gridiron March," dedicated to the famous club in Washington.

The annual humoresque is "The Wets and the Drys," a musical version of the prohibition question, and the comedy presentation is entitled "On Your Radio," a Sousa arrangement for brass band of the things which the wild ether waves are saying.

Still another novelty will be the presentation of the "Juba Dance" of R. Nathaniel Dett, who, Sousa says, will achieve greatness as a composer of Negro music; and thirty minutes of Sousaized jazz, composed from the musical comedy and dance hits of the day.

LEO PODOLSKY, pianist, who created such a favorable impression some weeks ago when he gave his first American recital, will be

heard again at the Playhouse this afternoon at 3:20.

STELLA TRANE, soprano, announces a most attractive program of song this afternoon in the Goodman Theater. Haydn, Mozart and Beethoven preface a delightful Italian group representing Scarlatti, Vannini, Respighi and Pizzetti.



Stella Trane.

The famous "Ave Maria" of Max Bruch divides the program, and German songs by Wolfo, Reger and Strauss and American songs by Griffes, Fogel, Kvelev and Crist are scheduled in the final divisions.

NIKOLAI ORLOFF, the young Russian pianist who, since his graduation from the Moscow conservatory, has been playing exclusively to European audiences, will make his Chicago debut Tuesday, at the first of the Kinsolving musical mornings at the Blackstone. Sharing the program with him will be Lucrezia Bori, the colorful Spanish prima donna of the Metropolitan Opera Company, known here by Ravinia patrons. Senorita Bori, who is a native of Valencia in southern Spain, will in-

Turn to Page 7, Column 8.

CHICAGO EVENING AMERICAN

MONDAY, NOVEMBER 8, 1926.

SOUSA'S ARTISTS TRIUMPH IN SUNDAY CONCERT

BY HERMAN DEVRIES.

THE famous bandmaster John Philip Sousa and his band filled the Auditorium twice yesterday with happy audiences which applauded everything insistently and enthusiastically, encouragement resulting in encores too numerous to record.

There were three for the talented young soprano, Miss Marjorie Moody, of whom I wrote so glowingly upon the occasion of her first appearance under the Sousa auspices. Her lovely singing of the Strauss "Beautiful Blue Danube," with its fluent, graceful coloratura, and the impeccable high notes, won three encores, a tribute well deserved.

I cannot truthfully say that I enjoyed the Tschalkowsky "Voyvode," a premiere as far as I am concerned, and one that I could easily have done without.

The band is, of course, as fine as ever. One must go a long way to hear better brasses. And Sousa is still as magnetic and genial as he was when he conquered Europe twenty-six years ago.

The return of Madame Helen Stanley is always an event of artistic importance. Her recital at the Studebaker yesterday was no less interesting and enjoyable than any of her previous appearances here, a fact appreciated by the demonstrative audience. My share of enjoyment was the French group, comprising songs by Georges, Duparc, and the Debussy aria from "L'Enfant Prodigue." The latter has often been sung in local recital halls, but I can scarcely recall having heard it delivered as Madame Stanley treated it yesterday with such warmth and depth of tone and expression. She is in superb voice this year—indeed, one must employ the worn comparison, and say that, like wine, Madame Stanley's voice improves with the passing of time.

The four virtuoso artists composing the Gordon Quartet were at their best yesterday and if I wished to select a single episode to illustrate the quality of their playing and interpretation I should certainly choose the molto adagio movement of the Beethoven in E minor.

For the benefit of those who thus far have missed hearing the quartet, I should like to say that the quartet is a most interesting and enjoyable one.

THE CHICAGO EVENING POST,

MONDAY, NOVEMBER 8, 1926.

Sousa's Band in Concert Delights Large Audience

By Karleton Hackett.

ONE OF OUR national institutions, 34 years old and still going strong, Sousa and His Band. Those there are for whom the concerts of Sousa at the Auditorium are the event of the year, and they were out yesterday afternoon in force.

A band has its own place in music, and Lieutenant Commander John Philip Sousa knows exactly what it is. He can bring inside of four walls the thrill of the marching feet with the wind blowing free. The people love it. Doubtless somebody knows how many marches he has written, but for all practical purposes the number is inexhaustible, and each one with an infectious swing to it. The public has confidence that Sousa will give them full measure, and with variety to keep up the interest. Too many marches might pall, but Sousa is too shrewd for such an error. So each time that the strains of a march sound out it brings a kick.

His public realizes that a certain tribute he must pay to the gods who preside over high art. So there is no rebellion even when the number happens to be Tschalkowsky's posthumous symphonic poem, "Le Voyvode." As well that as another, and the name looks impressive on the program.

The band was in fine trim, and Sousa himself the inimitable presiding genius. A great organization, Long may it wave.

Gordon String Quartet at the Simpson Theater.

As was noted a month ago, chamber music is looking up in this community—or, perhaps, its sponsors heretofore have been too solicitous for the convenience of its lovers. Those who turn naturally to chamber music for their soul's satisfaction are also beings who care not to mix overmuch with the herd. So it may be that an accessible location in the loop holds a disturbing suggestion for their eclectic spirits, whereas the Simpson theater just suits them. At all events they journeyed out to the Field museum yesterday afternoon in impressive numbers, and the late comers (for, alas, there were late comers even among them) so crowded about the entrance in their eagerness as to disturb the equanimity of the management; a thing not easily done.

They were repaid by hearing beautiful playing of the Beethoven music. It was a delight.

Inaccessibility being the essential quality, probably when the first heavy storm comes they will have to turn great numbers of the public away from lack of space inside.

Sousa Sends Two Audiences Home Whistling

Bandmaster Retains Old Wizardry at Baton.

BY EDWARD MOORE.

John Philip Sousa missed having his birthday in Chicago by twenty-four hours yesterday, but he continued his celebratory observance at the Auditorium by sending two audiences away profoundly, blissfully happy.

Perhaps he did more for them than they did for him, though part of his day's experiences included a gift of a gold baton at a dinner given in his honor. But the gift that he and that gorgeous band of his made to Chicago was seven hours of memories, memories of overture, symphonic poem, humoresque, waltzes, and marches.

It is something to be able to do this. No question about it, the wizardry of the Sousa baton is as potent as ever. His new marches may not always be as well known as "The Stars and Stripes Forever," "King Cotton," "U. S. Field Artillery," "Semper Fidelis," and the rest of the worshipful list, but they are masterpieces just the same, stirring to the blood, and, unless you are hopelessly lost in the theory of fugues and sonatas, to the imagination.

A canny program maker, this man. There is small danger of ever growing tired of the sound of his band, but if there ever should be, his soloists are numerous. John Dolan, who converts the cornet into a fairly angelic instrument; Marjorie Moody, whose soprano voice is both brilliant and charming; Howard Goulden, who makes an efficient solo instrument out of the xylophone; not to mention the octet of saxophones cavorting in melody and comedy, to the great delight of the audience. At least once a season there is a concert intended for pure enjoyment, and Sousa and his band are the responsible parties.

CHICAGO HERALD AND EXAMINER
SUNDAY, NOVEMBER 7, 1926.

SOUSA AND BAND IN CONCERT TODAY

THE most celebrated and popular of American bandmasters, John Philip Sousa, comes to the Auditorium for his annual pair of concerts today—and, as usual, brings with him a program about equally divided between novelties, in the sense of compositions new to Chicago, and what may loosely be termed his "standard repertoire."

Then, of course, there is the matter of encore numbers. A Sousa audience deprived of its "second program," meaning the list of added numbers, would not know what had happened to the March King. "The Stars and Stripes Forever" is a title that hasn't been used in a formal Sousa program in the eight years since the armistice was signed to end the world war; yet, a Sousa concert without the great march would be unthinkable.

The outstanding novelty of the Sousa programs for today is his topical fantasia, "The Wets and the Drys," wherein he takes some of the famous drinking songs and sets them in conversational opposition to ballads about the glory of water as a beverage. Does he give a verdict? He does not; the final tune in the fantasia is "Auld Lang Syne"; and he says that may be taken to heart by Wet or Dry, although the elections are over for the present, and he is not a propagandist.

There are some new marches, including the one written by Sousa as the official tune of the Philadelphia Sesqui-Centennial. A new suite of his composition is named "The Three S's" and involves famous works by Johann Strauss, Sir Arthur Sullivan and Sousa, himself; the March King is represented by "Mars and Venus."

Old Standby, "Aida," Opens Opera Season

By Edward Moore.

YET a few hours, until tomorrow night at eight o'clock, and the opera company will swing out for a new season. They tell us that it is going to be a good one, brilliantly melodious from the trans-footlights side, profusely populous from this.

It is no particular news that the season will begin with "Aida." It is no particular news when any opera season begins with "Aida." When it does not, it ought to. For "Aida" is by all odds the first of the three ring circuses of opera, sent by the operatic fates and the brains of Giuseppe Verdi to be the ideal choice for the opening night of every operatic season.

It has all the color, all the tunes, all the noise, all the excitement in the world of opera. It likewise has a pretty fair story to carry the proceedings, though this does not really begin until the Nile scene of the third act, and by that time most of the trumpeting and pageantry, the processions and stage band, the ballet and supernumeraries, but by no means most of the tunes, have had their turn and gone their way. No one ever gets bored at "Aida." One may possibly develop a headache, but there will be no drowsiness. There is too much impetuosity, and that of a highly seasoned nature.

Best of Bands to Be Heard Today.

As a pre-operatic observance, and pretty close to the line at that, this department desires to register a vote in favor of John Philip Sousa and his band. They will be at the Auditorium this afternoon and evening, and it is their visit to Chicago on this, their thirty-fourth annual tour.

A Sousa concert is comforting to the soul, not to say stimulating to the blood pressure. He has not only the best of the bands, but the best of the band programs. He will play an overture, Henry Hadley's "Herod," a symphonic poem; Tchaikowsky's "Le Voyvode," and an African dance by R. Nathaniel Dett. He will also play a suite, "The Three S's," which in this case happen to be Johann Strauss, Arthur Sullivan, and himself, and his new humoresque, "The Wets and the Drys," which in view of the recent election ought to be loudly cheered by both. There will be solos by John Dolan, the cornetist; Marjorie Moody, the soprano, and Howard Goulden, the xylophonist, not to speak of a specialty by the eight saxophonists of the band that always gets many encores.

But, first and last, there will be marches. Mr. Sousa announces only one new one, "The Sesquicentennial," but there will be plenty of others. Did you ever happen to realize that at one time and another Mr. Sousa has composed no less than 104 marches, and that he invented a new musical form to do them? You have probably thought they were the best of their kind, which they are. Being the best of their kind, they fully deserve to be called masterpieces. For a masterpiece does not become such through its length, its complexity, or its aim at lofty foreheads, but because of its vitality.

As a matter of fact, Mr. Sousa has written a total of 272 compositions, and this number does not include his arrangements or transcriptions, which are several times that number. Most of them are written according to Mr. Sousa's theory of composition, which, expressed in the fewest possible words, is to make it snappy. He maintains that the people who go to musical entertainments are the people who dance to jazz music, attend the movies, get their news from the headlines, go out to lunch and get back in fifteen minutes, and drive their automobiles sixty miles an hour to the place where they expect to loaf all day. Wherefore, American compositions written for American hearing ought to be put in the tempo of America.

The gifted young conductor had a birthday celebration in Milwaukee yesterday. He will undoubtedly be in the birthday mood of youth and high spirits today.

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John Philip Sousa manages to put Chicago into his itinerary once a year, whether he be in one of his long tours or in what he calls his by-season, which is every other season, when he cuts down his work to a matter of two or three months, and devotes the other part of the year to an assortment of his favorite sports—one of which is work. This is his by-season; and he will soon be off with a gun across his shoulder, hunting and shooting wherever the hunting and shooting are good. And today is the day of his annual visit, with a concert in the afternoon and another in the evening in the Auditorium, and a dinner with his friends, pals, and the musical celebrities of the town between performances. As has been his custom in recent years, he will use the same program afternoon and evening.

As to the contents of that program, it is all a matter, as usual, of whether you pay heed to what's set down for him to play, which is plenty, or to what he decides to play in the way of extras and added numbers and that plentiful *lagniappe* which his audiences always importune him for. He has, as usual, new things in his bill—new things of his own and of others' writing. His humoresque for this season is named "The Wets and the Drys," and has already been described, as to point and contents, in THE TRIBUNE. Lieutenant Sousa is of the opinion that the elections' being over doesn't matter, as to this bit of farce in music: there wouldn't, he seems to think, have been any issue last Tuesday if a mere election could settle it. Among the new marches of his program is one composed for the Philadelphia Sesquicentennial. Then, there is a suite, "The Three S's," made up of his arrangement of Johann Strauss' "Morning Journals," Sir Arthur Sullivan's "The Lost Chord," and the March-King's

MUSIC

By EUGENE STINSON

Sousa Forever!

John Philip Sousa is the most sonful and most reliable of our patriots. He keeps abreast of the times, and what he told us about ourselves at his afternoon and evening concerts at the Auditorium yesterday was too graciously expressed to wound and inclusive enough to touch each one of us who remembers his youth, in the heart.

There was a time when "The Stars and Stripes Forever" was necessary to the country, so Sousa produced it. We still need that marvelous march, if only for the pleasure it can give us, but it has become a part of our national spirit, and presents us with no debatable ideas.

Yet Sousa is still writing music, as well as conducting it. And so, in casting about for seasonable entertainment for this year's audiences, he hit upon the widely disturbing question of prohibition, and, in setting it to music for us, failed not to treat his theme with suitable banter.

In "The Wets and Drys," he has illustrated a program, not so serious as those of Liszt, Strauss, the Russians and other of his more profound predecessors, and not so elaborately. But he has illustrated it ably, with many a touch of jocosity, and the tunes with which he describes an imaginary conversation between two mourners of a lost conviviality include "Have a Little Drink," "Down Where the Wurzbürger Flows," "Brown October Ale" and, of course, the plaintive "How Dry I Am."

Still the modernist, though Mary Garden was billed to assist, and probably did, at last night's local celebration of his recent seventy-second birthday, Sousa has fetched into style some of the talking-points of other music-making progressives. If Satie could use a typewriter in one of his ballets, and Respighi a talking-machine in a symphonic poem, why, after all, shouldn't our band here bring in a squeaking axle to lend sarcasm to his performances of "The Old Oaken Bucket?"

Meeting Paul Whiteman on his own ground, he had his saxophone corps strain the honey out of Paderewski's minuet, thinly disguised by the title, "Saxerewski." And, following his bent for transforming orchestral music into something "just as good" when played by a band as excellent as his, he listed a performance of Tchaikowsky's symphonic poem, "Le Voyvode."

Paul Ash has white curls this morning if he heard the dulcet pipings, the flood of sweetened tone, and the marvelously hinted rhythms which made Sousa's program so interesting, while feet were awaiting to help tap out some of his immortal marches.

CHICAGO DAILY NEWS, NOVEMBER 8, 1926.

VIGOR AND VARIETY IN TWO SOUSA CONCERTS

March King and Admirable Band Thrill Critic in Periodical Visit.

BY MAURICE ROSENFELD.

After hearing music of the self-styled modernists—the music produced by various solo musicians and ensemble organizations—we find an exhilarating thrill in listening to the music of Sousa and his admirable band.

Yesterday he made one of his very welcome periodical visits to Chicago, and gave two concerts at the Auditorium theater, presenting at both the same program; which had variety and much material of interest to the layman as well as to the musician. So much so, in fact, that at both concerts audiences taxed the seating capacity of the house.

A unique instrumental arrangement for symphonic works makes these sound not at all like transcriptions, but as though the pieces were originally composed for a military band. In that manner, Tchaikowsky's lugubrious symphonic poem, "Le Voyvode," was presented.

But no matter how sedate or serious a number might be listed on the program, the encore, which is a matter of course in a Sousa concert, soon dispels all gloom and makes everything bright and gay again, for the encores are almost always a Sousa march. And thus far he stands as the greatest composer of marches. At 72 there is vigor and vitality in his beat, and the band responds with life and enthusiasm.

ALL-AMERICAN BILL PLEASES

Stella Trane's Voice Shows
Promise; Isaac Levine
Apt Pianist.

BY GLENN DILLARD GUNN.

JOHN PHILIP SOUSA has formed the habit of celebrating his birthdays in Chicago. Yesterday was, I believe his seventy-second, or if not the day, it falls within the week. He and his matchless band were present at the Auditorium afternoon and evening, and between concerts Frederick Stock and a group of friends entertained in his honor.

In many ways Sousa is the most encouraging musical phenomenon in American life. Throughout his career he has been fortunate in centering in his music the patriotic feeling of all native Americans. Otherwise we seem to regard all music as mere entertainment, an attitude that distinguishes us, by no means advantageously, among the nations.

THE Sousa audiences, at least, are not like other gatherings of music lovers. They seem to include all the Americans of native stock who are not conspicuously in evidence at opera or concerts. At the same time the foreign elements among music patrons are not present in noticeable numbers.

It is necessary to assure those who have not heard this grand old man that his band is the finest military ensemble in the world; that his programs represent always some of the world's great music; that they never fail to bring to hearing important native works not of necessity found in the band repertoire but borrowed with brilliant success from the symphony orchestra; that his own marches, of which he always plays many, have more pep and spirit—American spirit—than any other music of the kind.

STELLA TRANE, gifted resident soprano, sang at the Goodman yesterday afternoon before an admiring throng that filled the theater. Her program was of wide range and unusual interest, and she sang with rare spirit and understanding, especially two modern Italian songs by Respighi and Pizzetti. Her voice is a true dramatic soprano, rich in timbre, of ample power and range, beautifully even throughout.

CHICAGO SUNDAY TRIBUNE, NOVEMBER 7, 1926.

Recitals and Concerts

Today—At 3: The Marmelins, dancers, and the Little Symphony orchestra, George Dasch, conductor; Arcadia auditorium...Gordon String quartet, Beethoven program; James Simpson theater, Field museum...At 3 and 4:15: Little Symphony ensemble, Charles Elander conducting; Art institute...At 3:30: Lieut. Com. John Philip Sousa and his band; Auditorium...Helen Stanley, soprano, song recital; Studebaker...Leo Podolsky, piano recital; Playhouse...Stella Trane, soprano, song recital; Goodman...Isaac Levine, piano recital; Lyon & Healy hall...Charlotte Herlihy, mezzo-soprano, and Ramon Mendez, pianist, joint recital; Kimball Hall...At 8:15: Louis Kreidler and Edgar Kerr, baritone, joint song recital; Hotel Windermere...At 8:30: Lieut. Com. John Philip Sousa and his band; Auditorium.



JOHN PHILIP SOUSA
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(C) Underwood & Underwood.

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The weighty matter of the program includes an overture to Stephen Phillips' play of "Herod" composed by Henry K. Hadley and Tchaikowsky's symphonic poem named "Le Voyvode." R. Nathaniel Dett, whose name is growingly familiar in programs, will be represented by his transcription and arrangement of the old Negro dance commonly known as "Juba." And there will be solos by Miss Marjorie Moody, the coloratura soprano, and John Dolan, the cornetist. Miss Moody's will be "The Blue Danube," regarded by many persons as the loveliest of all ballroom waltzes.

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"The Wets and Drys."

Mr. Sousa's annual humorous piece, which he and his band will play at the Auditorium next Sunday, is called "The Wets and the Drys." It has a somewhat more definite program than some of the others of the same kind. This is Mr. Sousa's own explanation:

"'Have a Little Drink,' says the Wet to his friend, the Dry, who has been singing 'How Dry I Am.' 'I don't care if I do,' says the Dry. 'How about 'Tea for Two?'" So they go off to a Thé Dansant, where the orchestra is playing 'How Dry I Am' as a Spanish dance. Refreshed by the cup that cheers but does not inebriate, the Wet and the Dry take a walk 'Down Where the Wurtzburger Flows.'

"'I know something better than that,' says the Dry. 'Let's get a drink out of 'The Old Oaken Bucket.'" They march 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 '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."

Sousa Gets Another Birthday-Party Here

The birthday anniversaries of John Philip Sousa have a delightful tendency to show up in his personal calendar on or near the day of his annual visit to Chicago with his band. The actual date is November 6 of each year, and has been no other date for the last twenty-two years. His visit here is next Sunday, November 7. He celebrated his seventieth anniversary here two years ago, when a special dinner was given for him by the musical elect of the city. He was in Chicago for his sixty-fourth anniversary; but there was no special celebration. For one reason, he was sick; and for another, the country was still at war, with the signing of the Armistice still some days off. Lieutenant Sousa, ordered to take the battalion band he had organized at Great Lakes to Toronto and participate in a celebration there, left his bed and carried out orders. He gave a concert in the open air in the Ontario capital of a Sunday. In the first hours of the next day the Armistice was signed; and later that Monday morning Sousa was carried from his hotel on a stretcher to the train and sent home, where he was desperately ill for months. Not the March-King had no birthday-party in 1918.

He is to have one, however, between the afternoon and evening concerts next Sunday, when, it is expected, the guest-list will be in the main a duplicate of that prepared in 1924. Tributes of the kind to Sousa ought to have a special significance in Chicago because of the work he did here in the war. So also should his annual visit have something of special meaning and appeal; for, in the nature of life as it is, even great bandmasters, when they have counted off seventy-two years, have fewer visits to look forward to than to look back upon.

Up in Milwaukee, where he will be Saturday, the plan is said to be to have for the centre-piece of a dinner not a cake with seventy-two candles, but seventy-two cakes each with one candle,—meaning, maybe, among other meanings, that each year of his life has had its own especial illumination.

Sousa Announces He Will Retire on Day of Death

Chicago, November 8.—(A. P.)—"The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead.'" The 72-year-old march king, Lieut. Commander John Philip Sousa, said here after directing a concert.

"A man keeps going by keeping going," he said. "When he retires he vegetates. He dries up like a plucked flower and then he blows away."

Sousa Refuses to Play Tunes That Produce a Thirst!

'Twould Be Cruel, Bandmaster
Says; Foe of Dry Law;
Quit? Never!

When the law took the stein from the table, it also struck the good song ringing clear from the repertoire of Lieut. Commander John Philip Sousa, who confided last night that he has dropped the rollicking old flagon tunes purely for humanitarian reasons.

"Why should I induce a thirst for which there is no legal quenching?" queried the king of marches, before his concert at the Auditorium Theater. "It would be cruel, indeed. Who could gaze, unmoved, at an audience with its tongue hanging out?"

72 YEARS YOUNG.

Although 72 years old Saturday, Lieut. Com. Sousa has no thought of retiring from the concert stage. His program is rigorous enough to tire a youngster. This morning, for instance, he will be up before 6 to catch a train for Vincennes, Ind. A concert and another train. Two concerts yesterday.

"A man keeps going by keeping going," he said. "When he retires, he vegetates. He dries up like a plucked flower, and then he blows away. The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead.'"

VOLSTEAD FOE.

He was guest at a dinner last night given by Frederick Stock, director of the Chicago Symphony Orchestra. His birthday was celebrated in Milwaukee, where seventy-two little girls each carried a cake bearing one candle.

Declaring himself an enemy of the Volstead act, he said he "cannot see the necessity of making a people walk a straight and narrow path which may lead to heaven and which may not." Puritans, he said, should learn to "control themselves and leave the rest of us alone."

Sousa Here Today



John Philip Sousa

The famous bandman brings his big band of 100 pieces to Evansville today, coming direct from Chicago where two concerts were played yesterday at the immense Auditorium. At the Coliseum this evening the famous Sousa's band will again delight Evansville with a rare program. He has included many novelties in his program for this evening including "The Wets and Drys," a new humorous; three new Sousa marches, "The Gridiron Club" the triple octette of clarinets and others. He has eight soloists of renown for this program with Miss Marjorie Moody, a soprano, and Miss Winifred Bambrick, harpist, as the only feminine part of the large aggregation. The seat sale is promising of a large Sousa audience. This is Sousa's 34th annual tour. Last Saturday he celebrated his 72nd birthday.

—THE EVANSVILLE PRESS
MONDAY, NOVEMBER 8, 1926

VETERAN BAND MASTER HERE



John Philip Sousa

John Philip Sousa and his band came to town Monday for a concert Monday evening at the coliseum. The program will begin at 8:15 p. m. Sousa has not been in Evansville for several years.

THE EVANSVILLE COURIER—TUESDAY, NOVEMBER 9, 1926

ENTHUSIASTIC CROWD GREET'S SOUSA, BAND

Encore Follows Encore as
Great Composer Appears on
Annual Tour

There is a military spirit to the music of a good band that gets into the blood, and no other audience is just like that which goes to hear John Philip Sousa and his band. They played at the Coliseum last night, as one of the engagements on his thirtieth annual tour, and the audience, with its preponderance of men, was so enthusiastic a one that from one to four encores followed each number.

Bad lighting detracted somewhat from the colorful quality that makes a band a picture in itself, but it did not make one lose interest in the central figure of Sousa, which so quietly and with such little action gets so tremendous an amount of music from his players. There is perhaps no director on the stage today who indulges in as little gymnastic performance as does Sousa, and his players likewise, with the natural exception of the drummers, play in the same sustained and dignified manner.

Jazz of High Order

There is jazz in the offerings of Sousa, of course, and very high class and interesting jazz it is. But it is no more warmly received by the hearers than is the rest of the program.

Opening with the venture to "Herod," Hadley, the second number

was an interesting cornet solo, "Sounds from the Riviera," Bocca-lari, with the auto, "The Three S's" with Strauss's "Morning Journals," "The Lost Chord," Sullivan, and Sousa's own "Mars and Venus" as the component parts, marking a high place in the program as the third selection.

Miss Marjorie Moody, soprano, who has a high clear voice to which her audience was very responsive, was forced to respond with two encores numbers.

"Le Voyvode" Interesting

Quite the most interesting number on the first half of the program was Tchaikowsky's symphonic poem, "Le Voyvode," and it would have preferred something less realistic in the firing of the gun, it was on the whole an exceedingly interesting picture that the land painted.

The public's desire to hear over and over again the things they know was demonstrated in a fancy, Sousa's new "The Wets and the Drys." A thoroughly entertaining group of numbers was given by the saxophone corps, composed of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe, who played five encores before they were permitted to take their places that the band could go on with Sousa's "The Sesquicentennial."

Some extremely well executed xylophone numbers by Howard Goulden and Dett's "Juba" played by the band concluded the program.

THE EVANSVILLE COURIER—
MONDAY, NOVEMBER 8, 1926.

SOUSA AND BAND ARRIVES TODAY

The spacious auditorium at the Coliseum Monday night will vibrate with the rhythmic offerings of the greatest band in the land, John Philip Sousa and his 100 trained musicians.

The famous march king and his band will arrive in Evansville from Chicago Monday afternoon, and open a program of new music creations at 8 o'clock Monday night. Sousa is now on his 34th annual tour, and has a record of never having failed to appear in person with his band. Advance programs tell of many new and unique selections to be presented by the band.

BIG AUDIENCES GREET SOUSA

Many Popular Pieces Included in "Wests and Drys" New Piece.

By ALVIN S. WIGGERS
(Music Critic of The Tennessean)
Lieut. Commander John Philip Sousa, recognized as "march king" for three decades, gave two concerts yesterday at Ryman auditorium, and his celebrated band was greeted by two good sized audiences.

There is magic in the name of Sousa and many of us can remember the thrill given by "Liberty Bell," "Washington Post," "King Cotton," "Manhattan Beach," and "High School Cadets," which they first came out. Only "Stars and Stripes Forever" has equalled those early ones in popularity, and it is probably the most famous march ever written.

Even the Kaiser's troops used to parade to Sousa marches when the writer was a student in Berlin before the war.

The program last evening began with the overture to "Hered," by Henry Hadley, who conducted the more sophisticated "Culprit Day," here several years ago. This overture was of the incidental music to Stephen Phillips tragedy played by the great American actor Richard Mansfield, who often visited Nashville.

"El Capitan" and "Valencia," played like a square-cut march, were the encores.

John Dolan is an expert cornetist and performed brilliantly "Sousa's From the Riviera," and followed it with "Just a Cottage Small."

A suite, "The Three S's"—Johann Strauss, Arthur Sullivan and Sousa—introduced "Morning Journals," "The Lost Chord," and "Mars and Venus." A marvelous snare drum solo was a feature of the last piece, and the encore was Sousa's "Power and Glory," with "Onward Christian Soldiers" interpolated.

Miss Marjorie Moody is a charming little singer with a clear, high soprano voice. After Strauss' "On the Blue Danube" she added "Dixie" and Herberts' "Italian Street Song."

On previous occasions Sousa has done Richard Strauss' great tone poems, "Till Eulenspiegel" and "Don Juan," and last evening he played Tschalkowsky's tragic symphonic poem, "Le Voyvode."

Sousa does not make many such concessions to that admirable ambition of most conductor to elevate the popular taste, and it wouldn't be Sousa if he didn't follow Tschalkowsky's masterpiece with his own "Pride of the Wolverines" for encore.

A Rancey, "The Wets and the Drys" (new), full of alleged humor, introduced many popular things among them being "Tea for Two," "The Whistling Farmer" was the encore.

A saxophone octet ragged Paderewski's "Minuet in G," and gave several humorous encores. Sousa's new "Sesqui-Centennial March" brought "Stars and Stripes," which lined up seven cornets, six piccolos and five trombones at the footlights. Also "Semper Fidelis."

Howard Goulden gave Kreisler's "Liebesfreud" with expertness on the xylophone, and added Drdla's "Souvenir," and the concert ended with Nathaniel Dett's "Juba."

John Philip Sousa.

Americans will almost unanimously agree that John Philip Sousa who comes to the Ryman Auditorium tomorrow night with his band, is the greatest bandmaster in the world, perhaps the greatest of all time. For more than forty years he has been directing a band. He has played before all the Presidents and most of the crowned heads of Europe and countless millions have enjoyed his music during that period.

Sousa is not only a genius of exceptional ability as a director of a band, but he is one of America's foremost composers of music. Perhaps more Americans have heard the compositions of Sousa than of any other composer known to our national life. Many of his productions have had an abiding popularity. Many of his compositions have been written for special occasions and yet they so caught the popular fancy that they have lived.

It is a rare opportunity that the people of Nashville who love music, and who does not love a band, will have to see and hear this great master and his marvelous, all-star organization. Perhaps no man living knows more about the instruments that make up a band than Commander Sousa. He can discuss most interestingly the violin, the wind, the brass and the wood instruments. He knows, therefore, just the proportion of each to use to get the best results.

It was Sousa who only recently declared his great preference for the violin. He said that it was the queen of all instruments and that the reason why we also used wood and brass and wind instruments was that not even Eve herself would be happy in an Adamless Eden.

He is a patriot as well as a musician. He commenced his great career as the director of the world-famous Marine band and during the World War again served his country with the "soldiers of the sea." His skill was shown when he took much "raw" material and soon produced musical organizations that were a distinct credit to the service. He is a Lieutenant-commander of the United States navy in recognition of his patriotic services to the nation.

Fable: Once there was an office man who didn't think he could make money with chickens.

It must be awful to have a speedster complex and a truck chassis.

DELIGHTED BY SOUSA'S BAND

World Famous. Musical. Aggregation Here Yesterday, Matinee and Night.

The world famous Sousa band and his 60 veteran musicians gave the audience at the Auditorium last night their money's worth and then some. There was just one short intermission and the rest of the time the band swung from one number into another with no time-killing formalities.

Applause regularly brought another number, in the opening bars of which a title would be displayed frequently with the name of Sousa shown as composer. Thus the "Gridiron Club," and the "National Game" marches were introduced. The principal Sousa work on the printed program was the "Sesqui-centennial March." For each of the Sousa marches, the choir of trombones took the front of the stage, and when "Stars and Stripes Forever" was played the flutes and cornets were also at the front, giving a stirring effect.

A Sousa medley entitled "The Wets and the Drys," brought strains of moisture, "We Won't Go Home Till Morning," "Tea for Two," and "Old Oaken Bucket."

Sullivan's "Lost Chord" finely adapted to the organ-like brasses, has been a favorite with Sousa audiences for years, and was given again last night. The saxophone players gave some college boy comedy. A xylophone soloist, Howard Goulden, following the soprano soloist, Miss Marjorie Moody, displayed some choice upper notes in the "Blue Danube."

The most ambitious number, perhaps, was Tschalkowsky's symphonic poem, "Le Voyvode." This tells the story of a Russian nobleman who returned from the war to find his young bride consoling herself with another and plans with his servant to kill the pair, but the nervous servant shoots his master instead. The shot fired from the stage pistol was the most generally intelligible.

SOUSA BRINGING 3 NEW MARCHES

Compositions Written on Request by Band Leader.

The daily newspapers now and then about most of his career have given him the majority of the ideas for his programs, says Lieut. Com. John Philip Sousa, who will give two concerts at Ryman Auditorium Wednesday. There is the great Sousa, public of course, who eagerly awaits the new Sousa compositions and there are the organizations, public and private, civic and military, which each year ask the March King that his new numbers may be written for them.

All of which explains the reason for three new marches in the Sousa programs for the thirty-fourth annual tour. Because of increased demand, Sousa is speeding up production. The City of Philadelphia invited Sousa to write the official march for the Sesqui-Centennial Exposition; the Gridiron Club in Washington, asked Sousa to write an official march for the club; and the City of Detroit asked him to write an official march for the city. These three requests from more than eighty, Sousa was able to grant and Sousa audiences will hear this year for the first time, "Sesqui-Centennial March," "Gridiron Club March," and "Pride of the Wolverines."

Sousa's first official march, oddly enough, is the only march composition which has been given such a status by law. That march is "Semper Fidelis," official march of the United States Marine Corps, and it was written at the order of President Arthur, during the days when Sousa was director of the United States Marine Band.

Seats for the Sousa concerts here are now on sale at the Houck Piano Company. The matinee will begin at two-forty-five and the evening concert at eight-fifteen.

"MAKE IT SNAPPY," SOUSA'S SLOGAN

Famous Band to Play 2 Times Today; Matinee To Be at 2:45

"Make It Snappy" is the slogan of the musician who would achieve success nowadays. In the opinion of Lieut. Com. John Philip Sousa, who will give two concerts at the Ryman auditorium today with his famous band.

And Sousa practices his preach-

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

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

The matinee will be at 2:45 o'clock and the evening concert at 8:15. Seats are on sale at the Houck Piano company and can be had at the box office at the auditorium after 2 o'clock.

Sousa's Great Band Concert Matinee and Again Tonight

Sousa's great musical aggregation is giving its matinee performance at the Auditorium this afternoon.

The concert tonight will begin about 8:30.

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

SOUSA GIVES TWO CONCERTS TODAY

Convinced that the first million miles is the hardest, John Philip Sousa and his band have put Nashville on the list of their many thousand milestones left behind. The march king gives two concerts at the Ryman auditorium today, one at 2:45 p. m. and the other at 8:15.

Somewhere along the route of his thirty-fourth annual tour Lieutenant-Commander Sousa will pass his millionth milestone. Almost 29,500 miles a season, or 1,000 miles a week for an average of thirty weeks a season for thirty-four years is his record. Since the band leader's travels began in Plainfield, N. J., in 1892, he has been once around the world and three times to Europe.

Seats for the two concerts are on sale at the O. K. Houck Piano Company and at the auditorium box office.

**SERGT. ALVIN YORK
TO ATTEND CONCERT**

Tennessee's Foremost World War Hero to Be Guest of Legion at Sousa Performance.

Sergt. Alvin C. York, of Pall Mall, Tenn., foremost hero of the World war and Mrs. York will probably be among those present at tonight's concert by Sousa's band at the Memorial auditorium. Several months ago Sergt. York was invited by the Davis King Summers post of the American Legion, under whose auspices Sousa's band is being brought to Chattanooga, to come to Chattanooga for the Armistice day observance. Sergt. York accepted the invitation and just a few days ago notified Commander Borisky, of Davis King Summers post, that he was planning to be here. Commander Borisky immediately replied, telling Sergt. York that he was expected and urging him to bring Mrs. York along also. The sergeant and Mrs. York will be guests of the legion officials in a special legion box.

If he can be induced to do so, Sergt. York will be taken to the stage to make a few remarks in connection with the brief Armistice day ceremony with which the legion plans to open the evening concert. This program will be very simple. Following the sound of "To the Colors" by a bugler, the national colors and the legion standard will be advanced to the stage and Sousa's band will play "America." Following this, the Flat quartet will sing "In Flanders Field." The music to

this outstanding poem of the World war has only recently been composed and is said to be very beautiful. It has never been sung in Chattanooga before.

According to the program announced, Sousa will not only introduce the three latest marches to Chattanooga, but he will also offer a number of other interesting features. Among these will be a double octette of clarinets, a saxophone sextette, a xylophone soloist, a euphonium soloist, a jazz string band, a soprano soloist and a young lady harpist. The three new marches are "The Pride of the Wolverines," dedicated to the city of Detroit; "The Gridiron Club March," composed in honor of the famous Gridiron club, of Washington, D. C., and the "Sesquicentennial March," commemorating the one hundred and fiftieth anniversary of the signing of the Declaration of Independence.

Another feature which is being looked forward to is Sousa's annual comedy arrangement, which this year is called "The Wets and the Drys." This is said to be a sort of travesty on the country-wide discussion of prohibition now in progress and consists of a story told by well-known airs.

It is anticipated that Sousa will be greeted by capacity houses at both the afternoon and evening concerts.

**VETERAN EDITOR CALLS
CONDUCTOR SOUSA BOY**

KNOXVILLE, Nov. 12 (AP). — "How old are you, Mr. Sousa?" asked Capt. William Rule, 87, editor of the Knoxville Journal, and oldest living editor of any American newspaper in active service, at the conclusion of the program by Sousa's band here tonight.

"I am 72 years old," said Sousa.

"O, you are still a boy, and have a long way yet to travel," said Capt. Rule.

The meeting between the dean of American newspaper editors and Mr. Sousa was their first. Capt. Rule, a Union officer in the Civil war, was the first to start applause when Sousa's band played "Dixie" at the concert.

Boxes at Sousa's Band.

Representatives of many of the local clubs and patriotic organizations occupied boxes last evening at the concert given by Sousa's band at the Memorial auditorium.

Seated in the box reserved by the Colonial Dames were Mr. and Mrs. C. C. Nottingham, Mr. and Mrs. Griffin Martin, Mr. and Mrs. Blackwell Smith and Mrs. Arrie Pickens.

**"I Will March Out of Life," Says
Sousa; and "I Will Write 30 At My
Desk," Replies Capt. William Rule**

"How old are you, Mr. Sousa?" asked Captain William Rule, editor of The Knoxville Journal, at the first meeting between the deans in their respective professions, at the Lyric theater last night following the concert by Sousa's band.

"I am 72 years old," Captain Rule, said the famous conductor-composer. "O, you are just a boy and have lots to live for yet," replied the editor, which remark caused a group of old men, middle aged men, young men, youths and even small boys, gathered around the pair, to applaud with vibrant human energy exercised according to their respective ages.

"Are you the father of James F. Rule, former member of the Washington Opera association, and one of the finest tenors that ever sang in America?" asked Mr. Sousa.

"Yes, he was my boy," answered

the newspaper man, as the crowd ing group widened, when it caught the conversation between the two distinguished men, then growing into matters fraught with sentiment between themselves.

What Mr. Sousa and Captain Rule then said to each other was between themselves, too sacred for publication.

"I will march out of life at the head of my band," said Lt. Com. Sousa, ex-service man of the World's war at the parting.

"I will join you when I have written the final 30 at my desk," said Captain Rule, Union veteran of the famous war between the American states.

Captain Rule and his family were guests of Commander Sousa in a box at the evening concert at the Lyric. In honor of Captain Rule's presence the famous band played "Solid Men to the Front."

**GREAT PROGRAM GIVEN
BY SOUSA'S BAND**

Cross Section Of American Life Presented.

A cross section of American life, from Maine to Carmel-by-the-Sea, was presented to Knoxville last night.

That is the simplest, and probably the most accurate, description of the concert by Lieut.-Commander John Philip Sousa and his Band that comes to mind.

The rhythm and tempo of life on the crowded asphalt and thriving farms of these United States was given almost vocal expression in the brilliant brasses and the subdued reeds of the greatest band in the world, and the great drum of August Helmick, the veteran, grey-haired bass drummer, could bring into the minds eye the sight of feet dodging through the heavy traffic.

A fancy, "The Wets and the Drys," probably brought more appreciation from the audience than any other of the new numbers presented. Blending the latest numbers from the dance floor with old drinking songs and old love songs made the explanatory notes on the program needless, for the meaning could be followed without the least effort.

No moving picture by Chaplin or Loyd, no lost word of a pompous orator, ever caused such a ripple of merriment as the offering of the saxophone section of the band. Headed by a giant of a man with a bass sax, followed by seven others, the octette filed out to the footlights and proceeded to double the audience up in their seats with various versions of alleged operatic selections, and a travesty on Paderewski entitled "Saxerewski."

A march, "The Sesqui-Centennial," presented following the ludicrous saxophone octette, can safely be predicted to take its place with the immortal "Stars and Stripes," "Field Artillery," "El Captain," and "Washington Post," for while it lacks the martial spirit of the first three, it surpasses in beauty and of Sousa's recent light compositions.

Three soloists appeared at the night performance. They were Miss Marjorie Moody, soprano; John Doland, cornet; and Howard Goulden, xylophone. Miss Moody, with a voice that compares favorably with that of Galli-Curci, exemplified the spirit of the Sousa band and sang only "On the Beautiful Blue Danube," "Dixie," and "Comin' Though the Rye."

Taken as a whole, the program rendered last night was by far the best the band has presented, and that is not one opinion but the consensus of a large number of people who gathered in the lobby in the intermission. It was unfortunate that so many of those who would have attended the concert were out of town for the Tennessee-Vanderbilt game.

—E. M. PLUMMER.

**SPLENDID MUSIC
BY SOUSA'S BAND**

Audience Noisy, but Has Big Time.

Varied Program Rendered, Including Latest Composition of Famous Director.

John Philip Sousa and his group of musicians cast a spell over Chattanooga lovers of band music in two performances yesterday. The programs included classical, light, popular and jazz numbers, all of which were received with enthusiasm as of old friends greeting the prince of entertainers.

Sousa is the idol of the masses; his music entertains crowds composed of both musicians and those who gladly admit they are not high-brow. The audiences yesterday were not well behaved, but the members had a joyous time. Under cover of large volumes of sound conversation held sway and when an unexpected pianissimo occurred in the score laughs or giggles could be heard from different parts of the house. However, regardless of the amount of talk or laughter, the close of each number found a tempestuous audience persistently demanding encores. That not half of the gathering had listened was of no consequence. Sousa and his band were performing, therefore, praise was due and naturally encores were prescribed.

The first half of the evening program was given for the most part above a bedlam of confusion, but during the intermission the careless members of the audience left the building and the last half of the program was given to attentive listeners.

Chattanooga heard for the first time yesterday the latest composition of Sousa, namely, "The Sesquicentennial" march. This new offering, from a prolific composer is good, and compares favorably with the famous "Stars and Stripes Forever," which is conceded by most critics to be the greatest march ever written.

The cornetist, John Dolan, was a joy to all listeners. His perfect technique and complete mastery of the cornet, coupled with beautiful interpretative ability, made possible a fine performance. His numbers included "Cleopatra," "Sounds From the Riviera" and "Just a Cottage Small by a Water-fall."

Humor for the program was furnished by eight players of the saxophone. These musicians gave an excellent performance and proved themselves not only funmakers, but artists as well in an adaptation for the instruments they were playing of Paderewski's "Minuet." Barber Shop gang included old favorites such as "Sweet Adeline" and "Good Night, Ladies," while "Laughing Gas" is the type of thing which should bring smiles to the most dour face.

That small straws point the way the wind of public sentiment blows was evidenced by a number, a fancy, "The Wets and the Drys," which brought forth an ovation lasting until two encores were given. Judging from the enthusiasm with which the fancy was received, it could be deduced that the attitude of the public toward the prohibition question is one of amusement. The Volstead act surely is not taken seriously in any part of the country when one of the greatest bandmasters of this age tours the country, presenting a satire on that law, and the printed explanation on the program ends with these words, "Finally parting to the tune of 'Auld Lang Syne' as they think of the good old days before prohibition when people drank water."

The fancy includes such old-time favorites as "Have a Little Drink," "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oaken Bucket," "The Soldiers' Chorus," "We Won't Go Home Until Morning" and "Auld Lang Syne."

Miss Marjorie Moody, the soloist, possesses a coloratura soprano voice of great strength and volume. Her contributions to the program were enthusiastically received. She sang "On the Beautiful Blue Danube," "Crossing the Bar" (arranged by Sousa), "Dixie," "The Merry Brown Thrush" and an Italian street song by Herbert.

Howard Goulden was the xylophone soloist and captivated his audiences with "Parade of the Wooden Soldiers" (Jessel), "Liebestreud" (Kreisler), "Souvenir" (Drdla) and "Lots of Pep." In playing the "Souvenir" Mr. Goulden used two sticks in each hand and the composition was one of the most enjoyable given. In "Liebestreud" the pianissimo possible with the violins in playing this selection was lacking on the xylophone, but the beauty of the number was not lost, the rendition rather being a trifle surprising.

While frequently the volume of tonal power was portrayed in the different numbers, the full strength of the band was manifest in the "Lost Chord" (Sullivan), which was given in brilliant manner.

The symphonic poem "Le Voyvode" (Tchaikowsky), was perhaps too realistic for the audience last night as when the poor old nobleman is shot by his frightened servant, an actual plank cartridge is fired. The audience gasped and then every one began to tell the world how startled and amused they felt, with the consequence the closing strains of the number, which are beautiful, could scarcely be heard.

The matinee crowd was small, but an encouraging feature was the large number of children in the audience, most of whom listened with interest and evidenced their enjoyment with loud demands for encores, which were generously given.

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SPLENDID MUSIC BY SOUSA'S BAND

Audience Noisy, but Has Big Time.

Varied Program Rendered, Including Latest Composition of Famous Director.

John Philip Sousa and his group of musicians cast a spell over Chattanooga lovers of band music in two performances yesterday. The programs included classical, light, popular and jazz numbers, all of which were received with enthusiasm as of old friends greeting the prince of entertainers.

Sousa is the idol of the masses; his music entertains crowds composed of both musicians and those who gladly admit they are not high-brow. The audiences yesterday were not well behaved, but the members had a joyous time. Under cover of large volumes of sound conversation held away and when an unexpected pianissimo occurred in the score laughs or giggles could be heard from different parts of the house. However, regardless of the amount of talk or laughter, the close of each number found a tempestuous audience persistently demanding encores. That not half of the gathering had listened was of no consequence. Sousa and his band were performing, therefore, praise was due and naturally encores were prescribed.

The first half of the evening program was given for the most part above a bedlam of confusion, but during the intermission the careless members of the audience left the building and the last half of the program was given to attentive listeners.

Chattanooga heard for the first time yesterday the latest composition of Sousa, namely, "The Sesquicentennial" march. This new offering, from a prolific composer is good, and compares favorably with the famous "Stars and Stripes Forever," which is conceded by most critics to be the greatest march ever written.

The cornetist, John Dolan, was a joy to all listeners. His perfect technique and complete mastery of the cornet, coupled with beautiful interpretative ability, made possible a fine performance. His numbers included "Cleopatra," "Sounds From the Riviera" and "Just a Cottage Small by a Waterfall."

Humor for the program was furnished by eight players of the saxophone. These musicians gave an excellent performance and proved themselves not only funmakers, but artists as well in an adaptation for the instruments they were playing of Paderewski's "Minuet." Barber Shop gang included old favorites such as "Sweet Adeline" and "Good Night, Ladies," while "Laughing Gas" is the type of thing which should bring smiles to the most dour face.

That small straw point the way the wind of public sentiment blows was evidenced by a number, a fancy, "The Wets and the Drys," which brought forth an ovation lasting until two encores were given. Judging from the enthusiasm with which the fancy was received, it could be deduced that the attitude of the public toward the prohibition question is one of amusement. The Volstead act surely is not taken seriously in any part of the country when one of the greatest bandmasters of this age tours the country, presenting a satire on that law, and the printed explanation on the program ends with these words, "Finally parting to the tune of 'Auld Lang Syne' as they think of the good old days before prohibition when people drank water."

The fancy includes such old-time favorites as "Have a Little Drink," "How Dry I Am," "Tea for Two," "Down Where the Wurtzburger Flows," "The Old Oak Bucket," "The Soldiers' Chorus," "We Won't Go Home Until Morning" and "Auld Lang Syne."

Miss Marjorie Moody, the soloist, possesses a coloratura soprano voice of great strength and volume. Her contributions to the program were enthusiastically received. She sang "On the Beautiful Blue Danube," "Crossing the Bar" (arranged by Sousa), "Dixie," "The Merry Brown Thrush" and an Italian street song by Herbert.

Howard Goulden was the xylophone soloist and captivated his audiences with "Parade of the Wooden Soldiers" (Jessel), "Liebestreu" (Kreisler), "Souvenir" (Drdla) and "Lots of Pep." In playing the "Souvenir" Mr. Goulden used two sticks in each hand and the composition was one of the most enjoyable given. In "Liebestreu" the pianissimo possible with the violinists in playing this selection was lacking on the xylophone, but the beauty of the number was not lost, the rendition rather being a trifle surprising.

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For the most part the children at the matinee proved more courteous listeners than their elders at the evening performance. While the afternoon crowd was small, the building was comfortably filled for the 8:30 program.

The American Legion is to be congratulated upon bringing to the city an organization which brought cheer and happiness to large numbers of Chattanoogaans.

In recognition of Armistice day the Star quartet, composed of Kenneth Wolfe, Hubert Pless, J. O. Carter and James Verhey sang "In Flanders Field" (Kramer). Blinn Owen played the accompaniment.

TO ATTEND CONCERT

Tennessee's Foremost World War Hero to Be Guest of Legion at Sousa Performance.

Sergt. Alvin C. York, of Pall Mall, Tenn., foremost hero of the World war and Mrs. York will probably be among those present at tonight's concert by Sousa's band at the Memorial auditorium. Several months ago Sergt. York was invited by the Davis King Summers post of the American Legion, under whose auspices Sousa's band is being brought to Chattanooga, to come to Chattanooga for the Armistice day observance. Sergt. York accepted the invitation and just a few days ago notified Commander Borisky, of Davis King Summers post, that he was planning to be here. Commander Borisky immediately replied, telling Sergt. York that he was expected and urging him to bring Mrs. York along also. The sergeant and Mrs. York will be guests of the legion officials in a special legion box.

If he can be induced to do so, Sergt. York will be taken to the stage to make a few remarks in connection with the brief Armistice day ceremony with which the legion plans to open the evening concert. This program will be very simple. Following the sound of "To the Colors" by a bugler, the national colors and the legion standard will be advanced to the stage and Sousa's band will play "America." Following this, the Star quartet will sing "In Flanders Field." The music of

this outstanding poem of the World war has only recently been composed and is said to be very beautiful. It has never been sung in Chattanooga before.

According to the program announced, Sousa will not only introduce the three latest marches to Chattanooga, but he will also offer a number of other interesting features. Among these will be a double octette of clarinets, a saxophone sextette, a xylophone soloist, a euphonium soloist, a jazz string band, a soprano soloist and a young lady harpist. The three new marches are "The Pride of the Wolverines," dedicated to the city of Detroit; "The Gridiron Club March," composed in honor of the famous Gridiron club, of Washington, D. C., and the "Sesquicentennial March," commemorating the one hundred and fiftieth anniversary of the signing of the Declaration of Independence.

Another feature which is being looked forward to is Sousa's annual comedy arrangement, which this year is called "The Wets and the Drys." This is said to be a sort of travesty on the country-wide discussion of prohibition now in progress and consists of a story told by well-known airs.

It is anticipated that Sousa will be greeted by capacity houses at both the afternoon and evening concerts.

THE CHATTANOOGA TIMES SATURDAY, NOVEMBER 13, 1926.

VETERAN EDITOR CALLS CONDUCTOR SOUSA BOY

KNOXVILLE, Nov. 12 (P). — "How old are you, Mr. Sousa," asked Capt. William Rule, 87, editor of the Knoxville Journal, and oldest living editor of any American newspaper in active service, at the conclusion of the program by Sousa's band here tonight.

"I am 72 years old," said Sousa.

"O, you are still a boy, and have a long way yet to travel," said Capt. Rule.

The meeting between the dean of American newspaper editors and Mr. Sousa was their first. Capt. Rule, a Union officer in the Civil war, was the first to start applause when Sousa's band played "Dixie" at the concert.

THE CHATTANOOGA TIMES FRIDAY, NOVEMBER 12, 1926.

Boxes at Sousa's Band.

Representatives of many of the local clubs and patriotic organizations occupied boxes last evening at the concert given by Sousa's band at the Memorial auditorium.

Seated in the box reserved by the Colonial Dames were Mr. and Mrs. C. C. Nottingham, Mr. and Mrs. Griffin Martin, Mr. and Mrs. Blackwell Smith and Mrs. Carrie Pickens.

"I Will March Out of Life," Says Sousa; and "I Will Write 30 At My Desk," Replies Capt. William Rule

"How old are you, Mr. Sousa?" asked Captain William Rule, editor of The Knoxville Journal, at the first meeting between the deans in their respective professions, at the Lyric theater last night following the concert by Sousa's band.

"I am 72 years old, Captain Rule," said the famous conductor-composer. "O, you are just a boy and have lots to live for yet," replied the editor, which remark caused a group of old men, middle aged men, young men, youths and even small boys, gathered around the pair, to applaud with vibrant human energy exercised according to their respective ages.

"Are you the father of James F. Rule, former member of the Washington Opera association, and one of the finest tenors that ever sang in America?" asked Mr. Sousa.

"Yes, he was my boy," answered

the newspaper man, as the crowding group widened, when it caught the conversation between the two distinguished men, then growing into matters fraught with sentiment between themselves.

What Mr. Sousa and Captain Rule then said to each other was between themselves, too sacred for publication.

"I will march out of life at the head of my band," said Lt. Com. Sousa, ex-service man of the World's war at the parting.

"I will join you when I have written the final 30 at my desk," said Captain Rule, Union veteran of the famous war between the American states.

Captain Rule and his family were guests of Commander Sousa in a box at the evening concert at the Lyric. In honor of Captain Rule's presence the famous band played "Solid Men to the Front."

GREAT PROGRAM GIVEN BY SOUSA'S BAND

Cross Section Of American Life Presented.

A cross section of American life, from Maine to Carmel-by-the-Sea, was presented to Knoxville last night.

That is the simplest, and probably the most accurate, description of the concert by Lieut. Commander John Philip Sousa and his band that comes to mind.

The rhythm and tempo of life on the crowded asphalt and thriving farms of these United States was given almost vocal expression in the brilliant brasses and the subdued reeds of the greatest band in the world, and the great drum of August Helmick, the veteran, grey-haired bass drummer, could bring into the minds eye the sight of feet dodging through the heavy traffic.

A fancy, "The Wets and the Drys," probably brought more appreciation from the audience than any other of the new numbers presented. Blending the latest numbers from the dance floor with old drinking songs and old love songs made the explanatory notes on the program needless, for the meaning could be followed without the least effort.

No moving picture by Chaplin or Loyd, no lost word of a pompous orator, ever caused such a ripple of merriment as the offering of the saxophone section of the band. Headed by a giant of a man with a bass sax, followed by seven others, the octette filed out to the footlights and proceeded to double the audience up in their seats with various versions of alleged operatic selections, and a travesty on Paderewski entitled "Saxerewski."

A march, "The Sesquicentennial," presented following the ludicrous saxophone octette, can safely be predicted to take its place with the immortal "Stars and Stripes," "Field Artillery," "El Captain," and "Washington Post," for while it lacks the martial spirit of the first three, it surpasses in beauty and of Sousa's recent light compositions.

Three soloists appeared at the night performance. They were Miss Marjorie Moody, soprano; John Dolan, cornet; and Howard Goulden, xylophone. Miss Moody, with a voice that compares favorably with that of Galli-Curci, exemplified the spirit of the Sousa band and sang only "On the Beautiful Blue Danube," "Dixie," and "Comin' Though the Rye."

Taken as a whole, the program rendered last night was by far the best the band has presented, and that is not one opinion but the consensus of a large number of people who gathered in the lobby in the intermission. It was unfortunate that so many of those who would have attended the concert were out of town for the Tennessee-Vanderbilt game.

—E. M. PLUMMER.

Capt. William Rule To Be Special Guest Of Commander Sousa Today

Lt.-Com. John Philip Sousa, America's most famous musician, will have as his guests at the evening concert today at 8:15 at the Lyric theater, Capt. William Rule, editor of The Journal, and members of Captain Rule's family.

Captain Rule, as the dean of editors of American newspapers in active service, will thus greet the oldest public servant as a conductor-composer in the history of the country.

The two men have never met before, though each are known all over the United States as being leaders in their respective professions. The occasion at the Lyric theater tonight promises to be of an historical nature.

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"Philip Sousa, bandmaster, aged 72, says he will march out of life to the tune of his own band. 'A man keeps going, by keeping going,' he says.

"The best thing Sousa ever said was, 'Anybody could lead my band as well as I can lead it for a little while.'

"Therein resides the safety of the old fellows, that are fortunate. They know how, and can keep going."

The program for the evening con-



JOHN PHILIP SOUSA

cert by Sousa's band, which will be attended by Captain Rule and family, is as follows:

1—Overture, "Herod," Hadley. Written for Richard Mansfield's

LEOPOLD AND BRIDE START ON HONEYMOON

BRUSSELS, Nov. 11. (P).—Crown Prince Leopold and his bride, the Princess, Astrid, spent the first day of their honeymoon amid the picturesque beauty and quiet of the royal castle Ciergnon, sheltered from the world by forest on all sides.

Although the morning papers reported that the couple would go to Switzerland and the Riviera, it is believed that these reports were circulated merely to put curious people off the honeymoon trial.

production of Stephen Phillips' tragedy, "Herod."

2—Cornet Solo, "Sounds from the Riviera," Boccalari, John Dolan.

3—Suite, "The Three S's": (a) "Morning Journals," Strauss; (b) "The Lost Chord," Sullivan; (c) "Mars and Venus," Sousa.

4—Vocal Solo, "On the Beautiful Blue Danube," Strauss. Miss Marjorie Moody.

5—Symphonic Poem, "Le Voy-vode," Tschaikowsky.

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

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

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

9—Xylophone Solo, "Liebesfreud," Kreisler, Howard Goulden.

10—Dance, "African Juba," Dett.

SOUSA OFFERS FINE PROGRAM FOR CONCERT

Jazz Will Vie With Classics for Popularity.

Both classics and jazz are included on the programs for the matinee and evening concerts to be given by John Phillip Sousa and his famous band at the Lyric theater tomorrow.

Included among the classics are some of the newer pieces of music and the jazz number at the evening concert. "The eWts and the Drys" is a fancy of recent creation by Sousa.

"The Sesqui-Centennial" is a new march by Sousa that will be played at the evening concert. The programs for both engagements include a variety of music appealing to every class.

School children may obtain reserve seats at the matinee for 50 cents. Sousa and his band comes to Knoxville from a middle west city, having played at the Chicago auditorium on last Saturday night, at which the composer was presented with a gold baton by Mary Garden on behalf of the musicians of that city.

The programs for the two engagements tomorrow as announced by his management follow:

Matinee

1—Dances "Yorkshire Lassies" (new) Collected by Arthur Wood.

2—Cornet Solo, "Cleopatra" Demare, John Dolan.

3—Suite, "All American": (a) "Pan-Americana", Herbert; (b) "Song of the Flame", Gerswin; (c) "Her Majesty, the Queen," Sousa.

4—Vocal Solo, "Crossing the Bar," (new) Sousa. By Miss Marjorie Moody.

5—Symphonic Bellade, "Tom O'Shanter."

6—Divertissement, "Espagnole," Demesmann.

7—(a) Saxophone Corps, "Hello, Aloha, How Are You?" Baer, Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe.

8—Xylophone Solo, "Parade of the Wooden Soldiers," Jesset.

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

Evening

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

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Lt. Com. John Philip Sousa and his band of 100 musicians, including vocal soloists and special solo instrumentalists, will appear at the Lyric theater today for a matinee at 3 p. m. and an evening concert at 8:15 o'clock.

The famous musical organization comes from Chattanooga, after playing last week in the middle west. It leaves for Roanoke and other Virginia cities, concluding its 34th annual tour at Baltimore within a few days.

Knoxville school children may obtain the best seats in the house at matinee for 50 cents. Other people must pay the regular prices at both engagements.

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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 "LeVoyvode," Tschalkowsky.

6—A Fancy "The Wets and the Drys"

THE KNOXVILLE SENTINEL

THURSDAY, NOVEMBER 11, 1926

SOUSA OFFERS FINE PROGRAM FOR CONCERT

Jazz Will Vie With Classics for Popularity.

Both classics and jazz are included on the programs for the matinee and evening concerts to be given by John Phillip Sousa and his famous band at the Lyric theater tomorrow.

Included among the classics are some of the newer pieces of music and the jazz number at the evening concert. "The eWts and the Drys" is a fancy of recent creation by Sousa.

"The Sesqui-Centennial" is a new march by Sousa that will be played at the evening concert. The programs for both engagements include a variety of music appealing to every class.

School children may obtain reserve seats at the matinee for 50 cents. Sousa and his band comes to Knoxville from a middle west city, having played at the Chicago auditorium on last Saturday night, at which the composer was presented with a gold baton by Mary Garden on behalf of the musicians of that city.

The programs for the two engagements tomorrow as announced by his management follow:

Matinee

1—Dances "Yorkshire Lassies" (new) Collected by Arthur Wood.

2—Cornet Solo, "Cleopatra," Demare, John Dolan.

3—Suite, "All American": (a) "Pan-Americana," Herbert; (b) "Song of the Flame," Gerswin; (c) "Her Majesty, the Queen," Sousa.

4—Vocal Solo, "Crossing the Bar," (new) Sousa. By Miss Marjorie Moody.

5—Symphonic Bellade, "Tom O'Shanter."

6—Divertissement, "Espagnole," Demesmann.

7—(a) Saxophone Corps, "Hello, Aloha, How Are You?" Baer, Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlanz, and Monroe.

8—Xylophone Solo, "Parade of the Wooden Soldiers," Jesset.

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

10—Dance, "African Juba," Dett.

Evening

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

2—Cornet Solo, "Sounds from the Riviera," Boccalari, John Dolan.

3—Suite, "The Three S's": (a) "Morning Journals," Strauss; (b) "The Lost Chord," Sullivan; (c) "Mars and Venus," Sousa.

4—Vocal Solo, "On the Beautiful Blue Danube," Strauss. Miss Marjorie Moody.

5—Symphonic Poem, "Le Voyvode," Tschalkowsky.

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

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

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

9—Xylophone Solo, "Liebesfreud," Kreisler, Howard Goulden.

10—Dance, "African Juba," Dett.

THE KNOXVILLE NEWS, FRIDAY, NOVEMBER 12, 1926.

(new) Sousa

7—Saxophone Corps "Saxerewski" Paderewski-Hicks

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

9—March, "The Sesqui-Centennial" (new) Sousa

10—Xylophone solo "Liebesfreud" Kreisler

Howard Goulden

11—Dance "African Juba" Dett

Sousa's Incomparable Band Thrills An Eager Audience; Master To "Die In Harness"

Still Wielding Magic Baton at 72 After Touring the Country 35 Years.

King of Band Marches Given Great Ovation Here for Marvelous Artistry.

"I see no reason why men over 70 should retire," said John Philip Sousa, in Asheville for his annual concert, when interviewed last night at the Battery Park hotel. "I am 72. I have been touring the country for 35 years, and I shall die in the harness." "That is," he added, "provided the public still seems to like my music."

Mr. Sousa doesn't look 72. He is still quite active and there is little chance that he will ever lose his audience especially if he continues to apply his life long principle of dealing with his audiences: "If I haven't a good house, I always give them the entire program and the best that I have in my hand. For you know you aren't playing for those who stay away."

Never Cuts Program

"Once," he said, "I had an Italian assistant. Every time that we had a poor house, he wanted to cut the program. I always made him go through the whole thing. Even numbers that I had planned on dropping, I had put back in. In that way I trained them to play for the small audience."

Small audiences didn't seem to have bothered Mr. Sousa much in his life, but on one occasion, a tiny house amused him exceedingly. He had his band were playing in Little Rock, Arkansas, when a regular "Northerner" hit the town and drove the temperature down suddenly. "It was bitterly cold," he said, "and only a few were able to come out. There was only one little stove in the whole theater and it was behind the stage."

I remember the night so well," he continued, "that I even remember the amount of money we took in. It was exactly \$128."

"Such Are Audiences"

"Well, he said, "we played and we played and not a single iota of response did we receive. At the end of the first part, a committee composed of the mayor of the town and two or three others came back and asked us if we wouldn't play two numbers especially beloved here. They were "Dixie" and "The Stars and Stripes Forever."

"I will, Mr. Sousa told them," as an encore, if you will have some one let his foot fall off a chair by way of applause."

The next number Mr. Sousa said was a dignified one, but never before nor since has he heard \$128 worth of audience make such a tremendous lot of noise. After that they were thawed out. He played eight encores. "Such are audiences," he said.

By JOSEPH U. DUGAN

Of John Philip Sousa and his incomparable band it would be easy to start out by saying, there is only one Sousa and only one Sousa's band. True as the statement is, it has probably been written ninety-nine thousand times before, so this review, you will notice, starts out differently.

The undisputed king of band marches was greeted in Asheville last night by a throng eager to be thrilled. It was. The thrill of a Sousa march, especially as it is played by his own band under his own baton, gets you somewhere up at the base of the skull and actually jiggles your spine.

A Massive Composition

The overture, "Herod," a massive composition, as well as Sousa's superb new "Sesqui-Centennial" march and the other new or less familiar numbers on the program won the hearts and plaudits of the crowd, but none of these received the spontaneous outbursts of appreciation, both before and after the band played them, which the crowd bestowed upon such old staunch friends as the "U. S. Field Artillery," "Semper Fidelis," and that masterpiece of all the marches, "Stars and Stripes Forever."

The sheer, overpowering blast of the big band gave a wonderful contrast for the songs of Miss Marjorie Moody, whose sweet, clear soprano filled the auditorium during the first part of the concert with a beautiful rendition of Strauss' memorable, "On the Beautiful Blue Danube". A few moments later she won the hearts of all present with "Dixie", sung in true Southern style.

Cornet Solo

Mr. John Dolan, cornetist extraordinary, demonstrated the sweet power of his chosen instrument as well as his complete mastery of it in a solo, "Sounds From the Riviera." Then, in the second part, came Sousa's new humoresque, "The Wets and the Drys," a saxophone octette, which proved to be the best comedy imaginable, and a xylophone solo by Mr. Howard Goulden, who was so well liked that several encores did not quite satisfy those present.

"Juba," African dance by R. N. Dett, rendered with all the spirit of wild abandon and weird rhythm intended by the composer, closed the concert entirely too soon for most of us, and despite the thunderous efforts of the crowd to bring Sousa back to the platform, the curtain kept on coming down to punctuate another of those evenings one remembers years afterwards with pleasure.

SOUSA DELIGHTS SMALL AUDIENCE

Thrills Hearers As Of Old But Local Patronage Shows Decline

By THEODORE HARRIS

The bandmaster's baton in the hand of Lieutenant-Commander John Philip Sousa becomes the wand of the wizard in music's legend.

Two Asheville audiences at the Auditorium yesterday renewed their plaudits of old as the veteran drew from three-score artists about him the throbbing, thrilling melodies that ranged from the crooning coo to the devastating diapason, the tender tremolo to the sustained symphony.

With the acumen which has long made him the king of showmen as well as the leader of artists, Sousa prepared and executed a program that gave patrons of earlier days rich reminiscence and won for a younger generation the admiration that his harmonies inspire.

New And Old

Nine program numbers and a score of encores served to appeal to about every musical taste. New compositions as late as "The Gridiron Club March" and "The Sesqui-Centennial March" vied with familiar airs like "Semper Fidelis" and "Field Artillery March" for enthusiastic favors. But it was the reverberating blast of "Stars and Stripes Forever" that brought the night audience to its apex of delight.

Miss Marjorie Moody scored as a vocal soloist while the saxophone corps medleys served to bring a bit of frivolity out of a group of poise and dignity. For dramatic effect, perhaps, the symphonic poem, "Le Voyvode," was the evening performance's leader while the night program's fancy, "The Wets and the Drys," was a farcical sketch happily received.

Economical of gesture but so thoroughly in control of his artists that at times he appeared to be directing automata, the man who has made his name a synonym for masterful marches carries his maturity with ease and grace. He has written his name into the musical history of the country and has long been the pride of the United States, whether inspiring its sons to die and its daughters to suffer in war or entertaining them in peace. His triumphs have been

PLANNING CHRIS



Mrs. Gordon M. Finger, Chairman of the North Carolina Tuberculosis Association, Asheville and Buncombe County Christian regional meeting was held yesterday Seal campaign.

personal, it is true, but they have none the less been artistic. A fickle public has showered him with its affection year after year because he has deserved it.

Howard Goulden, with the xylophone shared with Miss Moody the acclaim reserved for soloists and like her was generous with encores. In fact, it was observed that the entire organization was liberal in its responses and appreciative of Asheville's cordiality, renewed after an absence of the Sousa organization covering several years.

Small Crowds

With no view to reprinting. The Citizen's reviewer is nevertheless inclined to emphasize the fact that the people who visited the Auditorium at the two appearances could have been comfortably seated at one gathering there. For a town which has long ranked as a musical center, this seems a bit odd. Sousa visits only one Carolina town this year and only four in the South. A week ago last night, he was in Milwaukee. Next Saturday night, Baltimore hears him.

Mention of those engagements suggests the range of territory he is covering in 1926. Selection of Asheville for a visit was regarded as a tribute to this place but the two audiences were by no means sufficiently large to indicate Asheville realized the compliment it won. It probably will not hear the Sousa band again soon.

THE ASHEVILLE CITIZEN, SATURDAY MORNING, NOV. 13, 1926

SOUSA STICKLER FOR PROMPTNESS

Invariably Begins Concert On The Minute In Military Custom

This afternoon at 3 o'clock and tonight at 8:30 o'clock John Philip Sousa will give a band concert at the Auditorium.

Sousa always begins his concerts at the announced hour. For 12 years before he became director of his own organization, he was director of the United States Marine Band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand.

"The way to begin a concert is to begin it," says Sousa. "Certainly one owes a greater degree of consideration to the person who has arrived on time than to the late comer, so, unless the circumstances are exceptional, I insist that my concerts begin at the advertised hour."

THE ASHEVILLE CITIZEN, SATURDAY MORNING, NOV. 13, 1926

FREE TICKETS TO THE AUDITORIUM To See

SOUSA and His BAND Mat. & Night, Nov. 13th



Is your name in the Classified Columns of The Citizen today?

There will be in the Classified Columns of The Citizen the names of three well known persons each day.

Find your name and call today at the Classified Department of the Citizen and receive one Free ticket—if you call today before 6 P. M.

Seat Sale Goodes Drug Store

November 16, 1926

TRIBUTE IS PAID TO MARCH KING

Bluefielders and Residents of
Neighboring Towns Turn Out
in Large Numbers for Two
Concerts Given by Sousa.

The city of Bluefield and the neighboring towns paid tribute to John Philip Sousa, the march king and famous band master, in two large and admiring audiences at the Colonial theatre yesterday afternoon and last night.

The matinee concert was attended by large numbers of school children and a feature of the program was the direction of the Beaver high band by the noted conductor.

The Sousa band was composed of about seventy-five musicians, among them several stars—Miss Marjorie Moody, a soprano; John Dolan, cornetist, and Howard Goulden, xylophone.

Both concerts were made up of programs of varied compositions designed to bring out the best in band music. Lieutenant Commander Sousa, as was to be expected, used as encores his favorite marches, these being presented in the most inspiring manner. Among them were those which had made him famous—"The Washington Post," "U. S. Field Artillery" and the "Stars and Stripes Forever." In the program a new march was introduced "The Sesqui-Centennial." The third group on the evening program, consisting of "Morning Journals," "The Lost Chord" and "Mars and Venus" and No. 5, symphonic poem, "Le Voyvode," were the best offerings.

A saxophone corps of eight made merry with several selections that carried a number of well known airs.

John Dolan, the cornetist, and Howard Goulden, were both favorites, and especially the latter when he played "Liebesfreud" by Kreisler.

A vocal solo, "On the Blue Danube," by Miss Marjorie Moody, was one of the most pleasing features of the evening—so pleasing in fact that Miss Moody was forced to give two encores. When she sang "Dixie" the applause was deafening, and her voice was remarkable for depth and sweetness when she returned to the stage to sing "An Italian Street Song."

The humoresques—"The Wets and the Dries," "Oh, How I've Waited for You" and "Follow the Swallow" Caught the fancy of the audience, and among the encores "The Whistling Farmer" was a prime favorite.

It is understood that every seat in the house was sold for both performances, but probably owing to the rain there were a few vacant seats at the night performance.

Arrives With Band



JOHN PHILIP SOUSA

Sousa and his famous band arrived in Charleston today at about 12:30 aboard a special train, coming from Bluefield. Immediately following their arrival, they were entertained at luncheon at the Ruffner hotel by members of the various civic clubs. The band consists of 100 pieces.

The first concert was scheduled for this afternoon at 3:30 and another will be given this evening at 8:15 in the new high school auditorium. Both concerts are being given here under the auspices of the Charleston Lion's

BAND WILL PLAY CONCERT TONIGHT

Sousa and Musicians Will Make
Second Appearance at
School Auditorium

Lieut-Com. John Philip Sousa and his 100-piece band will play a second concert at 8:15 this evening, at the new high school auditorium. The matinee performance included a "musical vaudeville," of especial interest to school children.

This evening's program is as follows: Overture, "Herod," by Hadley; cornet solo, "Sounds from the Riviera," by Boccalari, John Dolan; suite, "The Three S's," with compositions by Strauss, Sullivan, Sousa; vocal solo, "On the Beautiful Blue Danube," by Strauss, Miss Marjorie Moody; symphonic poem, "Le Voyvode," Tschalkowski; a fancy, "The Wets and the Dries," by Sousa; saxophone corps, "Saxerewski," by Paderewski-Hicks; march, "The Sesqui-Centennial," by Sousa; xylophone solo, "Liebesfreud," by Kreisler, Howard Goulden; dance African, "Juba," by R. N. Dett, "Stars and Stripes Forever," by Sousa.

Music

Sousa and His Band.

Overture, "Herod" Hadley
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".....Strauss

(b) "The Lost Chord".....Sullivan

(c) "Mars and Venus".....Sousa

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

.....Miss Marjorie Moody

Symphonic Poem, "Le Voyvode".....

.....Tschalkowski

A Fancy, "The Wets and the Dries".....

(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 Dry take a walk. "Down Where the Wurzburger 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 heck!" 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

Mosses, Heney, Kincaid, Sullivan,

Spalti, Madden, Conklin, Schantz and

Moore

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

(new).....Sousa

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

Mr. Howard Goulden

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

A fair-sized audience came to Syria Mosque last evening to hear the march king, John Philip Sousa, and his band. Rhythmically and in tone quality the band is always superb, for Sousa must have the best in the land to choose from, but we can never take his music too seriously. His marches can stir the dullest to action, but unfortunately the program by the end of the evening is so overburdened with encores that the most enthusiastic band admirer must grow weary. We even listened to "Valencia."

Of the soloists this year John Dolan remains the favorite. His cornet playing has a tone of gold, and though his stunts belong to the vaudeville stage, when he plays with the ensemble he can always be distinguished by that mellowness so unusual in brass. Miss Marjorie Moody sang the attractive Strauss waltzes so cheerfully she was recalled three times, and gave Sousa's "There's a Merry Brown Thrush," Herbert's "Italian Street Song" and "Comin Thro' th' Rye."

J. FRED LISSFELT.

SOUSA CONCERTS TO BE HELD TODAY

Famed Band Leader To Address
Joint Civic Club Session at
Noon With Two Concerts
Scheduled.

Lieut-Com. John Philip Sousa and his 100-piece band will arrive in Charleston at 12:15 o'clock today and Sousa himself will go immediately to a joint luncheon of the various civic clubs of the city where he will address some 500 club members in the main dining room of the Ruffner hotel. He and his band will be met at the train by a delegation of club members.

Two concerts will be given here today by this famous musical organization, one at 3:30 in the afternoon and the other at 8:15 in the evening, at the new high school auditorium.

Both concerts are under the auspices of the Charleston Lions Club. The matinee performance will be attended by many school children, to whom the club made a special price. Not only will the Charleston schools be represented, but also schools from neighboring towns. Nitro and St. Albans, among others, will send about 150 students each. The matinee program has been arranged in the form of a musical vaudeville, and will be educational as well as entertaining. Several of Sousa's new marches will be played at both concerts for the first time in Charleston.

The matinee concert program follows:

1.—Dances, "Yorkshire Lasses" (new), collected by Arthur Wood. 2.—Cornet solo, "Cleopatra," played by Mr. John Dolan. 3.—Suite, "Pan-American," by Herbert; "Song of the Flame," by Gershwin; "Her Majesty, the Queen," by Sousa. 4.—Vocal solo, "Crossing the Bar" (new) by Sousa, sung by Miss Marjorie Moody. 5.—Symphonic Ballade, "Tam O'Shanter," by Chadwick. 6.—Divertissement, "Espagnole," by Demersmann. 7.—Saxophone corps, "Hello, Aloha, How Are You," by Baer. 8.—Xylophone solo, "Parade of the Wooden Soldiers," by Jessel, Mr. Harry Goulden. 9.—Dance Tune, "Country Gardens," by Grainger.

Evening: 1.—Overture, "Herod," by Hadley. 2.—Cornet solo, "Sounds from the Riviera," by Boccalari, Mr. John Dolan. 3.—Suite, "The Three S's," with compositions by Strauss, Sullivan, Sousa. 4.—Vocal solo, "On the Beautiful Blue Danube," by Strauss, Miss Marjorie Moody. 5.—Symphonic Poem, "Le Voyvode," Tschalkowski. 6.—A Fancy, "The Wets and the Dries," by Sousa. 7.—(a) Saxophone corps, "Saxerewski," by Paderewski-Hicks; (b) March, "The Sesqui-Centennial," by Sousa. 8.—Xylophone solo, "Liebesfreud," by Kreisler, Mr. Howard Goulden. 9.—Dance African, "Juba," by R. N. Dett. "Stars and Stripes Forever," by Sousa.

BLUEFIELD, WEST VA
SUNSET NEWS,
NOV. 15, 1926.

Bluefielder Heard Band Play Near Big Wreck

The visit of John Philip Sousa and his great band was the occasion yesterday morning of a visit by a BLUEFIELDER, Jas. T. Laird, to the great director, followed by an interesting reminiscence.

Some years ago Mr. Laird was a passenger on a Southern train which had to halt near Greensboro, N. C., on account of a wreck, which obstructed the track. Several other passenger trains were also waiting for the wreck to be cleared, and Sousa's band was aboard one of them. The clearing of the wreck occupied from about 9 p. m. till after midnight.

A log fire was made on the hillside, near the railroad tracks, and the band gave a concert, several hundred people standing about the fire and enjoying the music.

THE DAILY NEWS, McKEESPORT, PA.,

NOVEMBER 17, 1926.

SOUSA'S BAND RECORDS ON SALE AT FREDERICK'S OPEN TONITE MARCHES

"STARS AND STRIPES FOREVER"
"WASHINGTON POST"
"EL CAPITAN"
"SE-QUI-CENTENNIAL"
"UNDER THE DOUBLE EAGLE"
510-5 E LOCUST ST. 11pce

Music

Sousa's Band.—Mosque.

There will never be another band like that of Lieutenant Commander John Philip Sousa, composer and director. From the brass instruments familiar to the convention to the innovations of modern saxophone and harp, he controls an organization which has seldom had a rival or admitted a peer. How long this unit will remain intact, whether immortality is a prerogative of genius, is a question. If you have never heard Sousa's band, or if your children have not, make up for lost time before we are given over entirely to the screeching of jazz and the elaborate dissonances of our concert orchestras. There is no writer of marches like the man who composed "The Stars and Stripes" before we began to go to dancing school and has followed it this year with the "Sesqui-Centennial."

Opening with Hadley's overture, "Herod," which was interpreted after the manner of stringed instruments, Sousa burst into the encores that have made him famous. Easy enough for him to choose from half a hundred of his own compositions and arrangements when he wants an ear-tickler, John Dolan next stepped forward with his golden voiced cornet and the accompaniment furnished by the band was muted to the tone of far-off cymbals. If you are one of those who think that to hear Sousa means to have your head taken off disabuse yourself of the idea. There is more sheer noise in most jazz orchestras than in his carefully modulated band.

Strauss' "Morning Journals," with the meticulous rhythm of the German waltz, "Sullivan's 'Lost Chord,' sounding like an organ number, and Sousa's "Mars and Venus" with its revelation of the value of drums comprised the third group under the heading of the "Three C's." After which Miss Marjorie Moody, the coloratura soprano, essayed another Strauss number with the accompaniment of the 60 brasses—"The Beautiful Blue Danube." Her encores were more popular than her program number, Brown's "Merry Thrush" and an Italian street song. The first half of the long program closed with Tchaikowsky's symphonic poem, "Le Voyvode." This was one of those tedious story numbers where you are never sure what part of the story you are in until you hear the shot ring out (done literally) and know the noble Russian has been murdered by mistake. The mistake is in reading the program notes at all. "Le Voyvode" was beautifully rendered with restraint and sympathy.

Sousa has written a new medley called the "Wets and Drys," which gave him the opportunity to indulge in a little horse-play with his humorous instruments like the oboe and clarinet in working up changes on such tunes as "How Dry I Am" and "Down Where the Wurzbarger Flows." This he followed with a most elaborate encore founded on "My Wife Won't Let Me." The Saxophone Corps was a great success. Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe are indubitably gifted in the handling of their funny instruments varying in size from the baby sax to the big bass grandfather of them all. Their encores were reminiscent of our best dance-minstrels. Howard Goulden on the xylophone made Kreisler's "Liebesfreud" live again. The concert closed with the wild "Juba" of R. N. Dett.

It was interesting to note that Sousa's new numbers, "Pride of the Wolverine" and "The Gridiron Club," which were used as encores, and the popular "Sesqui-centennial," which had a rightful place on his program, were as well thought out and as triumphantly appealing as his older compositions, such as "Semper Fidelis" and the "U. S. Field Artillery." The band that wears the white glove has never lost its cunning, nor is there any bend to the shoulders of the lieutenant commander, with their snappy decorations of the late war.

THE PITTSBURGH PRESS

NOVEMBER 18, 1926

SOUSA SCORES WITH ANNUAL CONCERT

"Sousa and His Band," an institution, not an individual, entertained a cordial crowd at Syria Mosque last night with a program that was typical of the world famous march king.

To those who knew this premier band master 20 years ago, Sousa never has been quite like the colorful original since he removed his pointed beard and since that little round bald spot at the crown of his interesting head became lost in the whitening hair.

He's older than he was. In his heavier numbers he is more the maestro, the mature artist, and some of the enthusiasm which used to make the back of his coat a study of graceful curves, folds and wrinkles has gone.

But his marches are as wonderful as ever and his direction retains many gestures of swinging arms and circling baton that are reminiscent of the old days when there was a bit more of agility in his movements.

As usual, Sousa was more than generous with encores and it was in these responses that he used a number of his marches. When he struck "The Stars and Stripes Forever," a wave of spontaneous applause swept over the audience with a fervor that almost brought the audience to its collective feet in tribute to the great composer-director.

Perhaps in actual ability, his band has not that high perfection which was shattered by the war. However, there is not another band like it in the world because there is only one John Philip Sousa.

Sousa Scores Again In Mosque Concert

Famous Band and Soloists Are Given Ovarions.

Lieutenant Commander John Philip Sousa brought his famous band to the Mosque last night and played his new march that is causing such a furor in our best band circles "The Sesqui-centennial." Over and above the applause he received for his more elaborate concert numbers the house gave him acclaim for his own compositions, old and new. And while he only used them for encores, from the "Semper Fidelis" and the "U. S. Artillery" through the always magnificent "Stars and Stripes" to the recent creations of "The Pride of the Wolverine," the "Gridiron Club" and the popular "Sesqui," Sousa demonstrated again that he is the greatest march writer of them all. And Sousa has been writing marches long enough to have an entirely new crop of auditors asking of the "Liberty Bell"—"What is it?"

John Dolan, featured as the cornet soloist, managed his sometimes blatant wind-instrument with as much restraint as if it were a chaste violin. There is never any of this blurb and smash of ear-deafening tone in any of Sousa's numbers. He has been taking his band on the circuit long enough to recognize the limitations of the concert hall. His accompaniments to Marjorie Moody's coloratura songs were always a well blended background. Hadley's overture, "Herod," which opened the program, and Tchaikowsky's "Le Voyvode," were played with restraint and understanding. Not many bands give Sousa's effect of being padded with string instruments. Yet the only one on the stage was the harp.

The saxophone corps brought down the house. Another innovation was the xylophone, with Howard Goulden, soloist, and the band for accompaniment. In the second part of the program Sousa's new medley the "Wets and Drys," brought many a laugh with its introduction of all the old drinking songs and the encore, "My Wife Won't Let Me." Why do we take our music so seriously anyway—why not hear Sousa's band and give ourselves a good time.

PITTSBURGH CHRONICLE TELEGRAPH

NOVEMBER 18, 1926

SOUSA CONCERT PLEASES

March King Enthuses Syria Mosque Audience; Soloists Score Successes.

John Philip Sousa, the march king, gave one of his triumphant band concerts last night at Syria Mosque to an audience which applauded persistently and was rewarded immediately with fresh numbers, for Sousa never keeps his listeners waiting. Sousa's band, under the distinguished conductor and composer's leadership, stands in the front rank of such organizations, and plays Sousa's own compositions just as the composer wishes them played.

The program included a new medley called "The Wets and Drys," illustrative of modern conditions, and bringing into play with good effect the oboes and clarinets. The saxophone corps elicited great applause. Howard Goulden made real music with the xylophone. John Dolan, with his golden cornet, accompanied by the band, muted like distant cymbals, produced marvelously beautiful tones in "Sounds From the Riviera."

Miss Marjorie Moody sang "On the Beautiful Blue Danube," with exquisite effect, and was recalled three times, singing Sousa's "There's a Merry Brown Thrush," Herbert's "Italian Street Song," and "Comin' Through the Rye," all of which deeply appealed to the audience.

PITTSBURGH CHRONICLE TELEGRAPH

NOVEMBER 17, 1926

SOUSA AND HIS BAND IN CONCERT TONIGHT

Sousa comes to Pittsburgh again with a new march tonight, which he will play during his concert at Syria Mosque, entitled "The Sesqui-Centennial." This is his thirty-ninth tour of America. Sousa's program tonight includes another of his own compositions, "The Wets and the Drys," which has scored a success on the present tour, it is said. The classic feature of the program is Tchaikowsky's Symphonic Poem, "Le Voyvode." A suite entitled, "The Three S's," will feature three popular composers—Sousa, Strauss and Sullivan. Soloists tonight include Marjorie Moody, soprano, John Dolan, cornetist; Howard Goulden, xylophone, and a double quartet of saxophones.

THE PITTSBURGH SUN

NOVEMBER 17, 1926

Sousa's Band at The Mosque Tonight

Sousa comes to Pittsburgh again with a new march tonight, which he will play during his concert at Syria Mosque, entitled "The Sesqui-Centennial." While this is his thirty-ninth tour of America, Sousa apparently becomes more versatile with each passing year, for the Sousa program tonight includes another of his own fanciful compositions entitled "The Wets and the Drys," which has scored great success on the present tour.

The classic feature of the program is Tchaikowsky's Symphonic Poem, "Le Voyvode." A suite entitled "The Three S's," will feature three popular composers, Sousa, Strauss and Sullivan. Soloists tonight include Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophone, and a double quartet of saxophones.

Capacity Houses Greet Sousa's Band Concerts

Afternoon and Evening Programs by Famous Band
Meet With Approval of Large Audiences at High
School Auditorium

Capacity houses greeted both the afternoon and evening performances of John Philip Sousa and his band given yesterday at the high school auditorium under the auspices of Charleston Lions' Club. At the evening concert large numbers were turned away, all standing room having been disposed of at an early hour. The afternoon audience was largely composed of school children, who were particularly enthusiastic.

The program was made up largely of Mr. Sousa's own compositions which were well received. Mr. John Dolan, cornetist, played solo numbers at both performances, and was very successful with his presentation of "Sounds from the Riviera." Miss Marjorie Moody, who is the possessor of a beautiful soprano voice sang solo numbers at each concert and was recalled repeatedly for encores. Mr. Howard Goulden, an accomplished artist at the xylophone, was the only other soloist.

One of the most popular numbers of either performance was the saxophone octette, composed of Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe.

The evening program was as follows:

1. Overture, "Herod" (Hadley). 2. Cornet Solo, "Sounds from the Riviera" (Boccalari). Mr. John Dolan. 3.

Suite, "The Three S's" (a) "Morning Journals" (Strauss); (b) "The Lost Chord" (Sullivan); (c) "Mars and Venus" (Sousa); 4. Vocal solo, "On the Beautiful Danube" (Strauss), Miss Marjorie Moody. 5. Symphonic Poem, "Le Voqvode" (Tschalkowsky).

Interval

6. A Fancy, "The Wets and the Drys" (new) (Sousa). 7. (a) Saxophone Corps, "Saxerewski" (Paderewski-Hicks), Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe. (b) March, "The Sesqui-Centennial" (new) Sousa. 8. Xylophone solo, "Liebesfreud" (Kreisler), Mr. Howard Goulden. 9. Dance African, "Juba" (R. N. Dett). The program given at the afternoon concert follows:

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

Interval

6. Divertissement, "Espagnole" (Demersmann). 7. (a) Saxophone Corps, "Hello, Aloha! How Are You?" (Baer), Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe; (b) March, "The Gridiron Club" (new) (Sousa). 8. Xylophone Solo, "Parade of the Wooden Soldiers" (Jessel), Mr. Howard Goulden. 9. Dance Tune, "Country Gardens" (Grainger).

SOUSA HONOR GUEST AT CIVIC MEETING

Luncheon Clubs of City Merge
for Noon Day Meeting Yesterday to Welcome Famous
Band Leader.

Lieutenant Commander Sousa was guest of honor at a luncheon given by civic clubs of the city, sponsored by the Lions, at noon at Hotel Ruffner. The guests included members of the Lions, Kiwanis, Civitan and other clubs.

Mr. Sousa's train was considerably delayed by the heavy rains and his arrival was awaited by the 250 persons present for the occasion.

Prior to the arrival of the honor

guest, President C. Warden Phippen, of the Lions club, who was toastmaster, introduced presidents of the various clubs and other distinguished visitors, including Miss Blanche Corrie, president of the Quota club; R. O. Newcomb, president of the chamber of commerce; N. E. Mehrie, president of the Civitan club; S. E. Weber, superintendent of schools; Charles E. Kenney, principal of the high school; Dr. R. K. Buford, president of the Business Men's club; Governor Gore, former Governor Morgan, former Governor MacCorkle; Frank H. Kinchloe of the Masonic club.

Mrs. Elsie F. Kincheloe sang four pretty selections, accompanied at the piano by Mr. Greybill. The music was well received and Mrs. Kincheloe was the recipient of a beautiful tribute spoken by Mr. MacCorkle.

Mr. Sousa gave a brief talk, mentioning some of his travels in a humorous vein, and making a distinct impression on his audience.

A feature was the playing of several Sousa marches on the orthophonic victrola furnished by Galperin's.

LANCASTER DAILY INTELLIGENCER.

NOVEMBER 18, 1926

SOUSA DIRECTS JUNIOR HIGH BAND

Famous Leader Met at Station
By Juvenile Musicians

"The Thrill that Comes Once in a Lifetime" was meted out in generous quantities this afternoon to the juvenile proteges of the West End Junior High school band when John Philip Sousa, band leader supreme, directed them in one number at the Fulton Opera House.

The famous band leader was met at the Pennsylvania railroad station shortly after 2 o'clock by the little fellows bristling with their band instruments.

A few minutes later they were parading down the street with the band idol amidst them while their snappy new uniforms glowed in reflected glory.

THE CHARLESTON DAILY MAIL NOVEMBER 17, 1926

SOUSA AND BAND PLEASES HEARERS

Famous Organization Is Heard
Twice; Special Program
For Children

John Philip Sousa's band at the high school yesterday afternoon and last night presented programs which were well received by the crowds, several encores being called for and given after each number on the program.

The matinee drew a filled house, the seats being reduced especially for school children. The auditorium last night was a little more than half filled.

The prettiest selections probably were the xylophone solos done by Howard Goulden, the cornet solos by John Dolan and the vocal solos by Miss Marjorie Moody, and Sousa's "Stars and Stripes Forever." Some saxophone nonsense was a relief from the serious selections, and three or four encores were called for.

There were some there no doubt who heartily enjoyed the entire program but the main attraction to many others was to see and hear an organization as famous as Sousa and his band.

The Lion's club of Charleston sponsored Sousa's appearance here.

The program last night was: Overture, "Herod" (Hadley). Cornet solo, "Sounds from the Riviera" (Boccalari), Mr. John Dolan. Suite, "The Three S's" (a) "Morning Journals" (Strauss); (b) "The Lost Chord" (Sullivan); (c) "Mars and Venus" (Sousa); vocal solo, "On the Beautiful Danube" (Strauss), Miss Marjorie Moody. Symphonic poem, "Le Voqvode" (Tschalkowsky).

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

The encores included: The Gridiron club, Sousa; Just a Cottage Small, by Hanley; Peaches and Cream, Sousa; Semper Fidelis, Sousa; Stars and Stripes Forever, Sousa; vocal solos, after Miss Marjorie Moody's program number, Dixie, Coming Through the Rye, Herbert's Italian Street Song; Fillmore's Whistling Farmer; several humorous selections by the saxophone corps. Souvenir.

The program given at the afternoon concert follows:

Dances, "Yorkshire Lasses" (new) collected by Arthur Wood. Cornet solo, "Cleopatra" (Demare), Mr. John Dolan. Suite, "All American" (a) "Pan-American" (Herbert); (b) "Song of the Flame" (Gershwin); (c) "Her Majesty, the Queen" (Sousa). Vocal solo, "Crossing the Bar" (new) (Sousa), Miss Marjorie Moody. Symphonic Ballade, "Tam O'Shanter" (Chadwick).

Divertissement, "Espagnole" (Demersmann) (a) Saxophone corps, "Hello, Aloha! How Are You?" (Baer), Messrs. Heney, Kincaid, Sullivan, Spalti, Madden, Conklin, Schlantz and Monroe; (b) March, "The Gridiron Club" (new) (Sousa). Xylophone solo, "Parade of the Wooden Soldiers" (Jessel), Mr. Howard Goulden. Dance Tune, "Country Gardens" (Grainger).

THE LANCASTER NEWS JOURNAL, FRIDAY MORNING, NOVEMBER 19, 1926

THE PITTSBURGH PRESS NOVEMBER 17, 1926

SOUSA'S CONCERT BAND AT MOSQUE TONIGHT.

Six medals, conferred by four governments, are worn by John Philip Sousa, bandmaster, who with his band will appear tonight at Syria Mosque. Sousa has been decorated by three foreign countries and thrice by the United States.

Tonight's program includes a new march, "The Sesquicentennial," "The Wets and the Drys" and a suite of his own arrangement styled "The Three S's," by Strauss, Sullivan and Sousa. Marjorie Moody, soprano; John Dolan, cornetist; Howard Goulden, xylophone, and a double quartet of saxophones round out the solo program.

Sousa And His Band Delight Audiences With Old Favorites

John Philip Sousa and his Band convinced two Lancaster audiences yesterday that his title of the "March King" is no idle claim to either greatness or achievement. It was the kind of music which sends a quiver up the spine of the American people, with which Sousa entertained while here and no band ever went across to greater satisfaction at the Fulton Opera House.

Sousa is a successful band master. But he is more than that. Sousa is a brilliant showman—the kind who knows what the people want and then gives that something to them abundantly. His program is not cheap. Rather is it just popular enough to elevate the audience to the realm of music where they like to be.

The old favorites were played yesterday. The marches which have made Sousa a reputation were played with all the pep and vigor at the command of a band of trained musicians.

Sousa and his Band thundered the "Stars and Stripes Forever" across the footlights, introduced the "Sesqui-Centennial March" of this year which made a splendid hit, and presented just sufficient comedy and fun to please the patrons and keep the program interesting.

All the old tunes from "Auld Lang Syne" to "How Dry I Am" were played by a band which knows how to play them and to audiences which saw Sousa in his familiar role of a clever band leader and apt student of the musical tastes of men and women.

In Lancaster yesterday, Sousa was a decided success and every whit of praise which is his today is deserved.

During the intermission at the afternoon concert, Sousa led the West End Junior High School band in his own march "The High School Cadets."

Majorie Moody, soprano, gave several pleasing selections at each performance.

Sousa Marches--Old and New



Paul Stahr, young American artist, famous for his war posters, has found inspiration again in the marches of Lieut. Com. John Philip Sousa. "Liberty Bell" written in 1892 has been revived by the famous bandmaster for his THIRD OF A CENTURY TOUR. "The National Game," the latest march, glorifies the great American pastime, baseball, and was written at the suggestion of Judge Kenesaw Landis.

Amusements at a Glance:

FULTON OPERA HOUSE
Today:—matinee and night, Sousa and his Band; Saturday, matinee and night, "Music Box Revue," Irving Berlin's greatest. Entire week, November 22, "The Big Parade." Monday night, and every afternoon thereafter, 2:15 and 8:15 o'clock.

THE EVENING STAR, WASHINGTON, D. C.
FRIDAY, NOVEMBER 19, 1926.

SOCIETY

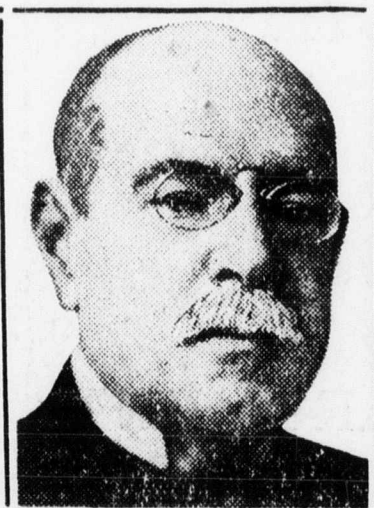
The First Lady of the Land Will Attend Concert Given by Sousa's Band This Afternoon at Auditorium.

MRS. COOLIDGE will attend the concert this afternoon at the Washington Auditorium given by Sousa's Band, conducted by Mr. John Philip Sousa, formerly of Washington.

The Secretary of War and Mrs. Dwight F. Davis were hosts at dinner last evening, entertaining in compliment to the retiring Chief of Staff and Mrs. John L. Hines. Others in the company were: Maj. Gen. and Mrs. Frank McIntyre, the Commandant of the Marine Corps and Mrs. John A. Lejeune, Maj. Gen. and Mrs. Hanson E. Ely, Maj. Gen. and Mrs. Fox Conner, Maj. Gen. and Mrs. Malet Craig, Maj. Gen. and Mrs. Harry A. Smith, Brig. Gen. and Mrs. Samuel B. Hockenbach, Brig. Gen. and Mrs. Campbell King, Col. and Mrs. William J. Glasgow and Col. and Mrs. James H. Reeves.

The Secretary of the Interior Dr. Work, and the Secretary of Commerce and Mrs. Hoover will be among the 300 guests at dinner this evening of the Director of National Park Service and Mrs. Stephen Mather, who will entertain at Wardman Park Hotel, in honor of the visiting field representatives of the National Park Service, who have been in conference here this week.

THE WASHINGTON HERALD.
SATURDAY, NOVEMBER 20, 1926.



FINE, JACK!

John Philip Sousa, noted bandmaster, announced yesterday, at National Press Club luncheon, that he had written the National Press Club march, to be played at opening of press building here.

—Underwood & Underwood

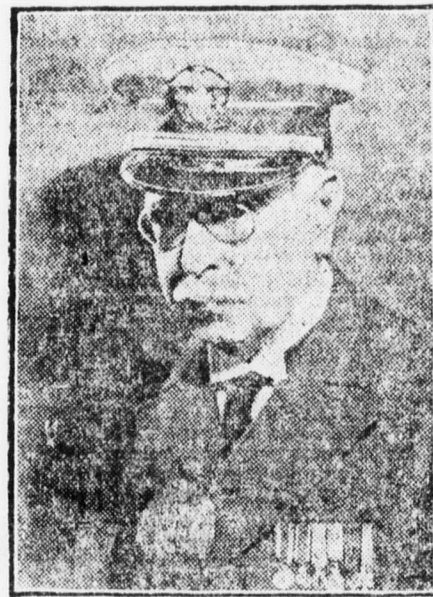
FOUR

THURSDAY

LIEUT. COM. SOUSA

SOUSA'S BAND PLAYS FULTON

Popular Conductor Will Give Concert Tonight to Big House.



John Philip Sousa's first official march, is the only march composition which has been given such a

status by law. That march is "Semper Fidelis," official march of the United States Marine Corps, and it was written at the order of President Arthur, during the days when Sousa was director of the United States Marine Band.

Marches which Sousa has composed in recent years and which have become the official ones of the organizations to which they were dedicated have included "The Gallant Seventh," dedicated to the Seventh New York Regiment; "Comrades of the Legion," dedicated to the American Legion; "Ancient and Honorable Artillery," dedicated to the famous Boston military organization; "Nobles of the Mystic Shrine," dedicated to the Shriners of America, and "The National Game," dedicated to Judge Kenesaw Mountain Landis and the baseball players of America.

Sousa and his band will give a concert at Fulton Opera house, tonight at 8:20.

THE WASHINGTON POST.
NOVEMBER 20, 1926.

TWO SOUSA CONCERTS STIR CAPITAL AUDIENCES

Band of Veteran March King Wins Ovations From Home-Town Crowds.

NEW SELECTIONS PLEASE

John Philip Sousa, veteran march king and composer and native Washingtonian, was accorded two ovations yesterday when he gave a matinee performance and one at night with his splendid band at the auditorium. The afternoon performance was primarily for school children, who were admitted at special rates, and the applause from them was hearty and long.

The audience, which included many officials and diplomats, greeted the bandmaster when he ascended the rostrum at night. One of the features of both performances was the playing of the latest Sousa march, "The Gridiron Club," dedicated to the club of that name. The new march has the Sousa verve and magnetic quality about it and should prove popular. A humorous sketch, "The Wets and Drys," brought a number of laughs when the audience recognized famous drinking songs of the past now slightly obsolete under Volstead rule.

A new song by Sousa, "Crossing the Bar," to Tennyson's immortal words was favorably received at the afternoon performance. "The Washington Post March" was the first encore number used by Sousa at the matinee. The composer was generous with encores, using his well-known marches. The greatest applause was given to "The Stars and Stripes Forever."

Lieut. Comdr. Sousa again demonstrated the art of getting symphonic effects from a brass band, notably in the ballad, "Tam O'Shanter" (Chadwick), in the afternoon and in the symphonic poem, "Le Voyvode" (Tschai-kowsky), at the night performance.

Two vocal solos, "Crossing the Bar" and "On the Beautiful Blue Danube," gave the beautiful voice of Miss Marjorie Moody an opportunity to be heard in concert. Miss Moody's soprano is rich in lyric quality, ample in tone and volume and capable of singing against a band when necessary. The cornet soloist, John Dolan, was effective in his selections, and Howard Goulden gave xylophone solos. Altogether it was a satisfying Sousa day.

E. E. P.

THE WASHINGTON TIMES
SATURDAY, NOVEMBER 20, 1926

MUSIC

By JESSIE

SOUSA PLAYS NEW STIRRING MARCHES

Sousa Day at the Washington Auditorium, with two concerts by the famous leader and his band, brought out a dozen or more of the March King's stirring marches, many of them given as encores, and introduced us to the new "Isaac Gans" march, only it is called "Chamber of Commerce March" and is by Alfred Gsell of the Army Band. Mr. Sousa graciously gave the baton to Brigadier Stannard of the United States Army Band, for its rendition.

A Sousa concert in Washington is something like an "old home" week. It brings so many memories, contains so many of the hits that made the former leader of the United States Marine Band a national name. The individual side-swing of the arms is not quite so military, the shoulders are stooped, but there is the gusto of "El Capitan," of the "Washington Post March," of the "Stars and Stripes Forever," of the new "Gridiron March" with the typical Sousa swing, dedicated to the famous scribes of the press—well, their name is legion, and we know and react to them all!

There's a "pop" element of entertainment to a Sousa concert, too. He took a fling at Volstead in a new parody of his own, "The Wets and the Drys," making it a medley of tunes that are now in the discard. It brought its laugh, of course.

The most serious bit of music was Henry Hadley's overture to "Herod," written for Richard Mansfield's production of the Stephen Phillips poetic drama. But this is a matter for a string orchestra. The vital, forceful tone quality of a band is so useful in much music, that it seems out of the running to spend its energies on things that do not belong.

There were soloists in John Dolan, with virtuoso selections for the cornet, and with Miss Marjorie Moody, who has a facile coloratura voice that gave real pleasure in her singing of the "Blue Danube Waltz" of Strauss and an encore setting of "Crossing the Bar." Howard Goulden, in xylophone solos, completed the solo lists, but also, there were the groups of cornets, or trombones and "saxes" that make up the personnel of Sousa and his band.

MUSIC

By JESSIE



HENRY SMIDT-GREGOR

Composer-pianist, whose recital at the Arts Club Sunday evening will trace the history of "dance tunes" as applied to all composition up to the present-day jazz. Mr. Smidt-Gregor puts them in the category of folk music. Perhaps he inherits his love for the dance from his Russian mother who taught him in their home in Moscow.

SOUSA'S NEW MARCH AND LUCY MARX SINGING

The Men's National Press Club was honored today by the great March King.

John Philip Sousa was guest of honor at luncheon in their club rooms today.

A new march, the "National Press Club March," was christened at this lunch. That is, its name was then revealed for the first time by Commander Sousa, with the further information that it was dedicated to the men and women of the press of Washington!

The march will be played at both of the Sousa concerts at the Washington Auditorium at 4:30 this afternoon and at 8:15 this evening.

Another musical event of interest to Washington was the singing at the dinner of the National Press Club last evening of Lucy Dickinson Marx, soprano, a singer with a charming voice and gracious presence, who is heard too little on our concert stage.

Mrs. Marx has a genuine gift for song. She sings with appealing sweetness and possesses also a delightful sense of humor, so that her program ranges from the art song and aria to simple ballads and some unique music of her own composing.

The taste of her singing of "Elsa's Dream" from "Lohengrin" was admirable and her freshness of voice brought the youthful quality so necessary to express this Wagner heroine. Mrs. Elizabeth Gardner Coombs was her able accompanist.

But, then, Mrs. Marx came as the daughter from Dixie, in three of her own songs of childhood, inspired by her own three little daughters. Her touch of home and the Southland has wrought some childhood classics, for they have both motive and good musical worth. And she gave some of her own settings of negro "play" songs that rounded out an enjoyable program.

Today, Otilie Corday, prima donna, was the artist who sang for the Sousa luncheon. Miss Corday was formerly with Julia Sanderson in "Moonlight," and is now singing at the Spanish Village, here.

SOUSA, BAND LEADER, HONORED BY PRESS CLUB

John Philip Sousa, the "March King," who is appearing as leader of his famous band at matinee and evening concerts at the Auditorium today, was the guest of honor at the regular Friday luncheon of the National Press Club today.

Mr. Sousa, a native of Washington, will celebrate a reunion with a number of his old-time friends. Another popular guest at the luncheon was Miss Otilie Corday, star of the Spanish Village program.

The club had as its guest last night Mrs. Lucy Dickinson Marx, Washington composer and soprano, celebrating "Ladies' Night" at club.

MUSIC

SOUSA'S BAND CONCERTS.

John Philip Sousa, "the Belasco of band music composers," gave two programs that featured a number of his newest realistic effects in music at the Washington Auditorium yesterday and, in the evening program especially, he seemed to fascinate a large audience with these effects, for they were greeted with hearty applause. Mr. Sousa does not attempt at any time to suggest the sophisticated in music; he always employs the simplest of melodies and with his Sousa-esque tricks and sweep and verve of execution, entertains his audiences with a melodious circus. In "Mars and Venus" Mr. Sousa had his instruments simulate the approach of a heavy rainstorm and its retreat, twice. In the symphonic poem "Le Voyvode," from Tchaikowski's music, Mr. Sousa has the death-shot an actual pistol shot. In the next composition, which might well have been called a "synthetic poem," being on the subject of "The Wets and the Drys," the composer utilizes plainness to the nth degree, not to mention drinking songs from mid-Victorian days to the present time, with the chain-pulling effect for the "Old Oaken Bucket" passages. To a listener not brought up in rural surroundings this chain clicking suggested nothing so much as a wagon-

load of coal being creakingly unloaded into an apartment house scute. However, a friend present who was more truly rural identified the sound for what it was originally intended.

In the encore, "The Whistling Farmer," Mr. Sousa uses barnyard noises with broadly farcical effect. He also has a spasmodicized foxtrot version of Paderewski's "Minuet," played by eight saxophones, which seem much more at home in "Whoopin' Up Blues" and "Simpfunny in Deutsch"—the encores.

A feature of the evening that was purely Washingtonian was the presentation of a "Jeweled Order" and fez for Almas Temple to their distinguished brother and musician, the presentation being made by a group of four of the Almas Templars. This episode was immediately followed by the playing of the "Chamber of Commerce March," written by Alfred T. Gsell of the Army Band and led by Capt. W. J. Stannard, leader of the United States Army Band.

There was the usual generous number of Sousa marches given as encores at both performances and the soloists, now familiar to all Washington fans, were Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist. The new marches by Sousa that were played included "The Sesqui-Centennial" and "The Gridiron," the latter dedicated to the unique club of that name in Washington, of which Sousa is a member.

PRESS CLUB HEARS MRS. MARX'S SONGS

Mrs. Lucy Dickinson Marx, Washington composer and soprano, was the guest of the National Press Club last night and presented a program of songs of her own composition before a delighted audience of club members and guests. It was "Ladies' Night" at the club. Mrs. Elizabeth Gardner Coombs was accompanist for Mrs. Marx at the piano.

Mrs. Marx sang a group of children's songs and Southern ballads from the Dickinson plantation in Alabama, and a group of Shakespearean songs also was presented. Among her various ballad numbers were "De Nigger Banjo Song," "Lullaby" and "The Wind." The children's group included: "The Little Sportsmen," "Mothers" and "Fairyland." She also sang "Elsa's Dream," by Wagner. The words of all of Mrs. Marx's songs, except those in her children's group, were written by William Rankin, of the dramatic department of the Washington Post.

John Philip Sousa, the "March King," who appears with his band at the Auditorium in matinee and night concerts today, will be the club's luncheon guest today. Sousa, a native of Washington, will have a reunion with several of his old-time friends. Another luncheon guest of the club will be Miss Otilie Corday, one of the stars on the Spanish Village program.

National Press Club To Entertain Sousa

Members of the National Press club will have as their honor guest at luncheon today, Lieut. Comdr. John Philip Sousa, who brings with him his latest musical composition, "The National Press Club" march. The march will be played by a massed band of the army, navy and marine corps at the dedication ceremony of the Press club's new building, now being constructed at Fourteenth and F streets. Mr. Sousa will lead the band on that occasion.

At the dinner hour last night at the Press club, Mrs. Lucy Dickinson Marks, soprano, sang several songs, the words of which were written by William Rankin, jr. She was accompanied by Elizabeth Gordon Coombs.

SOUSA'S BAND AT LYRIC

"March King" Presents Afternoon And Evening Concerts—Several New Compositions Of His Own Introduced.

JOHN PHILIP SOUSA, the undisputed "march king," returned triumphantly to the Lyric Theater yesterday, presenting two concerts, one in the afternoon and one in the evening.

The enthusiastic response of both audiences gave ample testimony to the leadership of the "king" and to the general excellence and taste of his program selections. The matinee attendance, however, was small.

In accord with his usual custom, the famous bandmaster provided a generous number of marches. He introduced several new compositions of his own, evolved with his characteristic swing. They received cordial recognition, even though they did not eclipse the glory which still seems to hover about the stirring strains of such old favorites as "The Stars and Stripes Forever," "El Capitan" and "Semper Fidelis," which found their way into the program as encores.

Among the new Sousa march offerings were his "Gridiron Club" and his "Sesqui-Centennial," the former being played at the matinee concert and the latter in the evening.

At the evening performance the conductor introduced one of his fanciful humoresques, evolved under the title of "The Wets and the Drys," in which he made use of several old and current popular melodies in a manner that tickled the risibilities of the audience. The point of this musical "description," as explained by the program, was to sound the keynote of the "good old days" before prohibition, when people drank water.

Another new Sousa composition was a ballad of sentimental description, called "Crossing the Bar," presented at the matinee as a vocal solo by Marjorie Moody, soprano, who gave a pleasing, if not especially distinctive, rendition. Miss Moody's coloratura work was notably good; her enunciation, however, failed to take the measure of the big auditorium.

By way of tempering his program, the conductor included several pieces of more serious content. The afternoon program brought forth Chadwick's symphonic ballad, "Tam O'Shanter," inspired by Robert Burns' poem, and Demersmann's "Espagnole" divertissement. An "All-American Suite" consisted of Herbert's "Pan-Americana,"

Gershwin's "Song of the Flame" and Sousa's own, "Her Majesty the Queen."

Special mention is merited by Howard Goulden's several xylophone solos. John Dolan's cornet numbers and some humorous interludes by an octet of saxophone players.

On the evening program were Tchaikowsky's symphonic poem, "Le Voyvode," and Hadley's overture, "Herod," composed originally for Richard Mansfield's production of Stephen Phillips' tragedy, "Herod."

The bandmaster has kept his corps of musicians up to their usual high standard of proficiency, with an excellent balance of woodwinds and brasses. It is with the brasses, of course, with the accompanying boom-booms from the white-haired bass drummer, that the march king has achieved his greatest glory.

T. M. C.

2 BAND CONCERTS FOR 'SOUSA DAY'

John Philip Sousa, for years known as the "March King," presented his band in two concerts at the Lyric yesterday. In honor of his visit, Mayor Jackson, by official proclamation, designated yesterday as "Sousa Day."

At the matinee performance the feature was Sousa's new march, "The Gridiron Club," dedicated to the famous newspaper organization at the nation's capital. It is a spirited piece that sets one's feet to tapping and one's head to bobbing in time. Another recent martial air of the bandmaster, "The Sesqui-Centennial March," was presented at the night performance.

Several numbers in more classic mould were given. They included "Mars and Venus," "Her Majesty the Queen," "The Pride of the Wolverines" and an attractive suite, "Looking Upward." "The Wets and the Drys," a farcical selection, made a hit.

As soloists there were the popular John Dolan, who has been playing the cornet almost as long as Sousa has been writing marches, and Howard Goulden, xylophone player. Miss Marjorie Moody sang several selections in a sweet soprano.

"March King" at Mike

THE CELEBRATED "March King," Lieutenant Commander John Philip Sousa was in Baltimore today with his famous band. He came to the Hearst Production Building and talked to the radio fans over WFBR, The Baltimore News' radio station.



JOHN PHILIP SOUSA AT THE "MIKE"
—Baltimore News Staff Photographer.

BALTIMORE AMERICAN
SATURDAY, NOVEMBER 20, 1926

Baltimore Day by Day



By Carrol

NEARLY all of us have our secret ambitions, and some of mine are to have: Swan Frick's good looks, Walter Garland's spryness, Hall Harris' gift for saying the right thing at the right time, Harry P. Janes' gracious manners, W. J. McClellan's Baltimore lore, Dr. Henry E. Shepherd's knowledge of the King's English, Al Tuttle's way with the ladies, Judge Dawkins' art of saying much in a few words, Frederick Huber's ability to look natural in a dress suit, Col. Tom Ewell's cheerfulness, Phil Poe's faculty for knowing when to and when not to, Bob Ennis' handshaking technique.

There are some others, too, but I can't think of them, just now.

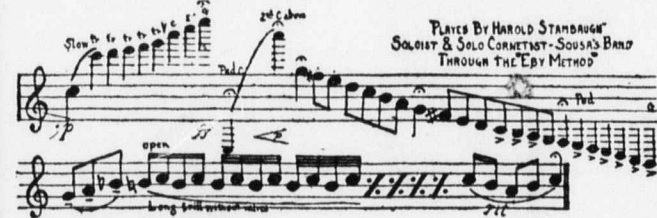
THIS is Sousa Day, so proclaimed by Mayor Jackson in honor of John Philip Sousa, the "March King," who will direct his band in two concerts at the Lyric this afternoon and evening.

W. A. Albaugh tells me that this is Sousa's thirty-third annual tour, which makes me realize how old I am. I can recall very distinctly as a lad dancing the two-step to a stirring march played by the artillery band of Fortress Monroe in the big dancing pavilion built out over the water at the Hotel Hygeia, Old Point Comfort. I've forgotten the girl's name, but I recall that she was very pretty and very talkative and she made me ask the bandmaster the name of the march. And the bandmaster said it was "High School Cadets" by a man named Sousa. That was the first I ever heard of Sousa or his music.

But to get back to this day and place again, Sousa will play some of his latest hits and all his old marches as encores. The "Grid-iron Club March" and the "Sesqui-Centennial March" are his latest. He will also present a musical novelty entitled "The Wets and the Drys," which I hope Dr. Abbe will hear.

BREAKS WORLD'S RECORD

Mr. Harold Stambaugh, soloist and solo cornetist in Sousa's Band, has broken the world's record for high tones. He is giving demonstrations daily after the Sousa Concerts, in which he runs up to the second G above High C. Everyone who has the opportunity should not miss hearing him.



"Mr. Eby: You taught me to play without pressure and to get the High Notes. I can run up to the second G above High C."

HAROLD O. STAMBAUGH.

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Frank Caruso.
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John M. Fulton, Bert L. Fulton, Jr.
Traveling members: E. V. Cupero, A. Koller, M. Petraccia, M. Gariddi, U. Gingras, Marines, J. Cupero, I. Brown, Philip Dato,

Jacob Kreitzberg, G. A. Penny, Val Cunningham, all of 802; Chas. Cowles, 400; Mrs. V. Anderson, S. Ruslica, E. Larose, L. Di-Florence Ott, 393.

MUNICIPAL BAND TO RENDER ALL-SOUSA PROGRAM SATURDAY

Composer's Seventy-second
Birthday to Be Given
Tuneful Honor.

DIRECTOR HERBERT L. CLARKE of the Long Beach Municipal Band will be with John Philip Sousa, America's master director-composer, in spirit tomorrow when the distinguished bandmaster celebrates his seventy-second birthday. While Sousa wields the baton over his band at Milwaukee, Mr. Clarke will be directing the Long Beach band in an all-Sousa program at the afternoon and evening concerts.

There is a bond of sympathy between the two leaders that was linked by golden strands of friendship more than a quarter of a century ago, and which held them together in close business and professional contact for more than twenty years. Mr. Clarke traveled the world over with Sousa as his assistant conductor, personal representative and cornet soloist. The sympathetic understanding between the two men continued after the long association was broken. Mr. Clarke resigned to head his own band, but every year when Sousa comes to California there is always a reunion and a look into the mental diary each carries containing the record of his experiences. Each has remained active in music, both as leaders and composers, and the musical world has continued to shower honors on Sousa, greatest bandmaster of the age.

There is another touch of sentiment in the Long Beach program honoring Sousa tomorrow. Mr. Clarke has selected Harold B. Stephens, leader of the saxophone section, as principal soloist. Mr. Stephens, one of the youngest artists ever featured as soloists by Sousa, recently rejoined the Long Beach Municipal Band after a tour of the United States with him. The programmed number to be played by Mr. Stephens is "Fanny."

The brass sextette of the band will be heard in the exquisite sextette from "The Bride-Elect." The personnel of the sextette is George H. Tyler, assistant director, and Floyd R. Hoose, cornets; Vito Pinto and Donald E. Ellis, baritones; Frank H. Gillum and O. L. Spencer, trombones.

One of the outstanding features of the all-Sousa program tomorrow will be the rendition of "The Stars and Stripes Forever." Telegrams have been received by the band director from many parts of the State requesting this number, which, of course, would be included in any Sousa program. There will be the ever popular "El Capitan," the more elaborate suite from "Dwellers in the Western World," the historical scene, "Sheridan's Ride," and the poetic quotation, "I, Too, Was Born in Arcadia."

The afternoon concert will be broadcast by the City of Long Beach over KFON, and the evening concert by the Press-Telegram from the same station. The afternoon concert begins at 2:30 and continues until 4. The evening concert is on the air from 7:30 to 9.

Director and Soloist

Herbert L. Clarke, Director, Who Has Arranged an All-Sousa Program to Be Played by the Long Beach Municipal Band Tomorrow Afternoon and Evening, and (Beneath) Harold B. Stephens, Saxophone Soloist, Who Played With Sousa Last Season, Principal Soloist for the Concert.



PROGRAMS LAUDED BY BANDMASTERS

Broadcasts Are Creating Greater Appreciation
Of Music—Sousa Foresees Merry Future
For Ethereal Concerts

PROMINENT bandmasters, many of whom refused to "go on the air," in the early days of radio, are now convinced that the microphone and its associated apparatus sends music into millions of homes with entire fidelity. They say that broadcasting is creating a greater appreciation of music.

By **JOHN PHILIP SOUSA.**

Radio's power to educate and entertain the public is without limit. For an invention that cannot give visual personality its achievements are remarkable. In my opinion it has come to stay forever. If it pays a proper reward to the composers whose works it uses its life will not only be long but merry.

By **WALTER DAMROSCH,**
Director New York Symphony
Orchestra.

From my standpoint of a musician and educator the importance of the radio cannot be overestimated.

Last February I conducted a concert with the New York Symphony Orchestra over the radio in which I conducted various symphonic selections of the great masters and by request of WEAF interpolated the selections with some explanatory comment. The music as well as my speaking voice were heard distinctly over a radius of thousands of miles and I received letters of commendation from nearly all quarters of the United States as well as Canada and Cuba. Some of the contents of these letters were amazing.

By **NIKOLAI SOKOLOFF,**
Director Cleveland Symphony
Orchestra.

The only words I have for radio broadcasting are words of praise. To say that I think it is wonderful is superfluous. The effect that radio has had on the American public is even more marvelous than the feat of broadcasting itself. One of its greatest results, and the one which affects me more than any of its many others, is that it is educating the American public to appreciate good music.

It is a fact that all people have an inborn love for music, but before the advent of radio the ordinary man in the street did not have the time or the opportunity of cultivating his longing for the better things in the musical world. Jazz was thrown at him from all sides. He learned to like it or at least to bear it. But classical music has been hard to get. The man in the street did not have the easy opportunity of hearing the better things in music until radio came along, when classical music became just as readily available as jazz. What is the result? After only five years of broadcasting, the general public is acquiring a working knowledge and appreciation of good music. On all sides you hear the

great masters discussed with an ever-growing intimacy and understanding. If radio did nothing else, it should go down in history as one of the greatest helps to humanity. That's what I think of radio!

By **WILLEM VAN HOOGSTRATEN,**
Conductor New York Philharmonic
Orchestra.

As a means of developing a greater appreciation of music I consider the radio to be a tremendous potential force.

This great force should be handled carefully. Appreciation of good music cannot be developed by listening in to a cheaper kind of merely entertaining musical sounds. They, of course, have nothing whatever to do with the development of a taste and appreciation for music as art. I can only express my profoundest admiration for those radio stations which are already broadcasting symphonic concerts and solos by first-rate artists; because this certainly is, as I see it, a long step toward cultivating a general understanding and love of good music.

By **EDWIN FRANKO GOLDMAN.**

Radio has a greater opportunity than all individual musicians or all the musical organizations of the world for developing a greater appreciation of music. During the past few years it has rendered notable service, but as it is still in its infancy its possibilities for future development are unlimited.

By **HENRY HADLEY,**
Associate Conductor New York
Philharmonic Orchestra.

To say that I am in favor of radio broadcasting would indeed be putting it mildly—I am enthusiastic.

The public has already learned to appreciate good music and they want more. They are beginning to show an intimate knowledge of the musical classics which was formerly only found among the wealthy classes who could afford to hear the operas and big orchestras—yes, even go abroad for their musical education. With radio, in a few years, you will find the same knowledge and appreciation of the classics in even the humblest home with its radio receiver that formerly were only found in the circles of the wealthy and what has been referred to as "the intelligentsia."

Of course, the American public is broader and better for it. Good music broadens and strengthens the soul. I must give full credit to radio for the sudden interest taken in classical music by our public.

By **JOSEPH KNECHT.**

It is my opinion that through the medium of broadcasting a greater appreciation of music has been developed throughout the country.

Nov. 2, 1926.

THE NEW YORK SUN,

Seventy-two Birthday Cakes for Sousa

Instead of a birthday cake with seventy-two candles, Lieutenant-Commander John Philip Sousa will have seventy-two birthday cakes—one for each year—when he celebrates his birthday in Milwaukee on Saturday, November 6. The birthday cakes are to be presented to him by various Milwaukee fraternal, civic and patriotic organizations during his evening concert at the Auditorium. At the Chicago Auditorium on Sunday night Sousa will be presented with a gold baton by Mary Garden in behalf of the musicians of Chicago.

The famous bandmaster is now approaching the end of his thirty-fourth annual tour, which began on July 4 at Hershey, Pa. When he has laid away his baton for the season he will go to South Carolina to shoot ducks.

OCTOBER 31, 1926

SOUSA, SPIRIT OF AMERICAN MUSIC

Great Bandmaster Wins Response From His Audiences With Marches

John Philip Sousa is the ever-living spirit of these United States, taking them in the mass. If you searched the souls of 100 human beings in this country you would find in 99 of them a slight discoloration, probably red, white and blue, due to early excesses with the "Stars and Stripes Forever" and similar foot-lifting marches. When Sousa plays a classical or near-classical piece his interested audience listens, surprised at the mellowness of the clarinet choir and entranced by the hollow ache conveyed by the saxophones. But the moment Sousa swinks his men into the inevitable encore and the drummer's good right arm takes a full swing, that audience stiffens in its seats and glances swiftly one at another as if to say:

"Here it is!" I understood a lover of "good music" to deprecate this as a rather degrading spectacle, so many of us vulgar-minded folk, tapping our toes or jerking our elbows in response to the Sousa program. Maybe it is. Yet there are things to consider. When Sousa plays a march you know what it is without reading a program. It is a march. There will be climaxes which require—nay imperiously demand—a prompt and hearty bang on the drums. To withhold it would leave a painful something like the toothache. Well, with Sousa, you know that at the precise moment when that crisis must come or fatality result, when the human nerves can stand no more, at that exact second of time, down will come the stick with a thorough and most satisfying "boom."

Then, if Sousa has a really good melody and wishes to emphasize it, he brings up to the front his heavy brass and gives it to you right from the shoulder. There is no illusion, no subtlety; it is forthright up and down and come again and all over in a flick of a finger. Sousa is the master of the downbeat and—I ask you—did we enjoy it or did we not when the old well-known march flattered us to the back of the seat and sang the equivalent of three rousing cheers in quick time? You know it.

It is, I think, as useful to listen to a good march as to a bad symphony. When all is said, of the world's classical repertoire 60 per cent is merely music, without any other claim than that it is correctly written in an approved form. Why it is that the mere adoption of classical form implies a certain sacerdotal approach to music I do not understand. But then music is the most ritualistic of the arts, and is in sad need of debunking.

No one is going to deny that really good classical music marks the height of advance in the most notable of arts. Classical music, if sincere, is spiritual growth, while the march is

no more than a primitive and universal instinct. But it has its value, this latter, whether it does all that Sousa wishes, and makes a wooden toe march four miles an hour, or whether it merely wakes up from lethargy and sends warm blood recouring through sluggish veins.

"The Ride of the Wolverine" his latest, is probably the noisiest march ever written, but it possesses far punch, rhythm, lilt and melody which constitute Sousa's secret. However, "The Stars and Stripes" will remain an integral part of every graduation in Americanization.

Davenport, Iowa.

SURROUNDING TOWNS TO BE REPRESENTED AT SOUSA CONCERTS

Every town in Scott county as well as many of the communities in nearby Iowa and Illinois counties, will be represented this afternoon and tonight at the concerts to be given by Sousa and his band in the Masonic auditorium, Davenport, according to an announcement made this morning by William J. Klinck. This out-of-town patronage together with the large number of tickets sold to tri-city residents, indicates that splendid turn-outs will greet both performances.

Mr. Klinck stated that from Geneseo alone there will be a delegation of 150 persons, while large representations from Muscatine and Iowa City are expected. The sale of tickets shows that delegations will be present from the following additional towns: Maquoketa, DeWitt, Princeton, LeClaire, West Liberty, Eldridge, Probstel, Plain View, Aledo, Port Byron and Reynolds.

Sousa and his band arrived on a special train this afternoon. The famous bandmaster was taken at once to Hotel Blackhawk where he was a guest at the luncheon meeting of the Exchange club.

The matinee will start at 4 o'clock and the evening performance promptly at 8:15.

CHICAGO SUNDAY TRIBUNE

OCTOBER 24, 1926.

Sousa's Bringing New Marches to Chicago

When, on the first Sunday of next month, John Philip Sousa and his band play their annual engagement in the Auditorium, the program will include at least two new marches by the celebrated leader, who permits no year to pass without adding to his long inventory of two-four compositions. He is a unique figure in the world of music: when it is said that there is nobody else on earth at all like him, something is said that is not susceptible of successful disputing. Lieut. Sousa's visit to Chicago possesses more sentiment for the general community than that of any other living entertainer, to the extent that, soon after the United States entered the war in 1917, he came here, re-enlisted in the navy, and assumed charge of the music at Great Lakes. The work he did there until the armistice, in November of 1918, was recognized and applauded throughout the fighting services of the United States. Afternoon and night concerts will be given in the Auditorium, with the same program for both.

Hotel Montrose, Cedar Rapids, Ia.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA and members of his band were November guests of Hotel Montrose.

One of the largest affairs of the fall season was a dancing party given by Mr. and Mrs. Grant Collins, in honor of their guests, Mr. and Mrs. W. H. Merritt of St. Paul, Minn.

Mr. and Mrs. W. C. LaTourette, resident guests of Hotel Montrose, are spending the winter months in Los Angeles.

Football teams which headquartered with us during local engagements included University of Minnesota, Minneapolis; University of Iowa, Iowa City; Carleton college, Northfield, Minn.; Knox college, Galesburg, Ill.; and Cornell college, Mt. Vernon, Ia.

The following were among local hosts at luncheon and dinner parties in November: Mrs. Clarence Simpson in honor of Mrs. Lydia A. Loder of Albion, Michigan;

Mrs. J. F. Beach and Mrs. J. M. Blaine; Mrs. H. A. Horan and Mrs. J. H. Horan; Miss Louise Mansfield,

honoring Miss Ella. Lieut. John Philip Sousa, who, prior to her marriage, was a guest of Hotel Montrose in November, appeared at the Masonic Auditorium.



James J. Thompson; Henry of Iowa; and Henry Muir, historian, command, England. Sousa was a guest of Hotel Montrose in November at business meetings, luncheons and dinners of important persons. These included Cedar Rapids Life Insurance Co.; Guaranty Life Insurance Co.; Cedar Rapids Druggists Assn.; Reserve officers; Brigidine Co.; Cedar Rapids Life Insurance Co.; Chevrolet Motor Co.; Northwestern Mutual Life Insurance Co.; Delco Light Co.; Blue Valley Creamery Co.; Iowa Association of Fruit Dealers; Boy Scouts; Cedar Rapids Amusement Assn.; Cedar Rapids Credit M. Assn.; and State Foundry Men's Assn.

A number of hotel guests were at Hotel Montrose during the

[PAGE TWENTY-TWO]

THE BRIDGEPORT TIMES AND THE BRIDGEPORT STAR.

WEDNESDAY, NOVEMBER 10, 1926.

Will Not Retire



(By Pacific & Atlantic)

"The first you'll hear of Sousa's retirement is when you read: 'Sousa's dead,' the seventy-year-old march king, Lieut. Commander John Philip Sousa (above) said in Chicago, Ill., other day.

Reprinted from

MUSICAL COURIER
Weekly Review of the World's Music

March 19, 1925

MARJORIE MOODY

SOPRANO

"Her singing yesterday was faultless as far as we are concerned."—*Boston Post.*
SOME RECENT SUCCESSES

AS SOLOIST WITH SOUSA'S BAND.

The genuine surprise of the evening was the singing of an unknown soprano, Marjorie Moody, whose Ah! Fors e Lui from La Traviata surpassed by a league the performance of many a coloratura soprano heard in these regions, except that of the incomparable Galli-Curci. Miss Moody's voice has refreshing youth and purity; she sings with charming naturalness and refinement, and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations, and in absolute pitch and clarity of tone. She was very successful and, of course, responded to encores, among these Sousa's Fanny.—*Chicago American.*

Marjorie Moody possesses a soprano of great range and volume and at the same time of appealing sweetness and melody. Her artistic singing of Verdi's Ah! Fors e Lui, from La Traviata, was a thing of beauty to listen to. For encores she obliged with The Sweetest Story Ever Told and, when the applause continued, with Sousa's charming song, The American Girl, an attractive lilted piece that scored deeply.—*New Haven.*

Marjorie Moody, a young coloratura soprano, disclosed a voice of exceptionally lovely quality, and the smoothest flexibility. Her Caro Nome was a genuine grand opera performance, and was rewarded with two encores.—*Milwaukee Sentinel.*

Marjorie Moody proved to be a coloratura soprano of much charm. Her Ah! Fors e Lui showed a fresh, young voice, very even in all registers. She showed excellent training and remarkably good breath control, singing without affectation and with the utmost ease.—*Meriden Record.*

Marjorie Moody, a coloratura soprano, is a singer with a most delightful personality. She has the grace of youth, its glow and inspiration. Her voice is well developed, has through its delicate fibre shot a sweetness and warmth that makes for pleasant and enjoyable feeling. She sang for her programmed number Ah! Fors e Lui, from the Verdi opera La Traviata. It was well done. For an encore number she presented Sweetest Story Ever Told, by Stults.—*Bangor Daily News.*

This year his vocal soloist, Marjorie Moody, is a singer of the first water. Her voice is one of the best heard on the local concert platform in recent years, and her style and personality are remarkably attractive.—*The Standard, Montreal.*

AS SOLOIST WITH PEOPLE'S SYMPHONY ORCHESTRA, BOSTON.

Miss Moody sang with intelligence and a clear, musical quality of tone the Charpentier aria, and was heard to even better advantage in Verdi's Caro Nome, which she sang as an encore.—*Boston Post.*

Marjorie Moody, the well known soprano, heard here with the Apollo Club and with the People's Choral Union in the past, was the assisting artist. Her performance of Depuis le jour, from Charpentier's Louise, was so cordially applauded that she added Caro Nome, from Rigoletto, as an encore. To the latter number the clear, cool timbre of her voice is especially suited. The technical skill shown in her singing is extraordinary.—*Boston Globe.*

AVAILABLE FOR CONCERTS—ORATORIOS—FESTIVALS

**AS SOLOIST WITH PEOPLE'S CHORAL UNION, BOSTON.**

Miss Moody aided him well in her skillful differentiation between the widow and the boy. Hear Ye, Israel she sang with lovely unforced tone, tasteful phrasing and a perfect legato. Miss Moody has such fine abilities that it is to be hoped she will devote time presently to cultivating greater clarity of diction.—*Boston Herald.*

Miss Moody is possessed of a very clear voice of excellent quality, which she uses well. Her intonation was unusually good.—*Boston Post.*

Miss Moody has a voice she is to be proud of, and her singing yesterday was faultless, as far as we are concerned.—*Boston Post.*

OTHER APPEARANCES.

Marjorie Moody needs no introduction to Washington, being most favorably remembered from previous appearances. Her voice, since last heard, had lost none of its purity and richness of tone, as shown in her rendition of Cadman's beautiful love song, At Dawning.—*Washington Post.*

The assisting artist at once won her way into the hearts of the listeners. By the time she sang the third number of her first group it dawned on all present that no mistake had been made when she was engaged to sing with the choir. Her encore to the first group was Wake Up, by Phillips. The aria, Caro Nome, Miss Moody sang with fine understanding and musicianship, and after much unstinted applause, and realizing that her friends were on both sides of the stage, she apologized to the audience for turning her back to them and sang to the choir In My Garden, by Liddle. The Canzonetta in Miss Moody's third group was a fine bit of lyric singing, and in Summertime she so warmed to the mood that she had to respond with two songs, the first, Oh! You Don't Know What You're Missing, and the second, The Little Damsel, both of which she sang in unimitable style. A pleasing personality, with a warm, colorful voice and a good sense for program making, which some singers of much renown do not always possess, Miss Moody will be welcome whenever she chooses to visit Manchester again.—*Manchester, N. H., The Leader.*

Before she had sung the final note in her introductory lyric, Massenet's If the Flowers, she showed that her tones had been so well placed, were produced so freely and were controlled so firmly that they floated easily into space. Those tones are bright, clear and flexible, range widely and have in general a timbre that quickly appeals to the hearer. The evenness of her scale as well as the pliancy of her tones and facility and agility in florid singing helped to give to her singing of the I Am Titania air from Ambroise Thomas's opera, Mignon, no little brilliancy.—*Newark Evening News.*

Miss Moody last evening proved a joy to the ear and to the eye as well. She has youth, a vocal technique of seeming unlimited scope and with this a musicianly understanding worthy of a singer of long operatic and concert experience.—*Salem Evening News.*

Management: HARRY ASKIN, 1451 Broadway, New York City

Boston, Mass.

SOUSA AND HIS BAND RESPOND

Colorful and Varied
Pieces Played in
Fine Spirit

BY WARREN STOREY SMITH

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

GIVES WHAT PUBLIC WANTS

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

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

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

Rich Woodwinds

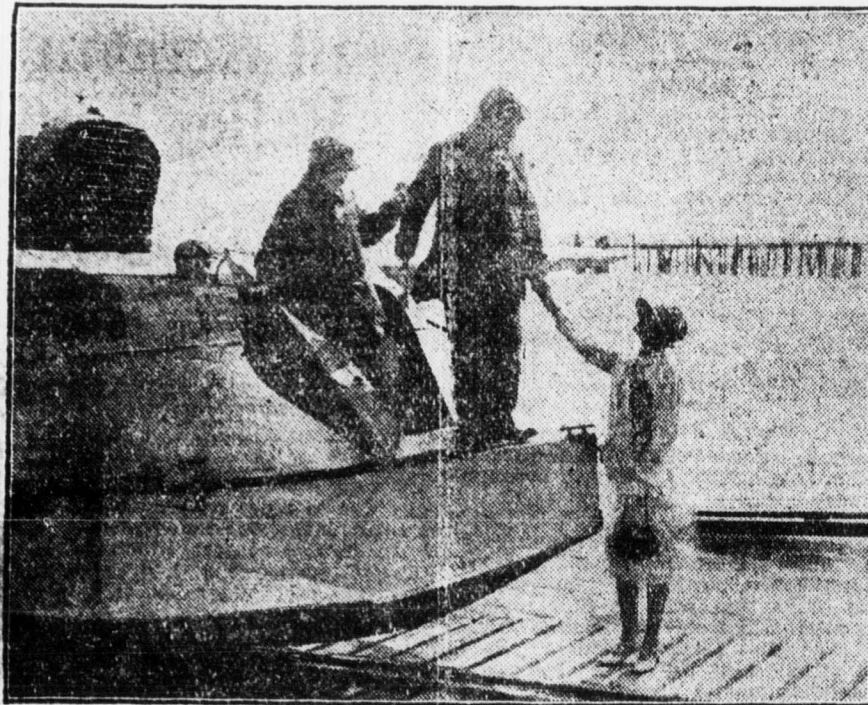
Inevitably the more robust portions of this well-made, if not too original music, sounded over-blattant in their band instrumentation, but the lyric passages came off by no means badly. There was tasteful conducting by Mr. Sousa, expressive playing by his musicians and more than one instance of rich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

Of another fibre is the racy and vivid "Tam O' Shanter" of Chadwick, that with other works of this, the most eminent living American composer, deserves to be restored to the Symphony Concerts, where it has not been heard since the days of Dr. Muck. Of course, as in the Hadley Overture, one missed the contrast between strings and woodwinds as well as the actual string accompaniment, but the music, however, was of a high artistic quality.

Of Lighter Veil

For the rest the programme of lighter music—good and bad—was of the former there was a Sousa march, a captivating waltz, "Morning in the Beautiful Blue Danube," in a vocal arrangement, with the estimable Miss Marjorie Moody as the singer. There were also the ever welcome speeches of Mr. Sousa, including the new and effective "The Sesqui-Centennial," composed for the Philadelphia Exposition.

And the two concert programmes need less to say offered the usual array of instrumental solos broadly humorous confections of Mr. Sousa and others and popular ballads, closed with the pulse-stirring "Juba" of Nathaniel Dett, one of the ablest of our composers of African descent.

HARTFORD DAILY COURANT
SEPTEMBER 16, 1926.**John Philip Sousa Comes to Tea in Hydroplane**

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

Boston, Mass. SOUSA AND HIS BAND AGAIN HEARD HERE

Marjorie Moody Applauded
in Soprano Solos

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

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

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

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

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

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

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

America Is A Band Country Says Sousa

Gets Fine Reception Here; Tells Jazz Ideas

Lieut. Com. John Philip Sousa and his famous band were received with enthusiasm at both the afternoon and evening concerts at the Colonial theater yesterday. Hundreds of people who had enjoyed Sousa's music long before the age of jazz, heard him again, this time in a program interspersed with numbers such as Valencia. It was in this modern music that the genius of the "march king" was fully appreciated. There was no violent waving of the baton, there was no contortion. Every movement was rhythm personified. During a brief intermission in the concert he directed "The Thunderer," one of his own compositions, played by the Lawrence Boys' club band. There was not one of the boys who did not feel an inspiration both in the masterpiece and in their illustrious leader.

Interviewed before the concert, Sousa said that America is a band country. "This is a band country—but it's got to be an awfully good band to hold them."

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

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

Jazz Numbers Have a Short Life

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

Jazz will last just as long as people want to dance to it. Then it will make a hurried exit. "Perhaps something more rhythmic will take its place in music. Time was when no program in this cycle of dance music was complete without the waltz; then came the square dances between the round dances; then the racquet, "and no man was happy unless he danced it once a day"; then the varsovienne; the redowa; the schottische; then the two-step, of which Sousa was the originator. "I went to a ball in Springfield and a man asked me if I knew what the program was at a ball held there a couple of days before. . . . There were twenty-two dances. They played "The Washington Post" twenty-two times. . . . It became so popular in Europe that in Germany composers called the dance itself the Washington Post."

The one-step and the fox-trot paved the way for jazz, which does not require a man or woman to be a dancer to dance. "All you've got

to do if your arches are flat is to walk or slide around the floor on your flat feet and wet away with it."

Today presents the paradox of the poorest ballroom dancing and the best stage dancing in a generation. While the stage is at its peak, men and women who never expected to dance do so now. "If it makes them happy why shouldn't they?" It is hard, though, on the man who has poetry of motion photographed on his mind, to see an old fellow with feet like Cincinnati hams on the floor with a miss of sixteen or seventeen whose patience should win her the wings of an angel. Anyway it means a saving in real estate because hotel proprietors can put one hundred dancers today on a space required for four people dancing the measures of other days. No, the future of the dance cannot be forecast any more than one would have forecast ten or fifteen years ago that women and girls would have so shortened their skirts as to reveal graceful, silk-encased legs . . . and now legs are not a novelty any more.

Boston, Mass.

SOUSA AND HIS BAND AT SYMPHONY HALL

"The Wets and Drys" Leads
Program in Interest

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

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

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

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

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

H. F. M.



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"Reed News"

¶ G. Hamelin, a Selmer user and one of the finest clarinetists of Paris, comes to the Boston Symphony for first chair this season. He is a first prize graduate of the Paris Conservatoire and one of the best woodwind artists of our day.

¶ Rudy Wiedoeft arrived on the Marjestic recently, after conquering London and Paris with his artistry on the sax. Hard boiled Parisienne musicians (where the foremost in reed playing centers) doffed their hats to Rudy and pronounced him the last word in a saxophone artist.

¶ Don Basset, who has been playing first chair solo clarinet with Arthur Pryor, was a recent visitor. He has returned to his home town, Dayton, Ohio, where with his professional work and teaching he is kept more than busy.

¶ Theo. Yeschke will be first flute of the Chicago Symphony Orchestra this season. Mr. Yeschke has recently purchased a MASTER flute for this particular work.

¶ Twenty-three Selmer saxophones and woodwinds are being used in the Paul Whiteman Orchestra by Messrs. Hazlett, McLean, Earle and Strickfaden. Hazlett uses the Selmer alto for all his solo work.

¶ The members of the Paul Whiteman Orchestra and Irving Aaronson's Commanders were recent visitors at the Selmer plant in Paris, as was also the famous Rudy. Many of the boys also went through the factory at Mantes, 40 miles from Paris.

Each In His Own Tongue

By Wm. Herbert Carruthers

A fire mist and a planet,
A crystal and a cell,
A jelly fish and a saurian,
And caves where cave men dwell,
Then a sense of law and of beauty,
And a face turned from the clod,
Some call it evolution
And others call it God.

A haze on the far horizon,
The infinite tender sky,
The ripe rich tint of the corn fields,
And the wild geese sailing high,
And all over upland and lowland
The charm of the golden rod,
Some of us call it Autumn
And others call it God.

Like tides on the crescent sea-beach
When the moon is new and thin
Into our hearts high yearnings
Come swelling and surging in,
Come from the mystic ocean
Whose rim no foot has trod,
Some of us call it longing
And others call it God.

A picket frozen on duty,
A mother starved for her brood,
Socrates drinking the hemlock
And Jesus on the road,
And millions who humble and nameless
The straight hard pathway plod,
Some call it consecration
And others call it God.

If I had my life to live over again, I would have made a rule to read some poetry and listen to some music at least once a week; for perhaps the parts of my brain now atrophied would thus have been kept active through use. The loss of these tastes is a loss of happiness and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature.—Charles Darwin.

Believe me when I tell you that the thrift of time will repay you in after-life, with a usury of profit beyond your most sanguine dreams; and that the waste of time will make you dwindle alike in intellectual and moral stature, beyond your darkest reckoning.

—W. E. Gladstone.

Success in Music How to Win It

By JOHN PHILIP SOUSA

ASSUMING one has adaptability, talent or genius for music in its various ramifications, that is, as a player, a composer, conductor or combination of any of these, the chance of success is very great if to it is added sincerity and loftiness of purpose.

It is a worthy ambition to hitch your wagon to a star, but if you do not know how to drive, it avails naught.

It is highly desirable to want to aspire to leadership, but it is more important that one is worthy of leadership.

He who serves his art and his fellow-man conscientiously and intelligently, becomes a leader. He who aims at dictatorship, finds himself without any one to dictate to.

I should say a great detriment to success is envy, and whenever the musician has it, he stands weakened before his profession and his auditor. It is always proper to admire, applaud and acknowledge greatness in others, and if you are worthy, you will very soon find that the world acknowledges that in you.

One should remember that the first consideration in a career is a respect for the public. The public is always hunting for cleverness, but the public does not want you to say, "I am clever, you are not, bow to my superiority!"

It is well to remember that the composite brain of the public is greater than yours, however brilliant you are—or think you are.

It is well to remember that to be successful one must play, direct or com-

pose up to the public. It is the greatest nonsense to imagine that success depends on playing down to the public.

A careful scrutiny of the public's likings will show that what is the best in the player's repertoire or the composer's creations are the universal favorites. The most successful of symphonies, operas, suites, overtures, ballads, waltzes, marches and what-not, show the evidence of inspiration, and that which shows slovenly workmanship dies a-borning or very shortly afterwards. The world in its cleverness makes standards, so the most inspired symphony is the successful one, and the most inspired jig is the one most sought for.

It is not a difficult matter to designate the perennial favorites and the addition of the inspired works year after year. One remembers the Eroica, the Pathétique, The Creation, The Messiah, Thanhauser, Lohengrin, Faust, Traumerie, The Spring Song, The Melody in F, The Blue Danube, The Lost Chord, The Stars and Stripes Forever, etc., but who remembers the ephemeral hit of yesteryear?

Embracing an opportunity is most important in one's career. To cite an instance, I was the Musical Director of a musical show at a liberal salary, when I was offered the leadership of the United States Marine Band.

The Government salary was but a third of what I was receiving at the moment. I accepted the Governmental offer, because I felt there was an opportunity by hard work and attention to the duties of the position to attract attention beyond the hoop of my horizon at that time.

I worked harder during the twelve years I was in the service than I had ever before and again opportunity knocked at my door, I left the Government service and my career since is well-known history. In each instance, I was advised not to make a change, purely for financial reasons. It is a matter of record that my judgment was sound.

I believe it is fatal to success to consider at the beginning the financial gain, either for the player or the composer. As soon as artistic recognition has been acknowledged, financial recognition follows as the day the night. Therefore, be true to yourself, to your fellow-man and to your art, and unless you are extremely unfortunate, your life will be a life of gladness.

Experience

AND it came to pass that when Methuselah was sixty-five years old and had been begatting for twenty years he appeared before Enoch and said:

"Dad, the kids won't pay any attention to me. I told them to look before they leapt into matrimony and here three of 'em eloped last night."

And Enoch, his father, being old and full of wisdom, replied, saying: "Uh huh! Well, when you get old you won't expect any sense from your kids. I never seen much in you."

And, when he was 187 years old, Methuselah begat Lamech, and when Lamech was going on fifteen, Methuselah strove to advise him, saying:

"Lam, I'm nigh onto two hundred years old and I've seen a lot. Listen to the voice of experience and stay away from them gals."

Thereupon Lamech gave Methuselah the ha-ha and wed with five of the gals; the result being Noah and many others.

And it came to pass that when Lamech was 220 years of age he called Noah aside and said:

"Listen to the voice of experience and don't marry until you can afford to keep a wife."

And Noah waxed merry and gave Lamech the horse laugh and proceeded on his way with the flappers. And Lamech tore his beard and went to Methuselah, saying:

"Pop, that young buck Noah has the marriage bug and he isn't earning his keep."

"Uh huh!" said Methuselah. "Seems like I've heard such complaints before."

"But this is different!" wailed Lamech. "He won't listen to reason."

And Methuselah sighed and said: "Oh, all right! I'll talk to him. Not that it will do any good."

And Methuselah spake unto Noah, saying:

"Boy, I'm 942 years and some months old and have had a lot of experience. Better wait until you can keep a wife before you get married."

And Noah opened a jar of raspberries for Methuselah and the result was Shem, Ham, and Japheth.

And in the days that followed Noah came rushing to his grandfather, crying aloud:

"The flood is coming! The waters will cover the world."

And Methuselah filled his pipe and grunted.

And Noah shook him, crying aloud: "Gramp, you must help me spread the alarm and save the people. They won't believe me."

"They wouldn't," said Methuselah. "And they won't believe me. They've got to learn for themselves. Let 'em drown."

And, having reached the fullness of wisdom and discovered the futility of advice, Methuselah laid him down and died at the age of 969 years, thereby avoiding the wet spell.

—"Liberty."

SPECIALIZATION wins! The jack-of-all-trades may be a handy person to have close by, but true accomplishment must be sought for in efforts of the hard working specialist.

The recent exploit of Miss Gertrude Ederle, channel swimmer, bears out the importance of ever constant training and development. This lady received an "aquatic education" of so thorough a nature as made her eventual swimming of the English channel all but foreordained. The art and science of swimming, after long years of effort, became a part of her. Her stamina and indomitable spirit, nurtured in childhood, became ingrained in girlhood.

Specialization is but another name for concentration and continuity and be it in the arts, the sciences, or the sports, it is the "open sesame" to achievement.

Wiedoeft's

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Sousa Makes His Third-of-a-Century Tour

Lieutenant-Commander John Philip Sousa with the tour of this present season rounds out a full third of a century at the head of his famous band. Sousa's musical career, of course, is much longer than this since he was director of the United States Marine Band from 1880 to 1892 when he resigned his commission to form his own organization. Even before his appointment to the "President's own" he had firmly established himself as one of the foremost of American director-composers. Sousa made his first appearance at the head of his own band September 26, 1892, in Plainfield, New Jersey. Every season since, he has toured America and in addition he has made two tours of Europe and one tour around the world.

The tour of the present season is one of the longest and most comprehensive of Sousa's career. Beginning in Hershey, Pennsylvania, July 4th and ending in Richmond, Virginia, March 6th, he will make his fourteenth trip from Coast to Coast. Forty-three States, four Canadian Provinces and 202 cities are in his itinerary, which includes such widely separated points as Portland, Oregon, and Tampa, Florida, and Portland, Maine, and San Diego, California. His bookings call for no less than 436 appearances during the season and the total length of his itinerary is more than 30,000 miles. During the season he visits virtually every important city in the United States and Canada, including New York, Chicago, Philadelphia, Boston, St. Louis, Pittsburgh, Detroit, Cleveland (where 20,000 persons three years ago attended the performances of a single day), New Orleans, Kansas City, Minneapolis, St. Paul, Milwaukee, Denver, Los Angeles, San Francisco and the Canadian cities of Ottawa, Toronto, Winnipeg, Regina and many others.

Sousa occupies a unique position in the field of American music. Gaining his first fame as a composer of operettas, he eventually became the greatest exponent of the military march, and the brilliant series of marches the most famous of which is "Stars and Stripes Forever" earned him the title of "March King." He has not confined himself to this musical form, however, and his compositions include not only marches and operas but suites, ballets, cantatas, transcriptions and arrangements. Perhaps his greatest contribution to American music, however, has been his work of bringing good music to the masses. The Sousa programs always have included selections from the greatest composers, and he actually played excerpts from "Parsifal" on tour with his band a decade before that work was sung at the Metropolitan Opera House in New York. Two years ago he presented Ernest Schelling's much-discussed "Victory Ball" throughout a trans-continental tour and before that work had been performed except by two Eastern orchestras. Beginning his career as a violinist and playing under Jacques Offenbach, during his American tour in 1876, Sousa transformed the brass band from an organization essentially military to a concert ensemble, presenting programs as varied and of a standard as high as those of any symphony orchestra.

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 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 Many-Sided Sousa

"A long life and a merry one" has been accorded Lieut.-Com. John Philip Sousa. In his seventy-first year he is more vigorous and more youthful than many a man twenty years younger, and the fact that this season's tour in mileage is almost the equivalent of a tour around the Globe is the best evidence that the "strenuous life" agrees with him. And even realizing the tremendous energy of the man, one is surprised at the variety of the accomplishments and interests which he has crowded into his lifetime.

His musical accomplishments have been so many that one regrets occasionally that his facility with military music has detracted from his other musical virtues. Yet it must be remembered that in an era when the comic opera was in high favor in America that Sousa—then in his twenties and early thirties—was one of the leading composers. "The Smugglers," "Desire," "The Queen of Hearts," "El Capitan," "The Bride Elect," "Chris and the Wonderful Lamp" and "The American Maid" were Sousa operas and operettas, written before the march period or during his first years as director of the United States Marine Band.

Because it is a third of a century since Sousa's Band was formed, it is not generally remembered that the first great marches, "Washington Post," "Hands Across the Sea," "Semper Fidelis," "High School Cadets" and "United States Field Artillery" were written during his service with the Marine Band from 1880 to 1892. Neither is it generally remembered that in those twelve years he knew intimately five Presidents—Hayes, Garfield, Arthur, Cleveland and Harrison, and that he was really a national figure when he resigned his commission as a lieutenant in the Marine Corps in 1892. Nor is it given to many Americans to serve in two branches of the United States military service with an interval of a quarter of a century between services. Yet Sousa "came back" to become a lieutenant-commander in the United States Navy during the World War, and it was with this rank that he retired upon reaching the age limit.

Sousa probably was happiest when he was writing marches, and as his fame increased he found that he must write new marches for each of his tours. But he wrote other music, too, suites, transcriptions, songs, and arrangements and a year ago when he was approaching three score and ten he completed one of his most pretentious works, "The Last Crusade," a work for orchestra, organ and choir, which was performed with an orchestra of more than 100 pieces and a choir of more than 200 voices in Philadelphia in 1924.

Sousa has written more than music. During his career he has written innumerable essays and critical articles for musical publications here and in Europe. He is the author of three novels, all successful in their time: "The Fifth String," "Pipetown Sandy," and "The Transit of Venus." During the Spring, in addition to preparing his programs for the present season, he found time to write his autobiography, a mere matter of 70,000 words.

Hunting and riding were Sousa's favorite pastimes during his entire career. He still hunts each season, usually for ducks at his shooting preserve in South Carolina, and until a few years ago, he was one of the best trap-shooters in America. He still rides and keeps several saddle horses, although he several years ago closed out his interests in a breeding establishment which, founded as a hobby, eventually grew to such proportions that he no longer was able to manage it as a commercial enterprise.

Few Americans have received during their life times the honor and the adulation that have come to Sousa. Wherever he goes, his coming is an event and there is evidence that he is one of the best-loved of Americans. This love has come because Sousa in his music caught the American spirit as no other composer has expressed it. "Stars and Stripes Forever" is by will of the people, rather than by official action, the national march—a song of the youth, the vigor, the ideals and the hopes of America!

IN THE WORLD OF MUSIC PUBLISHING

Conducted By V. D. Walsh

New Spanish Type of Six-Eight Time Numbers Continue to Have Popularity

Brings to the Popular Music Field a Welcome Departure From the Standardized Type of Dance Number Which Has Reigned Supreme for Such a Long Time With Publishers

THE new Spanish type of six-eight songs continue to find a ready market. A continuance of the present trend should make this new tempo a big factor in popular music sales. In fact, a development along present lines would indicate that we shall have an entirely new type of popular music.

Whether or not the six-eight selections will be able to supplant the fox-trot popularity is at this writing a mere guess, but they seemingly have more likelihood of success in this direction than any popular contributions of recent years. The fox-trot has had a long period of popularity and no other type of music has made any serious inroads on its popularity. The fact, however, that fox-trots have been issued by the thousands and the stage has been reached where it is quite difficult for the composer to find the novel and original should assist in bringing in a new vogue.

There is much in favor of the six-eight type of composition. Seemingly they are more melodious than the popular music of recent years and they have a flavor that wins an immediate appeal. The fear that they would all be similar in construction has been quickly eradicated as those numbers of the Spanish six-eight type that have won success each have an individuality that immediately distinguishes them to the hearer.

These new numbers are a welcome addition to the catalogs of the popular publisher. Arriving during the early Summer they did much to make sheet music counters healthy during the warm months, and they are still continuing to lure music purchasers to counters.

The Spanish six-eight type of number will doubtless have a full season of popularity even if they do not continue for a longer period. They have been an important contribution to popular music activities and one of the fruits of their introduction may be the development of a new era of more original styles than what has been contributed for the past few years.

Composers have stuck closely to the fox-trot as it was the line of least resistance and because therein lay the popular music profits. Many a good waltz number in recent years has been given a fox-trot arrangement because the quick exploitation of this type of number was readily at hand. A good fox-trot could be made successful in a few short weeks' time, whereas it would take months to achieve the same results with a waltz number and there would be no assurance that the presentation in waltz form would be other than a mere gamble. On the other hand, the fox-trot would show indications of either being a success or a failure at once and in the latter instance could be quickly dropped without the expenditure of too much money.

Not all of the composers that can write "go-

getter" fox-trots will be able to write successful other numbers of an entirely different character. But this should be no great loss to the industry. The real musicians among the writers will be able to contribute a fair measure of the necessary numbers that may be needed to fill the wants of the market.

Taking it all in all the reign of the Spanish six-eight type of number has been welcome, has been exceptionally profitable and if it is the means and the inspiration of getting composers to make a freer use of their talents it will be of immeasurable value to the popular music industry and to music in general.

The popular music field decidedly needs the injection of some new thought and new sources of inspiration. The day is apparently dawning when the composer will be encouraged to extend himself.

The popular music field has not been poor during recent years. Neither has it been unusually successful. Following the advent of radio there was a distinct curtailment in sales and as long as the industry continued to stay by those things that have made them profits in other days there was little likelihood of any new period of prosperity arising. An entirely different vogue of popular music would, however, probably change the atmosphere considerably.

An example of just what can be accomplished by an industry when it has reached a fairly low stage was given by the phonograph field. This industry too had been placed in the background by the wave of popularity achieved by radio. A continuance of a reduction of interest continued for some two years and it was not until the industry itself produced an entirely new type of phonograph that it began to get back some of the ground that it had lost. If a musical instrument of a mechanical nature can overthrow lack of interest by bringing out something radically new and improved it would appear that the possibilities of the composers arousing renewed interest in popular music has no insurmountable obstacles.

New Jack Mills Songs

The two new Jack Mills songs, "How Could Red Riding Hood" and "I Don't Mind Being All Alone," are proving exceptionally popular with broadcast artists. Many of the leading broadcasters on WEA and its chain of fifteen stations, WJZ and others throughout America, are featuring these two publications.

Melrose Bros. New Numbers

CHICAGO, ILL., October 2.—Melrose Bros. Music Co., of this city, announce the release of the

SONGS THAT SELL

At Peace With The World (Irving Berlin)
Always (Irving Berlin)
How Many Times? (Irving Berlin)
Remember (Irving Berlin)
When The Red, Red Robin Comes Bob, Bob, Bobbin' Along
Trudy
I'd Climb The Highest Mountain (If I knew I'd Find You)
I Never Knew What the Moonlight Could Do
I'd Love To Meet That Old Sweetheart of Mine
Let's Make Up
But I Do, You Know I Do
Who Wouldn't?
In the Middle of the Night
Blue Bonnet You Make Me Feel Blue
Oh If I Only Had You
Roses Remind Me Of You
To-night's My Night With Baby
Put Your Arms Where They Belong
Poor Papa
Gimme A Little Kiss, Will "Ya" Hub?
Say It Again
If You Miss Me As I Miss You
Oh Boy How It Was Raining
And Then I Forget
I Found A Round-a-bout Way To Heaven
Pining For You
Up And Down the Eight Mile Road
Trying To Forget
That's Annabelle
Take This Rose
No More Worryin'
Old Fashioned Sal
Pretty Cinderella

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	World's Favorite Songs
	Tiddle De Ukes
	Strum It With Crumit

Irving Berlin's Song Gems From the Musical Comedy Sensation "THE COCOANUTS"

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Why Do You Want to Know Why?
Florida By the Sea
The Monkey Doodle Doo
Lucky Boy
We Should Care

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following timely numbers for its Fall campaign, "Black Bottom Stomp," "The Chant" and "Snag It."



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store—and the best are the MOST POPULAR**

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Hinds, Hayden & Eldredge, Inc., Publishers, New York City



The Technical and Supply Department—(Continued from page 36)

to one-half inch. While these machines must necessarily be of heavy construction to take care of the large dimensions, the future will no doubt see a change to smaller edgers, operated at a decreased rate of feed so as to enable the edger-man to save as much material as possible in edging the lumber.

"Lumber which is not properly conditioned and seasoned should not be sold for purposes where such stock is required, and it is realized, therefore, by nearly all progressive sawmill operators on the Pacific Coast that kiln drying of

lumber, even of the common grades, must and will come, the sooner the better. One prosperous year for lumbermen on the Pacific Coast would be all that would be required to assure the installation of many kilns. Unfortunately, the industry is passing through difficult conditions making for low lumber values, and it will be necessary for many of the mills to wait for better times before incurring this heavy expense."

Heavy Hammer Demand Reported by Pfiemer

One of the busiest factories in New York at the present time is the hammer plant of Charles Pfiemer, Inc., manufacturer of the Pfiemer reinforced hammer. According to William Pfiemer, during the Summer it manufactured considerable stock in order to take care of the Fall demand. This has now been entirely shipped and it is working under forced draft at the present time in order to keep up with the orders which are being received daily.

"There seems," said Mr. Pfiemer this week to a representative of The Review, "to be a re-

markable change in the industry which has taken place since the Fall season started, and we are working overtime trying to keep up with the orders which are coming in from all sections of the country. We feel very confident that the industry will wind up the year with a splendid quota of business."

More Philippine Mahogany

WASHINGTON, D. C., October 2.—The United States Department of Agriculture got into the Philippine mahogany controversy this week, when W. B. Greeley, chief of the Forest Service, made public an official statement that the department has never endorsed the name "Philippine mahogany" as applied to tanguile, lauan and other Philippine woods.

David H. Schmidt Co.

*Piano Hammers
of Quality*

**POUGHKEEPSIE
NEW YORK**

WESSELL, NICKEL & GROSS
MANUFACTURERS OF

PIANO

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ACTIONS

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FACTORIES—WEST FORTY-FIFTH ST.
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NEW YORK



Leather Specially
Tanned for Player
Pianos and Organs
Also Chamois
Sheepskins, Indias
and Skivers

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Pneumatic and
Pouch Skin Leathers

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PHILIP W. OETTING & SON, Inc.
213 East 19th Street, New York

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GRAND AND UPRIGHT HAMMERS
Made of Weickert Felt

Worcester Wind Motor Co.
WORCESTER, MASS.

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Consult the Universal Want Directory of
The Review. In it advertisements are inserted
free of charge for men who desire positions.

F. RAMACCIOTTI, Inc.

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ELECTRIC-PIANO-HARDWARE

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**FAIRBANKS
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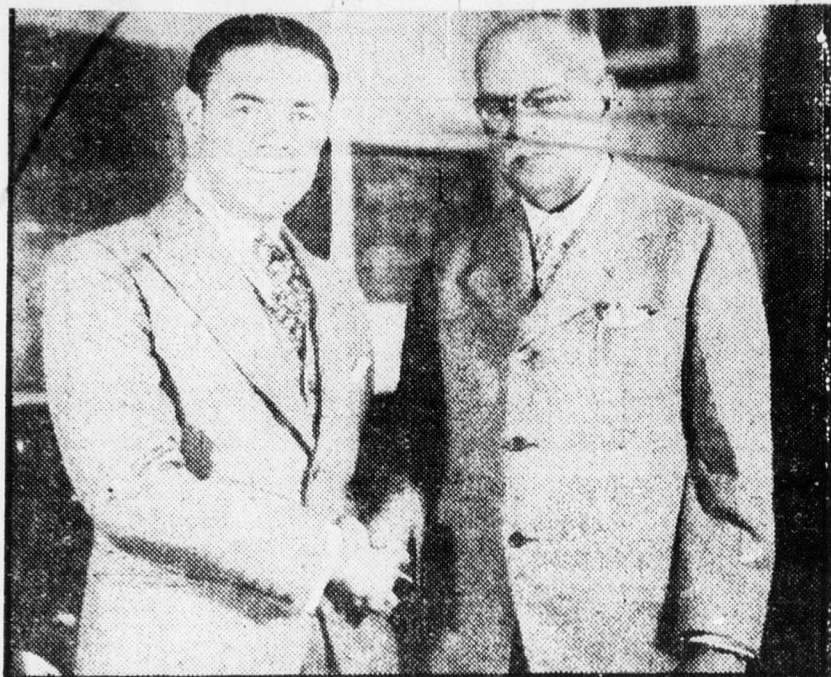
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1927

clippings

1137



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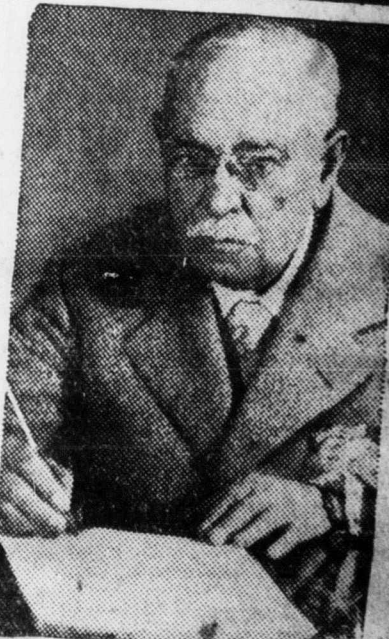
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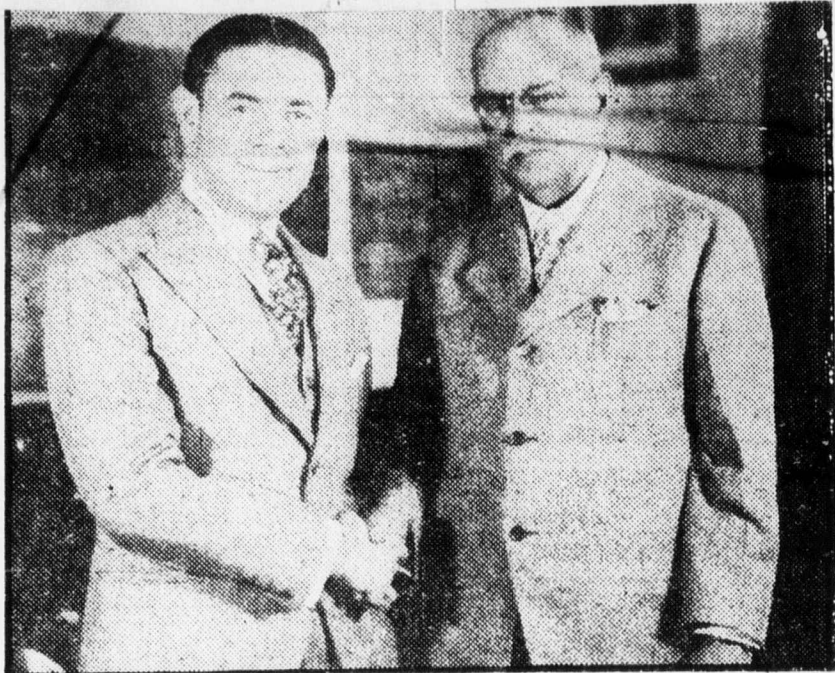
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"Music will never die," was his valedictory as he got into his black military overcoat and soft gray hat. "Doesn't the Bible say Gabriel will wake us all on the judgment day with a trumpet?"—Kansas City Star.

Edmonton Alberta
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Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been a few seasons in which he visited less than half of the States of the Union, and last season, when he travelled almost 40,000 miles in the United States and Canada, he visited no less than forty-three of our forty-eight States and five Canadian provinces. In his thirty-third season Sousa did the greatest travelling of his career. The record was a trip of about 3,300 miles, made in approximately six days and a half from Regina, Saskatchewan to Philadelphia, and remarkable because ten concerts were given along the way.

At present railway rates, Sousa's personal expenditures for car fare are estimated at about \$40,000. On that basis the transportation of the Sousa organization of 100 persons has cost about \$4,000,000. But Sousa's Band originally consisted of about fifty pieces and it travelled in the days of the two-cent fare, so Sousa actually has patronized the railway companies to the extent of about \$2,000,000. This computation, of course, takes no account of Pullman and luggage expenses. This week Sousa is featured at the Paramount Theatre.

Sousa to Get \$100,000 for Six Weeks' Tour

A new record in stage contracts is believed to have been hung up by Lieutenant-Commander John Philip Sousa, who has signed with Publix Theatres for \$100,000 for a six-weeks appearance with his band. Sousa, who is rounding out his 50th anniversary as a conductor, will appear at the Metropolitan, starting April 9.

Brooklyn Standard Union
March 27

The March King



John Phillip Sousa, who is leading his famous band at the Brooklyn Mark Strand Theatre. It is stated that the expense of bringing the noted bandmaster here is the greatest of any single act yet played at this theatre.

John Philip Sousa, the world's most famous band-master, is the latest to succumb to the lure of the movies, and has signed a ten weeks' contract at \$15,000 a week, to play in the Publix chain of theaters. Although Mr. Sousa has had no experience as an actor, his vital and dominant personality should make him an attractive figure on the screen. Sousa is the biggest box office attraction in the world, never failing to fill the largest auditorium wherever he and his bandmen appear.

Sousa always gives a program of general appeal, with very classical numbers, popular marches of his own composition, and novelties consisting of humorous selections with different groups from the band, who have been taught to "clown" as well as any vaudeville performers without losing the dignity of their rank. Their attractive uniform and their military bearing, as well as their complete subservience to the able direction of their beloved leader, are great assets in the success of their concerts. Their musical ability is of paramount importance and the vigor and enthusiasm with which they play puts the audience in a state of exhilaration, free from repressions and inhibitions.

Brooklyn Standard Union
March 27

Sousa Rivals Prince Of Wales as Rider

Although all the laurels cornered by John Philip Sousa, the great band-master, are for accomplishments along musical lines, the March King, nevertheless, is a great sportsman and spends practically all of his spare time hunting and riding. In the latter respect it is claimed that Sousa has never yet fallen off one of his mounts.

At the end of each season Sousa hies directly to where the hunting is good, usually for ducks at his shooting preserve in South Carolina. Until a few years ago he was known as one of the best trap-shooters in America. He still rides and keeps several saddle-horses, although he several years ago closed out his interest in a breeding establishment which he founded as a hobby, eventually growing to such proportions that he was

no longer able to manage it as a commercial enterprise.

Few Americans have received during their life-time the honors and the adulations that have come to Sousa. Wherever he goes his coming is an event and there is no small evidence that he is one of the best loved of Americans. During his appearance next week with his sixty piece band at the Brooklyn Mark Strand Theatre, he will entertain morning, noon and night. It is certain that while here he will have no spare time to exercise his hobby, although he may endeavor to find a few minutes for a gallop through Prospect Park.

The programme being used by Sousa at the Brooklyn Mark Strand includes some of the marches which became famous years ago. Two of these are "The Washington Post" and "The Stars and Stripes Forever."

Brooklyn Standard Union
March 27

Sousa's Band and Rin-Tin-Tin Featured on New Strand Bill

John Philip Sousa, the famous March King, and his equally famous band are the principal attractions of the new program at the Brooklyn Mark Strand Theatre which begins today. The troupe numbers sixty musicians, necessitating the use of the entire stage, as well as the Strand's commodious orchestra pit. Thus, during the period in the program in which Sousa's bandmen appear, the March King will occupy the conductor's stand where Willy Stahl usually holds forth in his direction of the Mark Strand Orchestra.

The Sousa Band concert embraces the well-known "Washington Post March" and, of course, "The Stars and Stripes Forever," in addition to "The Lost Chord" as a cornet solo by John Dolan and "Italian Street Song" as a vocal solo by Marjorie Moody.

The film feature of the new-Strand program is "Hills of Kentucky," an appropriate vehicle for Rin-Tin-Tin, the amazing dog star of the screen. A tale of life in the Kentucky mountain country, Rinty is aided in his deeds of canine daring by Jason Robards, Dorothy Dwan and Tom Santschi.

A novel short film subject, also on the new bill, is "Songs of the Central States," another of the pleasant Music Master Series by James A. Fitzpatrick. The Mark Strand Orchestra plays the musical accompaniment to the film.



John Philip Sousa

Sousa and His Band at the Strand

After a long absence from Brooklyn, John Philip Sousa, the famous bandmaster, who has also acquired the title of Lieutenant Commander of the Marine Corps, has returned with his band for an engagement of one week at the Brooklyn Mark Strand Theatre. Sousa and his 60 musicians will occupy the presentation stage and the orchestra stage, the famed Mark Strand Orchestra taking their places after the Sousa presentation is ended.

Managing Director Edward L. Hyman of the Brooklyn Mark Strand has announced to his patrons that this is the first time in theatrical history that Sousa and his band have ever appeared at regular Brooklyn Mark Strand prices. It is declared that the expense of bringing Sousa to the Strand is the greatest of any single act yet played at that theater.

Sousa and his band are scheduled to appear five times today, at 2, 4, 6, 8 and 10 o'clock, and for the balance of the week will appear four times daily—2:15, 4:15, 7:15 and 9:15. Tomorrow night, Monday, a detachment of marines from the Brooklyn Navy Yard is scheduled to present the colors to Sousa at the evening performances. Monday is designated as Navy Day, while Tuesday is Army Day.

The program of selections which will be played by Sousa and his band include the March King's famous "Washington Post" march, which in Germany and other countries is the acknowledged two-step today. In fact, in various countries the two-step is known as "The Washington Post." "The Lost Chord" is presented as a cornet solo by John Dolan. This selection is by the late Sir Arthur Sullivan and is a universal favorite among music lovers. Miss Marjorie Moody, soprano of the Sousa organization, sings Victor Herbert's "Italian Street Song," and Sousa finishes his diversified program with the well-known "Stars and Stripes Forever."

As the feature photoplay of the week Edward L. Hyman is presenting "Hills of Kentucky," starring Rin-Tin-Tin, the wonder dog, and with Jason Robards, Dorothy Dwan and Tom Santschi in principal roles. This photoplay concerns a dog called "The Grey Ghost" and his pack of outlaw dogs and wolves, and there is a decidedly human story woven into the narrative.

An additional film subject is the James A. Fitzpatrick production, "Songs of the Central States," which is another of the Famous Music Masters Series, of which several have been already displayed at this theater.

Brooklyn Standard Union
March 27



JOHN PHILIP SOUSA at BROOKLYN STRAND



THE LATEST IN MOUTH ORGANS—John Philip Sousa, celebrated band leader, plays the newest in harmonicas. The mouth organ provides three full octaves and by means of a small lever on the side, which is pressed by one finger, all the half tones can be obtained, thus providing a full chromatic scale. —Wide World

Sousa and Rin-Tin-Tin At Brooklyn Strand

After a long absence from Brooklyn John Philip Sousa, the famous bandmaster, will return with his band for an engagement of one week at the Brooklyn Mark Strand Theatre. Sousa and his sixty musicians will occupy the presentation stage and the orchestra stage, the Strand Orchestra taking its place after the Sousa presentation is ended.

Sousa and his band are scheduled to appear five times, tomorrow at 2, 4, 6, 8 and 10 o'clock, and for the balance of the week will appear four times daily—2:15, 4:15, 7:15 and 9:15. Tomorrow night, Monday, a detachment of marines from the Brooklyn Navy Yard is scheduled to present the colors to Sousa at the evening performances. Monday is designated as Navy Day, while Tuesday is Army Day.

The feature photoplay of the week will be "Hills of Kentucky," starring Rin-Tin-Tin, the wonder dog, and with Jason Robards, Dorothy Dwan and Tom Santschi in principal roles. This photoplay concerns a dog called "The Grey Ghost" and his pack of outlaw dogs and wolves, and there is a decidedly human story woven into the narrative.

St Paul Dispatch
March 27

SOUSA'S NEW 'U' MARCH GIVEN NAME 'MINNESOTA'

The new march song written for the University of Minnesota by John Philip Sousa, famous band leader and composer, has been named "Minnesota" following the close of a contest in which more than 50 suggestions for names were submitted by alumni and friends of the University.

The initial playing of the new march will be at a special band convocation in which the University musicians will play for the student body, according to plans of Paul B. Nelson, manager of the University band.

Last fall when Sousa's band gave a concert in Minneapolis, he promised

to write a march to take the place of the present "Rouser" of the University. He later informed E. B. Pierce, alumni secretary, that he had written a march with a touch of the Indian or Ski-U-Mah in the introduction.

Chicago Tribune
April 1

John Philip Sousa at Brooklyn Mark Strand

John Philip Sousa, the famous March King, who with his band will appear on the stage of the Brooklyn Mark Strand Theatre starting to-morrow, will be hard pressed to keep up with all his social engagements while in the city. Sousa is being entertained by various organizations on practically every day during his stay here. Among those giving luncheons are the Rotary Club, the Kiwanis Club and the "12:45 Club" of Flatbush. Sousa has been at the head of his own band for thirty-five years and is the best known musical figure in this country.

Sousa's Band Coming April 9th

Lt. Comdr. John Philip Sousa and his band will come to the Metropolitan Theatre for a week's engagement beginning Saturday, April 9, and Miss Marjorie Moody, soprano, and John Dolan, cornet, will assist.

The Washington Post of Washington, D. C., celebrating his 50th anniversary, has asked Sousa to play "The Washington Post" march this season, and the program at the Metropolitan, therefore, will open with this number. This was the original music for the two-step. John Dolan will play Sullivan's "Lost Chord" and Miss Moody will sing Herbert's "Italian Street Song." "The Stars and Stripes Forever" will be the con-

cluding number of the program. Sousa played this march at every concert on his world tour. This is Sousa's 50th year in the concert field.

Brooklyn Standard Union
March 27

Sousa and Fancy Clothes Provide Paramount Fare

Frills and furbelows of "Fashions for Women" were flaunted before film fans (enough of this alliterative business) at the Paramount Theatre for the first time Saturday with a background of columns, stairways and drapes almost as well as the embellishments of the theatre itself. Esther Ralston played a dual role and was thus enabled to wind about her shapely self many more fancy clothes than if she had been just one person. Raymond Hatton also acted—no, not acted—appeared, in the affair.

"Fashions for Women," adapted from the play "The Girl of the Hour," is not very enlivening—unless you happen to have a passion for seeing blondes take milk baths and parade back and forth in the latest creations from wherever the latest creations are coming from nowadays.

John Philip Sousa and his band offered the same selections that everybody in the world has heard them play these many years, but they played them as only Sousa's Band can. Miss Marjorie Moody was the soprano soloist.

Specialties included a harmony trio, the Dennis Sisters and "Blue" concert on the Paramount organ by Jesse Crawford, assisted by Mrs. Crawford.

K. N. S.

New Minnesota University Song, Composed by Sousa, to Be Heard by 100,000 People Over Radio

"Minnesota," the new marching song composed for the University of Minnesota by John Philip Sousa, will have its premiere with an audience of possibly 100,000 listening in.

The new rouser is to be introduced to the student-body and the state at large at a special band convocation at the university, some time during the spring quarter, and it will be broadcast at the same time, Paul Nelson, manager of the band promises.

Mr. Sousa, world-famous bandmaster, is putting the finishing touches on the composition, and writes that he is trying to infuse into it a little

more of the Ski-U-Mah theme than the march has at present. His friends, the famous co-composer says, like the composition, which has a rollicking character suitable to a college rouser.

The Sousa marching song is expected by Minnesota students to supply the university with a rousing inspirational composition, that will in large measure make up for the blunder that was made when the air for "On Wisconsin" was offered to the university and rejected. The Badger rouser, regarded by many as the noblest piece of college music in this country, was composed by a Minnesotan and offered to the university as

its fight song, but was not accepted. Wisconsin university showed more intelligence, with the result that the inspiring strains of "On Wisconsin" have turned many an impending Badger football defeat into victory.

Mr. Sousa was requested to write a fight song for Minnesota when he was in the Twin Cities with his band last fall. At the time he gave no definite promise, saying he would wait for inspiration. Later he wrote that the song was under way, and now it is almost completed.

The song in its completed form is expected to be received at the university within the next month.

INSPIRATION AND NECESSITY BROUGHT BIG SOUSA MARCHES

Must great work await upon inspiration or can it be done upon the spur of necessity? Lieut. Com. John Philip Sousa, who is coming to Shea's Buffalo the week of April 17th with his band of 55 men, should know, because he has been the March King for the better part of a half century. But the famous bandmaster, who this season is making his 39th annual tour, says that almost as many of his famous marches have been written because he had to write a march as upon pure inspiration.

Let us take a few examples. Stars and Stripes Forever, was written aboard the S. S. Teutonic, in New York Harbor, on a snowy day in 1896, when Sousa was returning from a long trip in Europe. "For two days I walked around the boat with a 200-piece brass band in my head," says Sousa. "When I got off the boat, I wrote it down as I had conceived it."

Semper Fidelis. It was written while Sousa was director of the United States Marine band. At military reviews and formations in Washington, it was customary for the Marine band to play Hail to the Chief as it marched past the presidential reviewing stand. Now Hail to the Chief is short and fast, and has no give to it. So Sousa asked permission to write a new composition to take its place. Semper Fidelis was the result. Semper Fidelis is now the official march of the United States Marine Corps.

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

High School Cadets was written for a Washington military organization. The Washington Post was written to be played at the award-

ing of prizes in an essay contest for school children. Imperial Edward was written upon the inspiration of a "command" performance before King Edward VII at Sandringham. King Cotton was six months in the writing. Nobles of the Mystic Shrine was written when Sousa was initiated into order and United States Field Artillery was written for First Liberty Loan Parade.

50 YEARS AS BAND LEADER

John Philip Sousa, Who Comes to Metropolitan Theater with His Band on April 9, Was Years Ago with First Living Pictures

The appearance of Sousa and his band at the Metropolitan Theater for one week, beginning Saturday, April 9, marks Mr. Sousa's fiftieth anniversary as a conductor. He formerly led the United States Marine Band at Washington for twelve years and for three years before that he was on the road with Milton Noble and Mackey's Extravaganza Company and with Matt Morgan's Living Pictures, the first of their kind in this country. This year, therefore, is his thirty-fifth with Sousa's Band.

One of Mr. Sousa's latest compositions is "The Thrush." After luncheon one day at his home at Port Washington, Long Island, he picked up a book of Lucy Larcom's poems and turned by accident to "The Thrush." Just then a brown thrush began to sing outside his window and with that "hunch" Sousa, at one sitting, completed a setting for the words of Miss Larcom's poem.



JOHN PHILIP SOUSA, famous bandmaster and composer, who is coming to Shea's Buffalo soon with his entire band of 55 men on his Third Century Tour

Sousa's Band and Rin-Tin-Tin At Brooklyn Mark Strand

After a long absence from Brooklyn, John Philip Sousa, the famous bandmaster, who has also acquired the title of Lieutenant Commander of the Marine Corps, has returned with his band for an engagement of one week at the Brooklyn Mark Strand Theatre. Sousa and his 60 musicians will occupy the presentation stage and the orchestra stage, the famed Mark Strand Orchestra taking their places after the Sousa presentation is ended.

Managing Director Edward L. Hyman of the Brooklyn Mark Strand has announced to his patrons that this is the first time in theatrical history that Sousa and his band has ever appeared at regular Brooklyn Mark Strand prices.

Sousa and his band are scheduled to appear five times today, at 2, 4, 8 and 10 o'clock, and for the balance of the week will appear four times daily, 2:15, 4:15, 7:15 and 9:15. Tomorrow night a detachment of Marines from the Brooklyn Navy Yard is scheduled to present the colors to Sousa at the evening performances. Monday is designated as Navy Day, while Tuesday is Army Day.

The program of selections which will be played by Sousa and his band include the March King's famous "Washington Post" march, acknowledged two-step today. "The Lost Chord" is presented as a cornet solo by John Dolan. Miss Marjorie Moody, soprano of the organization, sings Victor Herbert's "Italian Street Song" and Sousa finishes his diversified program with the well-known "Stars and Stripes Forever."

As the feature photoplay of the

week Edward L. Hyman is presenting "Hills of Kentucky," starring "Rin-Tin-Tin," the wonder dog, and with Jason Robards, Dorothy Dwan and Tom Santschi in principal roles. This photoplay concerns a dog called "The Grey Ghost" and his pack of outlaw dogs and wolves, and there is a decidedly human story woven into the narrative.

An additional film subject is the James A. Fitzpatrick production, "Songs of the Central States," which is another of the Famous Music Masters Series, of which several have been already displayed at this theatre. The Famed Mark Strand Orchestra plays the musical score for this. The Topical Review rounds out the performance.

It is not generally known that Sousa's talents as a composer reach further than his genius towards military selections. When in his twenties and early thirties Sousa dabbled successfully in comic operas. "The Smugglers," "The Queen of Hearts," "Bride Elect" and "The American Maid" were Sousa's operas and operettas which he composed long before he became known as "The March King" and director of the United States Marine Band.

It is announced that beginning next Saturday, April 9, the photoplay at the Brooklyn Mark Strand will be John Barrymore in "The Reluctant Rogue." Vitaphone presentations in addition to the feature photoplay will be the quartet from "Rigoletto" sung by Marion Talley, Giuseppe De Luca, Beniamino Gigli and Jeanne Gordon, and the Roger Wolf Kahn Orchestra, assisted by the Williams Sisters.

LIEUT. COM. JOHN PHILIP SOUSA



With His Band at the Auditorium Saturday Evening, April 16.



THE MARCH KING IN ACTION: JOHN PHILIP SOUSA

Tries Out a New Model Harmonica Which Provides Three Full Octaves, and, by Means of a Lever, Gives All the Half tones. (Times Wide World Photos.)



John Philip Sousa, who is to bring his entire band to Shea's Buffalo soon.

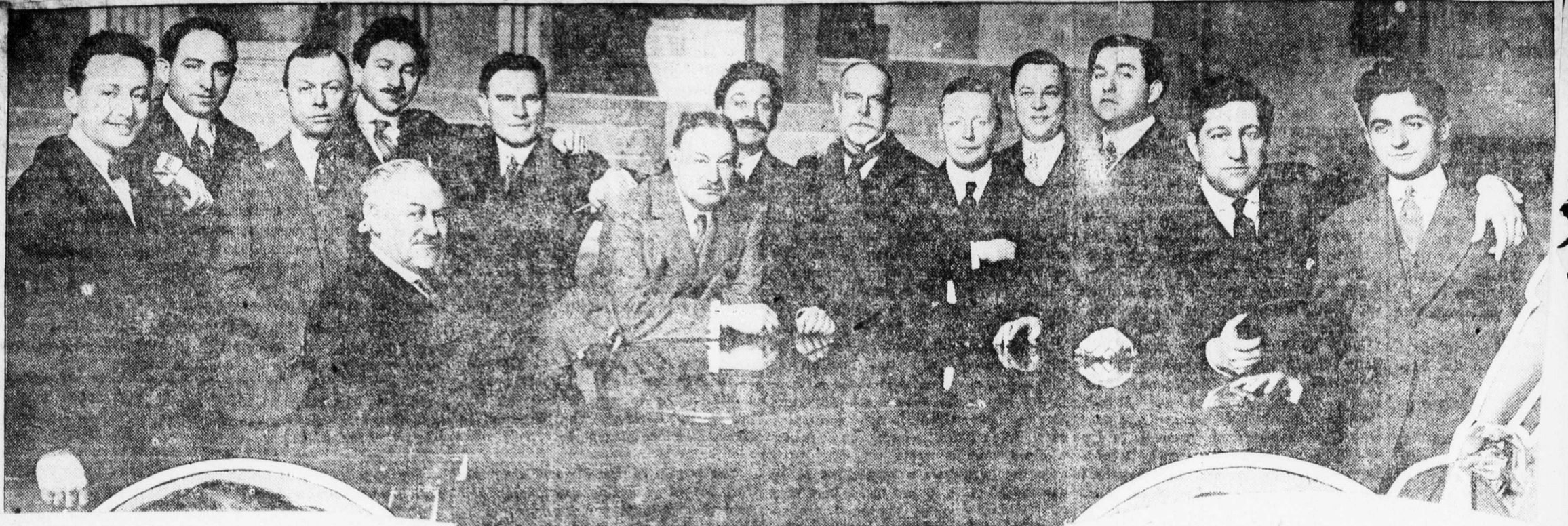
Boston Transcript March 24

Buffalo Times April 3/27

Brooklyn Times April 3/27

Brooklyn Times April 3/27

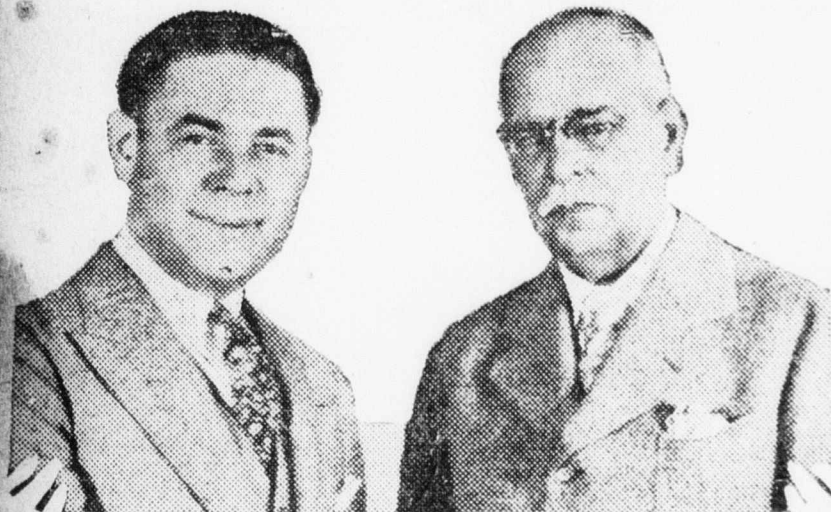
Buffalo Times April 3/27



Composers as They Looked Eleven Years Ago—The above picture was taken in 1916 when fourteen composers joined hands in a musical sketch called "Big Tunes by Big Lambs" for the Lambs' Gambol of that year, given at the Hippodrome. A similar sketch will be given at this year's Lambs' Gambol on April 24 at the Metropolitan Opera House when leading composers will in turn conduct selections from their own scores. In the picture above are (left to right) Jerome Kern, Louis A. Hirsch, A. Baldwin Sloane, Oscar Hammerstein (at piano), Alfred C. Robyn, Gustave Kerker, Dr. Hugo Felix, John Philip Sousa, Leslie Stuart, Raymond Hubbel, John L. Golden, Silvio Hein and Irving Berlin.

Sousa Falls at Last

NOTED BANDSMAN SIGNS FOR TOUR OF MOVIE THEATERS



SAM KATZ, HEAD OF PUBLIX THEATERS, AND MR. SOUSA.

LIEUT.-COM. JOHN PHILIP SOUSA will bring his famous band to the Michigan Theater the week of April 24 as part of a six-weeks' tour of the Publix theaters.

For many years past the local visits of the March King have been limited to a single day, when a pair of concerts have been given in Orchestra hall.

At his last concert appearance here in Orchestra Hall last October, Sousa gave the first performance to his latest march, dedicated to the City

of Detroit, entitled, "Pride of the Wolverines," which will naturally be included in all of his movie house programs.



TWO CELEBRITIES

John Philip Sousa, "March King," and Bebe Daniels, popular cinema star, caught during a moment of relaxation. Miss Daniels in *A Kiss in a Taxi* entertained audiences at the Paramount Theater last week. Sousa will be featured at the same theater next week.



FROM ONE MAESTRO TO ANOTHER: PAUL WHITEMAN, King of Jazz (Right), Presents to John Philip Sousa, Famous Bandmaster and March King, a Baton Which the Latter Used Immediately in Directing His Band at the Paramount Theatre, New York. (Times Wide World Photos.)

Page Fourteen

Sousa and His Band Are Featured at Strand

To those Brooklyn folk who may feel in need of a stimulant in the nature of stirring music, nothing could be more advisable than a half-hour spent with John Philip Sousa and his band at the Brooklyn Mark Strand Theatre. Sousa, the acknowledged march king of America, brings to Brooklyn the band which he has been constantly building up for thirty-five years and which now stands as a monument to this great musician's success.

Sousa's sixty musicians occupy both the orchestra and stage and the presentation stage at the Brooklyn Mark Strand. Managing Director Edward L. Hyman has had constructed a very elaborate special setting as a background for the noted conductor and his men.

In the diversified program is Sousa's famous "Stars and Stripes Forever."

Other selections include "The Lost Chord," by the late Sir Arthur Sullivan, played as a cornet solo by John Dolan, and Victor Herbert's "Italian Street Song," sung by Marjorie Moody, soprano.

The photo-play which is being offered on this "All-America Week," is "Hills of Kentucky," starring Rin-Tin-Tin, the wonder dog, and with Jason Robards, Dorothy Dwan and Tom Santschi in important roles.

Another film subject of interest is "Songs of the Southern States," one of the famous Music Masters' Series, with a special musical score played by the Famed Mark Strand Orchestra, under the direction of Willy Stahl.

The Mark Strand Topical Review completes this most interesting and important program.

SOUSA WRITES NEW SONG, "THE THRUSH"

Because he has one old-fashioned Victorian trait—a liking for poetry—John Philip Sousa, who this season makes his thirty-fourth annual tour with his famous band, beginning at the Paramount Theatre, March 26, will have a new number of his own composition for the acknowledged march king of America. "The Thrush" is the name of the number, and two thrushes were the inspiration. One was the poem by Lucy Larcom, almost forgotten New England poetess, and the other was a very much alive 1926 model brown thrush, which sings outside the March King's window, at his home near Port Washington, Long Island.

Working in May, 1926, at his home, Sousa, returning to his study after lunch, lighted a cigar and after his custom took up a volume of verse for a few minutes. Relaxation before resuming his work. Quite by accident, Hyman has had constructed a very elaborate special setting as a background for the noted conductor and his men.

In the diversified program is Sousa's famous "Stars and Stripes Forever."

Other selections include "The Lost Chord," by the late Sir Arthur Sullivan, played as a cornet solo by John Dolan, and Victor Herbert's "Italian Street Song," sung by Marjorie Moody, soprano.

The photo-play which is being offered on this "All-America Week," is "Hills of Kentucky," starring Rin-Tin-Tin, the wonder dog, and with Jason Robards, Dorothy Dwan and Tom Santschi in important roles.

Another film subject of interest is "Songs of the Southern States," one of the famous Music Masters' Series, with a special musical score played by the Famed Mark Strand Orchestra, under the direction of Willy Stahl.

The Mark Strand Topical Review completes this most interesting and important program.

John Philip Sousa Guest At the Kiwanis Luncheon

The Kiwanis Club of Brooklyn today entertained John Philip Sousa at luncheon at the Hotel St. George. Sousa made a very interesting talk on music and recalled the days, several years ago, when he, with his band, appeared at Manhattan Beach. Sousa with his organization of sixty musicians are appearing this week at the Brooklyn Mark Strand Theatre.

Sousa Composed Jazz Years Ago

Experimented with Lively Music, but Audiences Were Displeased.

Although he does not claim the honor, John Philip Sousa might lay as good a claim as any to the title of being the "Father of Modern Jazz," and the public of Springfield will have a chance to judge for themselves when, on Saturday evening, April 16, Sousa brings his famous band to this city for a concert in the Auditorium.

One of the numbers, probably in the form of an encore, will be one which the band master and composer has named "The Gliding Girl" and which he wrote nearly a third of a century ago when, as Lieut. John Philip Sousa, he was beginning to gain fame as a director and composer.

In those far-off days, Sousa experimented with a dance composition in a tempo quite out of the ordinary and which he played once or twice before average audiences of the time. Then he put it away because it shocked the lovers of the two-step and waltz who wanted no such revolutionary music. Recently, he came across the manuscript and without altering it in the least added it to the repertoire of his band. To thousands who have listened to it, "The Gliding Girl" is regarded as a very recent composition of the famous composer, but truth compels the admission that it was written at a time when the term "jazz" was unknown.

This would seem to entitle Sousa the honor of being called the father of modern jazz. This one bit of evidence seems enough to clinch the claim, even though another generation of composers, knowing nothing of Sousa's forgotten composition, adopted the same lively tempo and laid claim to the honor of originating this form of dance music.

The forthcoming appearance of Sousa and his band will be the last for at least two years, as he will take his organization for an extensive tour of the Western States and Canada.

SOUSA IS NOVELIST AS WELL AS COMPOSER

John Philip Sousa is this year celebrating his 50th anniversary as composer and band master. The world at large knows Sousa, who appears with his band at the Metropolitan next week, as the "March King," but his marches—he has published 128—represent merely a small share of his labors.

Lieutenant Commander Sousa is a novelist as well. He has written three successful novels: "Pipeto," "Sandy," "The Transit of Venus," "The Fifth String," to say nothing of his recent autobiography, "King Time." Not content with marches and novels, Sousa has composed six operas.

Amusements

SOUSA TELLS STORIES OF HIS WORLD TRAVELS

John Philip Sousa, world famous bandmaster, was a guest of the Flat 12:45 Club at yesterday's luncheon meeting at Oetjen's, Church time when the term "jazz" was unknown.

This would seem to entitle Sousa the honor of being called the father of modern jazz. This one bit of evidence seems enough to clinch the claim, even though another generation of composers, knowing nothing of Sousa's forgotten composition, adopted the same lively tempo and laid claim to the honor of originating this form of dance music.

The forthcoming appearance of Sousa and his band will be the last for at least two years, as he will take his organization for an extensive tour of the Western States and Canada.

New York Herald Tribune April 3/27

New York Herald Tribune April 10/27

Sousa Laughs Off Jazz

It Makes You Want to Bite Your Grandmother—but Go to It," Laughs the March King, Whose Lively Story Follows.

BY HAROLD C. BURR.

A little man with brown eyes and his heart flooded with martial melody—that's John Philip Sousa. Twenty years ago he had the whole country marching to his music. Messenger boys and bank presidents whistled it; shop and society girls danced to it. Today his marches are still selling and he is still composing.

The crowds still whistle his music, but perhaps not as vociferously as of yore. What is the reason for this?

"That is because the world is jazz crazy," Mr. Sousa says. "My marches were written to two-step time. Then, too, the average American demands ceaseless change in his music. He wants novelty. And the radio and victrola are working havoc with the sales of sheet music."

Of jazz he thinks everything and nothing. "Some of it makes you want to bite your grandmother. But jazz, good, bad and indifferent, will live in popularity so long as the dancers want it. That doesn't mean that I think the waltz old-fashioned. It's the classic of the ballroom. No fine conductor, symphonic or otherwise, but doesn't delight to program and play the waltz in its undulating rhythm. The vogue of jazz is hard on real estate owners. It allows 1,000 dancers on a very constricted floor space. The modern dance reminds me of a pot of eels writhing in and out. But if the playing of jazz brings one extra smile into the world—go to it!"

Mr. Sousa does not think it leads to immorality. He wrote it himself years ago. But it shocked that less frank generation of waltzers and two-steppers. It was a little composition called "The Gilding Girl," and it has been exhumed from the campfire of dead things, dusted off and tried out on our emancipated "flappers" and "cake-eaters." No blushes have been reported as yet.

"Music of any sort without words or pantomime can not be immoral," says John Philip Sousa.

This little bandsman must be made of steel and rubber. Other conductors warned him that the strain of conducting soon would wear him down. But after thirty-three years of it he passed last summer tramping—kangaroo jumps from town to town, bolting his food and living in a suitcase. It is his ambition to travel 1,000,000 miles with his band, and at the mileage he is clicking off he ought to realize it in about seven years.

While on the road recently he celebrated his seventieth birthday—and he thinks he is too young to play golf.

His musical beginnings had their inception at the age of 12. "They started a conservatory of music in Washington, where I was born," he recalls. "The director told my father to send me around. 'It will keep him off the street.'"

Sousa was a quiet pupil for five observing years. He did nothing to attract the attention of his teachers. Then one day they staged a musical competition at the school, and he calmly won all six prizes.

He composed his first instrumental piece at the age of 12. "My mother thought it beautiful, but my father was more noncommittal. I took it around to my teacher and we played it off together, he at the piano and I on my violin, standing behind him. I remember he threw it across the room in disgust."

That bruised the embryo musician's artistic sensibilities cruelly. It nearly caused him to renounce music and all its notes forever.

"I guess you don't want to be a

musician, after all," said his paternal parent. "What would you like to be, Johnnie?"

"I thought of the most degrading profession I could and said a baker," Mr. Sousa retells the incident as though it happened yesterday. "Father took me down the street to Charlie's bakery and I worked there that chastening night loading loaves of hot bread onto a wagon. When I got home he asked me how I liked it and I said 'Fine!'—I'd had pie at 4 o'clock in the morning! But the next night it was worse. I'd been sleepy all day and too tired after school to play baseball. I was sent up to rock the baker's 3-week-old baby to sleep, but I couldn't keep my eyes open, and a smart box on the ears woke me up."

That cured him, just as his father expected it would.

When he was 14 he heard Theodore Thomas give a performance of Wagner that left him spell-bound, and Thomas has been an inspiration to him ever since. Then Sousa played under Offenbach when that master visited America. At 17 John Philip Sousa was conducting an orchestra in Philadelphia. The Secretary of the Navy, who happened to be in Philadelphia, went to the theater one night and the next day engaged the 26-year-old Sousa to conduct the United States Marine Band, the same band in which he had banged the cymbals as a boy. After twelve years he resigned to conduct his own organization, and he's still doing it.

The term classical music Sousa gives a broad interpretation. "What do you mean by classical?" he counters. "Is it a dry-as-dust symphony that is played only once or a ballad like 'Annie Laurie' that is sung thousands of times every year? The old masters could and would have composed jazz itself if the inspiration had seized them to do it. My idea of classical music is something that is sung 365 days a year, with an extra day added for leap year."

The financial rewards in music are undoubtedly greater today as in everything else. Sousa has drawn some mouth-watering royalties, however, in the past from his marches. His earliest composition he exchanged for a dictionary. He received \$35 for the "Washington Post March" and \$300,000 for "The Stars and Stripes Forever." But that was after he stood by and saw his publishers make a fortune out of the former march. In speaking of "The Stars and Stripes Forever" Sousa lovingly called it one of the babies of his brain. But even that success hung fire discouragingly at first. A country bandmaster returned it, with the notation on the margin, "Too many notes." Curiously, it was a London critic and not an American, who bestowed upon him the title of the march king. But Sousa also calls attention to his fingers to ten operas, fifteen orchestral suites, one cantata, one Te Deum, one hundred songs, one hundred miscellaneous and 108 marches.

It is considered the unpardonable sin for a Sousa bandman to keep time by tapping his foot on the platform. Once he turns his back to the audience John Philip Sousa is the boss. One night in New York a man came to the stage door with a trombone under his arm. He wore the Sousa regulation uniform and was passed by the doorkeeper. Midway of the concert the bandmaster saw a new face in his band, but a familiar one. The trombone player was Arthur Pryor. For a single performance he had

returned to be under his beloved leader's baton again.

Sousa leads his band steadily, often by the mere flicking of a muscle. He goes in for constraint and grace instead of contortions. "If people want to see an acrobat perform they go to a vaudeville show," he once remarked.

It is not just John Philip Sousa any more. It is Lieutenant Commander Sousa. That title was conferred upon him for his work in training musicians during the World War at the Great Lakes training station. He was in the Spanish-American War likewise and conducted the United States Marine Band. So at one time or another he has been identified with every branch of the service—soldier, sailor and marine.

"Music will never die," was Sousa's valedictory, while he got into his black military overcoat and soft gray hat. "Doesn't the Bible say that Gabriel will wake us all on the judgment day with a trumpet?"

Springfield Mass. April 10

SOUSA'S BAND TO PLAY SATURDAY

Famous Organization Comes to Auditorium for First Time in Three Season

Men and women of all ages may attain any degree of musical appreciation and develop the capacity for talking learnedly of sonatas, symphonies, phases of musical development and what not; but when all is said and done the sound of a thoroughly trained band swinging into the rhythmic measures of a march tune will beckon to the most hardened musical authority and set his feet to shuffling.

This just about describes the influence wrought in the musical world by John Philip Sousa, who brings his noted band to the Auditorium Saturday evening for its first concert here in three years. Sousa has mastered the psychology of the march tune and has caused three generations to square back their shoulders and shuffle to get into step each time a Sousa march begins, and this goes for the marches he wrote back in the early 90's as for his latest offerings in recent years.

"The Sousa concert will be typical of this really great composer and, as with most of his concerts, will include among other things a review of his history as a composer. The public demands many of these old favorites, and Sousa, who is nothing if not accommodating to his vast army of friends, accommodates by interspersing each program with these favorites. It may be a favorite of 30 years ago, of a quarter century, two or one decades or one of his most recent compositions, but each program is bound to include one or more Sousa favorites which inspires pleasant recollections in the minds of the younger generation, their parents and grandparents.

Next Saturday's concert is destined to be the last appearance of Sousa and his band in this section of the country for at least two years, for within a short time he will take his famous organization upon a long, extended pilgrimage, which will include a tour of the entire western portion of the country and Canada, during which the band will cover thousands of miles and give scores of concerts.

Accompanying the band is a concert company of soloists and specialists always to be found with the Sousa organization, each of whom takes an important part in the program. The final program for next Saturday's concert has not been announced, but though this is still a matter of question, two things may be regarded as certain. It will be an interesting and well balanced program, and in addition the compositions of Sousa himself will play no small part in it.



Variety April 6/27

Can't Beat Sousa's Band

No new-fangled orchestra can beat the band when it comes to stirring music. Everybody enjoys a good march—from a comfortable seat—so Sousa and his band were cordially welcomed at the Paramount. The program says "The Stars and Stripes Forever" was played at every performance on the band's tour around the world. How the men must love it by now!

Marjorie Moody, in a black taffeta gown with a deep hem of black velvet, sang two songs after being escorted to the center of the stage by Sousa himself with courtesy so rare as to be remarkable.

The Dennis Sisters, surrounded by velvet draperies and with the aid of a white and gold piano, harmonized nicely.

Times Edition April 8

Sousa Celebrates 50th Anniversary as Conductor

Lieut. Com. John Philip Sousa, most famous of American composers, will celebrate his fiftieth anniversary as a conductor tomorrow. The day will find him directing his band as usual, and the "play date" will be the Metropolitan Theater, in Boston.

Sousa's first position as a director was in his home city, Washington. Milton Nobles came to Washington at the head of a theatrical company. His director became ill, and upon a few hours' notice, the youthful musician, who had been playing in a quadrille orchestra, left town with the Nobles troupe.

Sousa continued with Nobles for more than a season, and then toured with Mackey's Extravaganza Company and Matt Morgan's Living Pictures, the first organization of the kind to be seen in America.

In 1880, at the age of 26, Sousa was appointed director of the United States Marine Band. In 1892, he resigned to form his own organization, which has continued without interruption for 35 years.

The composer's "Stars and Stripes Forever," "Semper Fidelis," "Washington Post," "U. S. Field Artillery," "Pride of the Wolverines" and more than 100 other marches has, of course, many claims to distinction.

Perhaps the two most noteworthy are that he is the only American composer-conductor who has earned \$1,000,000 through the practise of his profession, and that he is perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States—the Army, the Navy and the Marine Corps.

He was a lieutenant of marines from 1880 to 1892, a lieutenant in the United States Army during the Spanish-American War, and a lieutenant commander in the United States Navy during the World War.

Boston American April 10

SOUSA MAKES MUSIC WITH TRADEMARK

A new march well-named is half-way on the road to success, in the opinion of John Philip Sousa.

And Sousa should know, because he has been known as the March King for almost forty years.

"The title for any popular composition is the thing that really sells it," says Sousa, who is appearing at the Metropolitan this week.

"There is a saying among advertising men that a product which bears a name that is weak, when pronounced, or which does not convey a mental image is doomed to failure. I always have tried to give my marches distinctive titles, and when I have failed the marches have fallen short, too. For instance, there is 'The March of the Fencibles,' which I think is one of the best marches I ever wrote. Yet we never get a call for it because the number of people who know who the Fencibles are is limited.

"There is another march of mine, 'Fairest of the Fair,' that I always have been glad that I wrote. But it is unfortunately named. I honestly believe if I rechristened it 'Hotsy-Totsy,' it would be a great success. 'Stars and Stripes Forever,' 'King Cotton,' 'Semper Fidelis,' 'Washington Post,' 'Manhattan Beach,' 'Black Horse Troop,' and 'Power and Glory,' for instance, are titles composed of short, familiar words that in the main are resonant and which convey definite ideas."



John Philip Sousa



JOHN PHILIP SOUSA, march king, shaking the hand of Sam Katz, president of the Publix organization, for which Sousa and his band opened a 10 weeks' engagement at the Paramount, New York. This week at a salary of \$10,000 a week. The engagement marks the 34th year of the Sousa band. Boston, Buffalo, Detroit, Chicago and St. Louis are among the cities

Sousa Likes M. P. House Work—Booked Until May

Sousa's Band this week is at the Mark-Strand, Brooklyn, N. Y., having opened its picture house tour last week at the Paramount, New York.

John Philip Sousa, personally conducting, stated toward the close of last week's engagement that he was enjoying the innovation. It is the first time, from accounts, that the band has appeared under a \$2 top scale, and that scale of some years ago. More latterly it has been \$2.50 or \$3.

Next week Sousa is at the Metropolitan, Boston, opening at the Publix house in Buffalo, April 17, through stopping off at Springfield, Mass. April 16 to play a concert. April 24-week the band plays Detroit (pictures), and May 2 opens at the Chicago theatre, again taking up a concert engagement May 1 at Ft. Wayne.

William Morris, who arranges the Sousa picture house dates, has not booked the bandmaster beyond May 7, so far. Sousa's own booking for the summer is at the Steel Pier, Atlantic City, starting July 9.

Sousa Week at Metropolitan New Venture for March King

Lt. Com. John Philip Sousa, who won his naval title during the World War, although all his effective service was done on land, will bring his famous band with him to the Metropolitan tomorrow for his first Hub theatrical engagement.

Heretofore he has visited Boston only for a day's stay in some concert hall. This time Lt. Com. Sousa he will remain for a week. The Hub is one of the six cities on his special



Lt. Com. Sousa

SOLOIST FOR SOUSA AT CHRIST CHURCH

Miss Marjorie Moody, soprano, assisting artist with Sousa's band, which comes to the Metropolitan Theatre for a week's engagement today, will sing Sunday morning at Christ Church (Old North) Salem street. She will sing "The Palms." A free bus will carry worshippers from the Park street subway station to the church, beginning at 10:15.

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CITY NEWS

Sousa's Concert Will Be "Snappy"

Length of Individual Numbers Grows Shorter Yearly but Quality Is Retained.

When Springfield music lovers assemble in the Auditorium next Saturday evening to enjoy the concert by John Philip Sousa and his famous band, they will be assured a program which will provide both quality and quantity. The Sousa standard of excellence in the work of his organization of carefully selected instrumentalists, is one thing which the noted composer-director insists upon rigidly, but he recognizes, nevertheless, that the modern American audience does not want to be put to sleep in orchestra chairs while a band drags itself through tremendously long musical scores.

Accordingly, he has long since injected the useful element of "snap" into his band and "snap" of the type which stirs his audience from the first bar of his opening number and keeps it properly awake and attentive, until he turns to face the audience at the close of the final number of his program. As a result, he puts into his program almost twice as many numbers as he was accustomed to present during the early years of his career at the head of his noted band.

"The conductor who believe he can hold people long in this bustling age with the long selections in vogue around the early days of the century will finish his days in the poor house," Sousa declares. "There is no such thing as leisure any more. The average American, even when he is pleasure-bound, enjoys himself at the fastest gait possible."

"Each season I find myself cutting down the length of my program numbers, with the result that I get more numbers into the concert. Radio directors have found that 20 minutes is about the longest time that the attention of the average listener can be held. This seems to me a liberal estimate and this year not one number on my program consumes more than 10 minutes."

"We have found it necessary to speed up the production of music, just as Henry Ford has speeded up the manufacture of flivvers. Within 10 seconds of the close of a number we know whether the applause warrants an encore, and five seconds after that we are giving it. The old days when a conductor could leave his stand and take two or three bows after each number have gone forever. I never leave the conductor's desk at any time during a program."

Sousa's program for the forthcoming Auditorium concert cannot be announced for a day or two, but of one thing Springfield friends of the great composer may rest assured: It will be a typical "Sousa" concert, with a plentiful number of those stirring, distinctive marches he has composed during nearly a half-century, and which give him a rightful claim to the title of "march king."

Soon after his Springfield appearance he will lead his band on a long pilgrimage through the Middle West and Western States, and then into Canada, as a result of which he will not visit Springfield again for at least two years. The western and Canadian trip will make it necessary for Sousa to forego his favorite late fall sport of duck hunting in Maryland or North Carolina, for when the ducks once more head south at the coming of winter, the noted band leader will be on the opposite side of the Continent.

Sousa Celebrates 50th Anniversary

Lieut. Com. John Philip Sousa, most famous of American composers and conductors, is celebrating his 50th anniversary as a conductor today. The day finds him directing his band as usual at the Metropolitan Theater in Boston. He comes to Shea's Buffalo Easter Sunday.

Sousa's first position as a director was in his home city, Washington. Milton Nobles came to Washington at the head of a theatrical company. His director became ill, and upon a few hours' notice, the youthful musician left town with the Nobles troupe. In 1880, at the age of 26, Sousa was appointed director of the United States Marine Band. In 1892, he resigned to form his own organization, which has continued without interruption for 35 years.

Sousa is the only American composer-conductor who has earned a million dollars through the practice of his profession and perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States—the Army, the Navy and the Marine Corps.

John Philip Sousa, "March King," and His Youngest Grandchild



March King's Rousing Program Well Received

By GORDON HILLMAN

That genial master of march tunes, John Philip Sousa, is by all odds the feature attraction at the Metropolitan this week. With him, he brings his famous band to revive all the old favorites, and introduce newer ones to enthusiastic audiences. Seemingly, jazz and blues make no difference to the old master.



Tom Meighan

come and go. Blackbottoms and Sugar Struts have their passing day, but John Philip Sousa and "The Stars and Stripes Forever" seem in a fair way to march on triumphant for many a year to come.

MARTIAL MUSIC. "Semper Paratus" is set upon the Sousa program and so is "The Lost Chord," while in true courtesy to Boston, "The Ancient and Honorable Artillery Company" also has its tantalizing tune. For variety, Marjorie Moody sings Victor Herbert's "Italian Street Song," and "Comin' Through the Rye" with the band booming away in the background.

For fresher flavor, Sousa has marches composed for the Gridiron Club and the Field Artillery, the latter a most infectious affair with a blitting little melody running smoothly through its martial ardors.

Not unlike Whiteman, Sousa is something of a showman; he knows the secrets of massed brasses blaring away at the audience from a spot just beyond the footlights, his arrangement of instruments is little short of marvelous, and his marches go their steady way even through the troublous times of syncopation.

DUSKY STARS. Another bright bit on the Metropolitan bill is the appearance of Bailey and Barnum, blackface artists, who sing jazz in the old time manner of the Memphis levees, and seemingly have as good a time as do their audiences.

THOMAS IN A TAXI. The film for the week is "Blind Alleys," a none too firm knit photoplay from the pen of the prolific Owen Davis, which boasts Thomas Meighan as its star and Greta Nissen and Evelyn Brent for assisting artists. All sorts of troubles befall the stalwart Thomas in this cinematic oddity, and not a few of them are concerned with taxi-cabs thundering through the streets of New York. It might in fact be called an epic of the 15 and 5 cent meter.

NO JAZZ FOR BOSTON, DECLARES MR. SOUSA

Lieut.-Commander John Philip Sousa, 50 years a band master, known the world around as a composer of American march music, drolly congratulated Boston on his presence here today, as he looked forward to a week which promises to be impartially divided for him between social and professional appearances.

He entertained representatives of the Commonwealth, the municipal



JOHN PHILIP SOUSA
Master of March Music in Boston for Week.

government and the press at a ham-and-egg breakfast—"very Boston," he thought—at the Touraine. He exchanged stories of the China station with Capt. James D. Wilson, who represented Admiral Philip Andrews of the First Naval District. With Capt. Travers D. Carman, commander of the Crosscup-Pishon Post of the American Legion, he had a word or two about his son, John Philip Sousa Jr., whose year in Princeton University was 1904, as was Captain Carman's. With Frederic W. Cook, Secretary of the Commonwealth, present to offer Governor Fuller's greetings he discussed the Borah-Butler debate, adding that no man remained in his band who violated the prohibition law. When Mr. Cook welcomed Mr. Sousa to Massachusetts he said he believed that, to every person who would recognize the Beethoven "Sanctus" there would be 100 and more who would, upon hearing Sousa's "Washington Post March," vividly and with intelligent knowledge recall the place, contemporarily and for all time, of Sousa as an American composer.

Mr. Sousa asked if jazz would appear on his programs through the week at the Metropolitan Theater, asked for a definition of jazz, but without waiting for it agreed that he "would not presume" to play jazz in Boston. He said that before the music it identifies was known by that name, he had written "The Gliding Girl," which is intrinsically jazz. "But," he said, "that has been forgiven."

He thought jazz was on the wane in its present form, and was gratified by the expression of John O'Shea, director of music in the Boston public schools, concerning the almost phenomenal growth of instrumental music as a regular department of intermediate school study and looked modestly pleased when Mr. O'Shea added that he felt Sousa compositions to be the greatest single influence today in American school music.

Meighan and Sousa Share Met Program

John Philip Sousa, the "March King," and his famous band, long associated with the concert stage, will be featured on the stage of the Metropolitan Theater this coming week, starting today, making their appearance before the public for the first time at popular prices. Lt.-Comdr. Sousa is making his third-of-a-century tour of the nation, as well as celebrating his fiftieth anniversary, as composer and bandmaster. Marjorie Moody, the distinguished soprano, and John Dolan, concert virtuoso, are appearing as soloists.

Among the numbers to be played are "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever" and Victor Herbert's "Italian Street Song."

Thomas Meighan in his new vehicle, "Blind Alleys," is the screen attraction of the week. Meighan, cast as a sturdy sea captain, is supported by Greta Nissen and Evelyn Brent.

The program will be completed by several short screen subjects, an organ solo, a news weekly, the overture and another stage attraction.

JAZZ TO STAY SAYS SOUSA

"Jazz starts in the feet, not in the brain. It will last as long as people dance," declared John Philip Sousa, internationally famous bandmaster and composer who was tendered a luncheon reception at the Hotel Touraine today.

Sousa, who has returned to Boston with his band for a week at the Metropolitan Theater, was greeted by representatives of State and city as well as by officers representing the United States navy, and by members of the Chamber of Commerce and other organizations.

NONE IN HIS PROGRAM.

"I am honored in coming to Boston, the intellectual heart of the world," was the veteran musician's greeting. "And I purposely deleted 'jazz' from my program, because Boston is too intelligent for it."

"I say that Boston is the intellectual center for two reasons. Those of you who live here know that it is, and we who do not live here are told about it."

Sousa related how on a former visit the famous Einstein theory on relativity was a point of popular discussion.

"I had previously attended a dozen lectures on the subject in New York," he declared. "When I got to Boston, I asked a traffic cop about it, and will you believe me, he told me more about in a few minutes than I learned at the dozen lectures."

BAY STATE AND CITY.

At the luncheon Secretary of State Frederic Cook tendered the greetings of the Commonwealth, and Frank Sieberlich, chairman of the election board of Boston, extended the welcome of the city.

Other guests were Captain James D. Wilson, U. S. N., Captain John D. Robnett, U. S. N., Sr. Lieutenant T. E. Renaker, U. S. N., Captain Travers Carman, commander of the Crosscup-Pishon Post, A. L.; John D. O'Shea, superintendent of music in the schools of the City of Boston; Fortunato Sordillo, assistant superintendent of music, and Sheldon H. Fairbanks of the Chamber of Commerce.

Forum Picture Inspired Sousa

"The Yankee Clipper," Rupert Julian's production for the C. B. DeMille corporation starring William Boyd, which is playing at the Forum theater, seems to be one of those pictures that inspire people.

Lou Gottschalk, writer of many famous picture scores, found "The Yankee Clipper" one of the most pleasant subjects he ever had for score writing, and says that the patriotic theme set buzzing in his head a thousand melodies suitable for the accompaniment.

Then John Philip Sousa, America's "march king," was invited to a private showing of the picture at Roxy's theater in New York. He was so stirred by the swing of the wartime theme and the patriotic impetus of the production that he announced his intention of writing a new march, "The Yankee Clipper."

SOUSA TO VISIT THE NAVY YARD MONDAY

The navy yard will be in holiday array Monday to greet Lt.-Comdr. John Philip Sousa, who will make a tour of inspection of "Old Ironsides," the historic frigate now being reclaimed. Sousa wrote a march entitled "Old Ironsides," which was used for campaign purposes in connection with the drive for funds to reclaim the old ship. He is credited with much activity in soliciting funds.

He will be the guest of Rear Admiral Philip Andrews while at the navy yard. He will renew acquaintances with many officers whom he met during the war when he was in charge of the marine band at Washington and later in charge of all musical organizations for the navy.

MILLION MILES COVERED BY SOUSA

"March King" Now at Metropolitan Has Record as Traveler

Somewhere along the route of his 34th annual tour is the millionth milestone of Lt.-Comdr. John Philip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1000 miles a week for an average of 30 weeks a season for 34 years, is the Sousa record. And the "March King" is still going strong and firmly convinced that "the first million miles are the hardest." This week he is at the Metropolitan Theatre.

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the states in the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than 43 of our 48 states and five Canadian provinces. Yet it was not until he was in his 32d season that Sousa did the greatest traveling of his career. The record was a trip of about 3200 miles made in approximately six days and a half from Regina, Saskatchewan, to Philadelphia, and remarkable because 10 concerts were given along the way.

Has Taken Band Around the World



JOHN PHILIP SOUSA



Prof. Maurice Winth master, Arts Club fan 22d.

"March King" to Give Advice to Students



JOHN PHILIP SOUSA.

SOUSA TO GIVE MUSIC ADVICE

Noted Band Master To Use Columns of The News; During Visit to Detroit.

John Philip Sousa, probably America's best loved and most famous bandsman and leading figure for years in placing good music before the public, is to become a temporary member of The Detroit News family of special writers.

Mr. Sousa has consented to write for The News—while he is in Detroit appearing at the Michigan Theater with his band—a series of articles dealing with musical subjects aimed to interest, entertain and instruct young people with musical ambitions and their parents and other sponsors.

This series will be published daily during Mr. Sousa's one-week stay in Detroit, the first appearing Monday, April 25.

In addition to his articles, Mr. Sousa will give advice to youngsters and others, using the columns of The News to reply to letters addressed to him asking questions concerning music and musical education.

Mr. Sousa on previous visits to Detroit has encouraged youth band organizations, such as Cass Technical High School Band, which he pronounced one of the best ever heard. On this trip to Detroit he intends to devote most of his spare time to forming contacts with music students, and it is planned that The News to have him either visit several schools or arrange a meeting of selected youngsters in the Michigan Theater auditorium some morning during his engagement.

Send in your questions at once. They will be answered in the order in which they are received. Address your letters to John Philip Sousa, Editorial Department, The Detroit News.

SOUSA AND HIS BAND ON SHEA'S BUFFALO PROGRAM

Colleen Moore in "Orchids and Ermine" on Screen; New Organist; Other Special Features.

Easter Week brings to Shea's Buffalo John Philip Sousa and his band of 55 men, the highest priced organization ever booked into a motion picture theater, with "The March King" conducting in person. On the screen will be ever-popular Colleen Moore in her latest and best picture, "Orchids and Ermine." Another event will be the introduction of the Buffalo's new organist, Emil Velazco, who comes from the Roxy theater in New York to preside at the Wurlitzer.

Lieutenant-Commander Sousa and his band is making a short tour of a few theaters in the great Publix chain. A contract recently was signed between the conductor and the organization which brings the former a sum in excess of \$100,000 for about six weeks. The past week the band played at the Metropolitan theater in Boston where record-breaking crowds jammed the place at every performance.

Sousa has arranged a wonderful program for his Buffalo engagement. It will open with two of his most popular marches, "The Washington Post" and "The Gridiron Club," the latter written in honor of the famous club in the national capital. Then will follow a cornet solo by John Dolan, with the band and Emil Velazco at the organ accompanying. Two more great marches will follow, "The Glory of the Yankee Navy" and "Manhattan Beach." Audiences also will hear Sousa's famous "Semper Paratus," the official march of Uncle Sam's Marines. The climax of the program will arrive with the playing of the conductor's world-famous composition, "The Stars and Stripes Forever."

Many honors are planned for "The March King" while he is in Buffalo. Sousa has a host of friends in Buffalo, especially many who were at the Great Lakes naval training station during the war when the conductor was in charge of all the navy bands and organized many of them at this station.

The most fascinating role she has played on the screen is depicted by Colleen Moore in "Orchids and Ermine." A little telephone switchboard operator in the lobby of a huge New York hotel is the heroine of this humorous and romantic story. She has some thrilling experiences when she comes in contact with a real young and handsome millionaire, some butter-and-egg men, a few gold-diggers and other Broadwayites. Colleen never was more chic than as the little plug-pusher.

Emil Velazco, the Buffalo's new organist, is one of the nation's leading musicians. For his introductory number he will play "Trouble," a novelty which he offered at the opening of the Roxy. The symphony orchestra will keep everyone's feet dancing with its snappy selection of popular airs.

Sousa Signs



John Philip Sousa, world renowned band-master, has succumbed to the lure of the movies. Here he is, John Hancocking a 10 weeks contract at \$15,000 a week to play in the Publix chain of theaters.

Sousa and His Band At Shea's Buffalo

John Philip Sousa and his band of 55 men men will arrive at Shea's Buffalo Sunday. Commander Sousa will appear five times Sunday to accommodate the large crowds expected. On the program, of course, will be "The Stars and Stripes Forever," said to be the most popular march ever written.

Sousa is visiting six of the Publix theaters, including New York, Boston, Buffalo, Detroit and Chicago, where he will stay two weeks.

During the stay of the noted conductor and composer in this city he will be the guest of several local organizations. Sousa is making his 35th annual tour this year and everywhere he is being enthusiastically acclaimed.



LEGION POST HONORS JOHN PHILIP SOUSA

A life membership certificate was presented to Lieut.-Commander John Philip Sousa, bandmaster, by the Crosscup-Pishon Post of the American Legion, yesterday. The presentation was made on the stage of the theater where Commander Sousa is appearing with his band for the week.

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"I take great pleasure in presenting this flag to you, Mr. Mayor," declared Sousa. "If your police and fire departments follow it they will never go wrong."

"It is a great pleasure, I assure you," said the Mayor, "to accept this flag. You may be certain that the police and fire departments will follow it faithfully. They will never stain it."

Mr. Sousa arrived at the Mayor's office shortly after noon, accompanied by George H. Chase, imperial potentate of Ismailia Temple, and Carl Kempke, noble of the Mystic Shrine. County Judge George H. Rowe, also high in Shrine circles, was introduced to Mr. Sousa and took part in the presentation of the flag.

The Mayor said that the police and fire band will bear in mind that its flag was given to them by the famous musician and will try to emulate him. Commissioner James P. Moore and Chief Higgins were presented to Sousa. Photographs of the group were taken on the steps of the city hall.

Mayor Schwab gave the musician the freedom of the city and offered to place at his disposal every facility that will make his visit here pleasant. He said he attended the concert last night and complimented the musician upon the technique of his band.

MILLION MILES COVERED BY SOUSA

"March King" Now at Metropolitan Has Record as Traveler

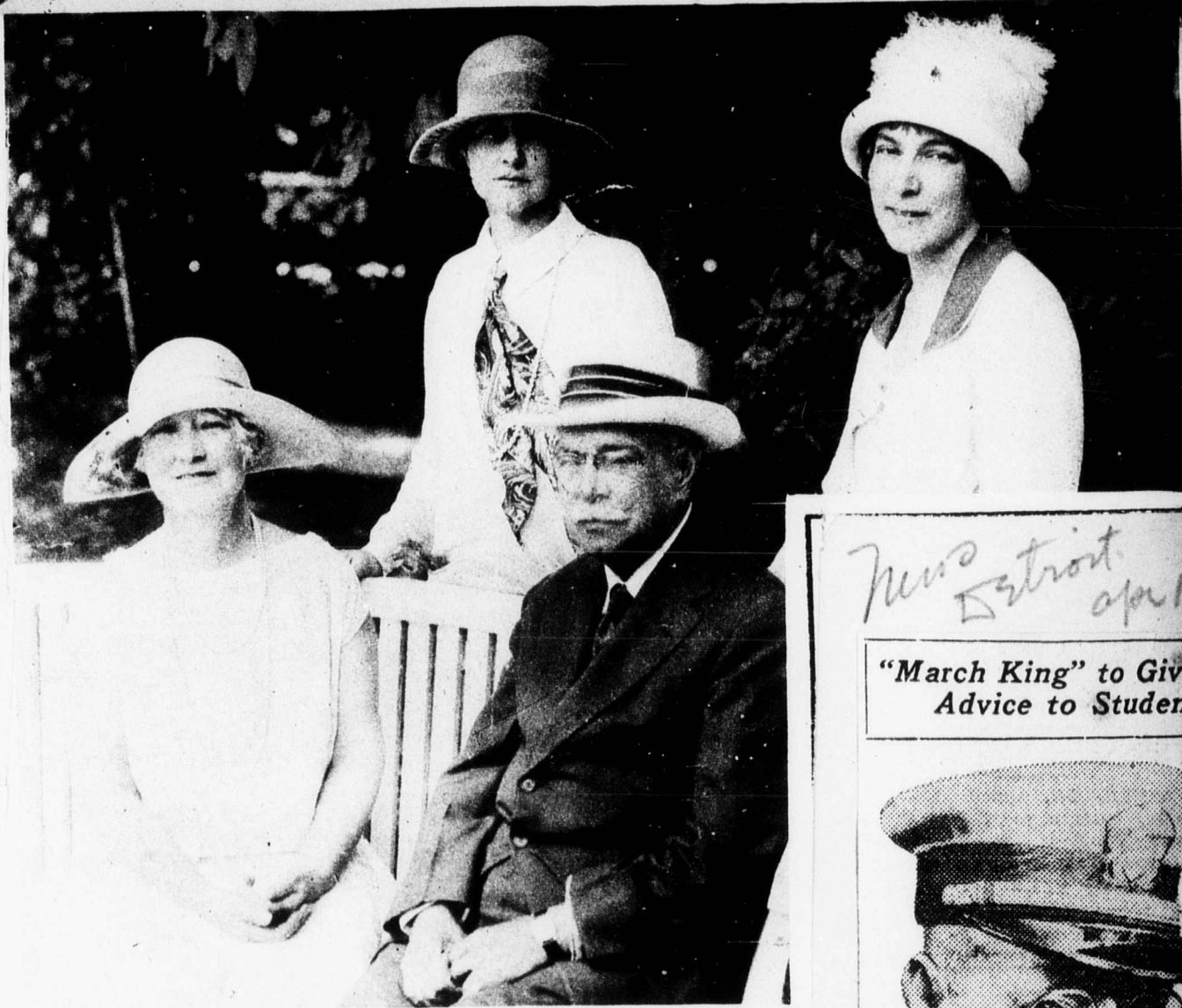
Somewhere along the route of his 34th annual tour is the millionth milestone of Lt.-Comdr. John Philip Sousa's travels at the head of his own organization. Almost 29,500 miles a season, or 1000 miles a week for an average of 30 weeks a season for 34 years, is the Sousa record. And the "March King" is still going strong and firmly convinced that "the first million miles are the hardest." This week he is at the Metropolitan Theatre.

Sousa's travels began in Plainfield, N. J., in 1892. They have taken him once around the world and thrice to Europe. There have been few seasons in which he visited less than half of the states in the Union, and last season, when he traveled almost 40,000 miles in the United States and Canada, he visited no less than 43 of our 48 states and five Canadian provinces. Yet it was not until he was in his 33d season that Sousa did traveling of his career. Th a trip of about 3200 miles proximately six days and Regina, Saskatchewan, to and remarkable because 10 c given along the way.

Has Taken Band Around the World



A noted family group.—Lieutenant Commander John Philip Sousa, with Mrs. Sousa and their two daughters. Mr. Sousa and his band of 55 pieces will be at Shea's Buffalo all week starting today



"March King" to Give Advice to Students



JOHN PHILIP SOUSA.

SOUSA TO GIVE MUSIC ADVICE

Noted Band Master To Use Columns of The News During Visit to Detroit.

John Philip Sousa, probably America's best loved and most famous bandsman and leading figure for years in placing good music before the public, is to become a temporary member of The Detroit News family of special writers.

Mr. Sousa has consented to write for The News—while he is in Detroit appearing at the Michigan Theater with his band—a series of articles dealing with musical subjects aimed to interest, entertain and instruct young people with musical ambitions and their parents or other sponsors.

This series will be published daily during Mr. Sousa's one-week stay in Detroit, the first appearing Monday, April 25.

In addition to his articles, Mr. Sousa will give advice to youngsters and others, using the columns of The News to reply to letters addressed to him asking questions concerning music and musical education.

Mr. Sousa on previous visits to Detroit has encouraged youth band organizations, such as the Technical High School Band, which he pronounced one of the best ever heard. On this trip to Detroit he intends to devote most of his spare time to forming contacts with music students, and it is planned that The News to have him either visit several schools or arrange a meeting of selected youngsters in the Michigan Theater auditorium some morning during his engagement.

Send in your questions at once. They will be answered in the order in which they are received. Address your letters to John Philip Sousa, Editorial Department, The Detroit News.

SOUSA AND HIS BAND ON SHEA'S BUFFALO PROGRAM

Colleen Moore in "Orchids and Ermine" on Screen; New Organist; Other Special Features.

Easter Week brings to Shea's Buffalo John Philip Sousa and his band of 55 men, the highest priced organization ever booked into a motion picture theater, with "The March King" conducting in person. On the screen will be ever-popular Colleen Moore in her latest and best picture, "Orchids and Ermine." Another event will be the introduction of the Buffalo's new organist, Emil Velasco, who comes from the Roxy theater in New York to preside at the Wurlitzer.

Lieutenant-Commander Sousa and his band is making a short tour of a few theaters in the great Publix chain. A contract recently was signed between the conductor and the organization which brings the former a sum in excess of \$100,000 for about six weeks. The past week the band played at the Metropolitan theater in Boston where record-breaking crowds jammed the place at every performance.

Sousa has arranged a wonderful program for his Buffalo engagement. It will open with two of his most popular marches, "The Washington Post" and "The Gridiron Club," the latter written in honor of the famous club in the national capital. Then will follow a cornet solo by John Dolan, with the band and Emil Velasco at the organ accompanying. Two more great marches will follow, "The Glory of the Yankee Navy" and "Manhattan Beach." Audiences also will hear Sousa's famous "Semper Paratus," the official march of Uncle Sam's Marines. The climax of the program will arrive with the playing of the conductor's world-famous composition, "The Stars and Stripes Forever."

Many honors are planned for "The March King" while he is in Buffalo. Sousa has a host of friends in Buffalo, especially many who were at the Great Lakes naval training station during the war when the conductor was in charge of all the navy bands and organized many of them at this station.

The most fascinating role she has played on the screen is depicted by Colleen Moore in "Orchids and Ermine." A little telephone switchboard operator in the lobby of a huge New York hotel is the heroine of this humorous and romantic story. She has some thrilling experiences when she comes in contact with a real young and handsome millionaire, some butter-and-egg men, a few gold-diggers and other Broadwayites. Colleen never was more chic than as the little plug-pusher.

Emil Velasco, the Buffalo's new organist, is one of the nation's leading musicians. For his introductory number he will play "Trouble," a novelty which he offered at the opening of the Roxy. The symphony orchestra will keep everyone's feet dancing with its snappy selection of popular airs.

Sousa Signs



John Philip Sousa, world renowned band-master, has succumbed to the lure of the movies. Here he is, John Hancocking a 10 weeks contract at \$15,000 a week to play in the Publix chain of theaters.

Sousa and His Band At Shea's Buffalo

John Philip Sousa and his band of 55 men will arrive at Shea's Buffalo Sunday.



Commander Sousa will appear five times Sunday to accommodate the large crowds expected. On the program, of course, will be "The Stars and Stripes Forever," said to be the most popular march ever written.

Sousa is visiting six of the Publix theaters, including New York, Boston, Buffalo, Detroit and Chicago, where he will stay two weeks.

During the stay of the noted conductor and composer in this city he will be the guest of several local organizations. Sousa is making his 35th annual tour this year and everywhere he is being enthusiastically acclaimed.

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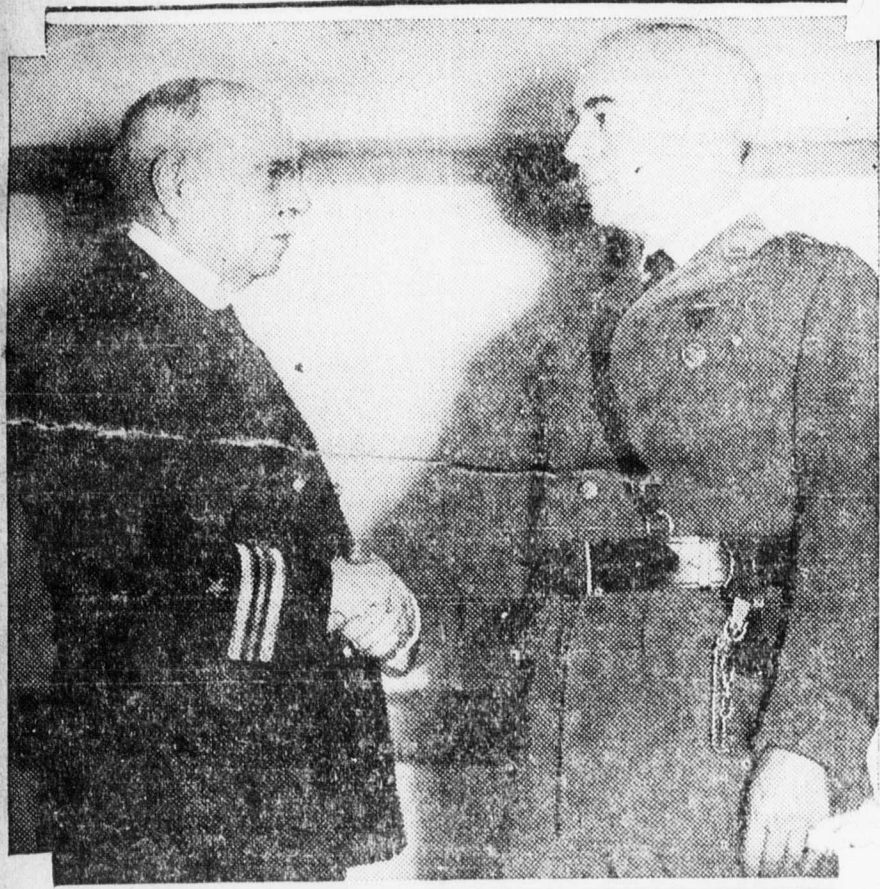
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Sousa Now Life Member of Crosscup-Pishon Post



John Philip Sousa, left, and Capt. Travers D. Carmine, commander of the Crosscup-Pishon post, American Legion.

March King Is Third to Be Honored by Advertising Men of American Legion—Parchment Certificate Given Band Leader

Lieutenant-Commander John Philip Sousa is now a life member of the Crosscup-Pishon post, American Legion. He is the third man to be honored by the advertising men. The others are Commander Richard E. Byrd, polar flier, and Lt. Wade, world flier. The life membership was conferred upon the famous band leader on the stage of the Metropolitan Theatre as he concluded directing his well known march, "The Stars and Stripes Forever." The presentation was made by Capt. Travers D. Carmine, commander of the post. An illuminated parchment certificate of membership was given Sousa.



John Philip Sousa, the nation's bandmaster, who comes to Shea's Buffalo for the week beginning Sunday with his band of 55 men.

Schwab Proclaims 'Sousa Week' Here

Mayor Schwab has issued a proclamation designating "Sousa Week," from April 17 to 23, in honor of the visit of John Philip Sousa, the famous bandmaster, who, at the head of his great organization, will be at Shea's Buffalo Easter week. This is but one of a number of events, which have been arranged in connection with the visit of the distinguished composer of "The Stars and Stripes Forever" and other nationally known marches.

Monday Mr. Sousa will receive formal greeting and welcome from Mayor Schwab at city hall. Mr. Sousa at this time will present to Mayor Schwab a magnificent flag for use by the mayor's police band. Local naval officials will participate in this ceremony. Monday night will be Shrine night at Shea's Buffalo, the event being arranged by members of Ismailia Temple, Nobles of the Mystic Shrine, in honor of Lieutenant Commander Sousa, who is a Noble. It is expected that a large crowd of Shriners and their families will attend the performance on Shrine night.

Tuesday at noon Mr. Sousa will be the honored guest at the weekly luncheon of the Greater Buffalo Advertising Club, at the Lafayette Hotel, and will give a short talk on his experiences as a bandmaster for 50 years. Wednesday, at noon, he will address the members of the Kiwanis club at the luncheon to be held at Hotel Statler. At noon on Thursday he will be the guest of the Rotary club at their weekly luncheon at Hotel Statler. Friday, at noon, he will be the honored guest at the Shrine luncheon to be held at Hotel Statler.

NEWTON SCHOOL ORCHESTRAS MEET SOUSA AND HEAR BAND



Front Row, Left to Right—Palmer York, Lincoln Reed, Richard Furbush. Rear Row—Harold Root, John Gill, Hamilton Yardley, William Carey.

NEWTON SCHOOLBOYS PLAYING FOR SOUSA

Between 250 and 300 children of the Newton school orchestras came into Boston yesterday morning as guests of the Conn Boston Company, dealers in musical instruments, to meet Lieut. Com John Philip Sousa, and to hear his band at its first performance of the day at the Metropolitan Theatre. All parts of Newton were represented in the gathering at the Conn store in the Statler Building. Pictures were taken outside and then the entire group marched to the theatre, where a special block of seats was reserved.

SOUSA DUE HERE SUNDAY

Mayor to Receive Noted Bandman. Busy Week Ahead.

Lieutenant Commander John Philip Sousa, famous musician and march king, is scheduled to arrive in Buffalo Sunday morning to fill a week's engagement with his band at Shea's Buffalo theater.

Sousa will be received by Mayor Schwab Monday morning at the city hall where local naval officials will be present to extend their greetings. Tuesday at noon the visitor will be a guest of the Greater Buffalo Advertising club in the Hotel Lafayette. The Kiwanis club will entertain him as a guest Wednesday noon in the Hotel Statler, and on Thursday Sousa will attend a meeting of the Rotary club.

On Friday he will be a guest of the Shrine club at its weekly meeting in Hotel Statler. A reception is being planned and other activities of a similar nature will keep the noted visitor busy during his stay in the city.

Monday night will be "Shrine night" at the Buffalo theater. Sousa is a member of Almas temple, Washington, and shortly after joining wrote "Nobles of the Mystic Shrine" march.

SOUSA PAYS VISIT TO REVERE VETS

REVERE, April 16.—John Philip Sousa, noted bandmaster, visited the home of the Veterans of Foreign Wars last night and inspected the newly formed drum corps.

This visit of the noted leader was considered a great compliment to the "Boys" and a large number of the members were on hand to greet him. The corps gave a short concert in his honor.

Newest March Always

Best, Sousa Declares

Which is the best Sousa march? "Stars and Stripes Forever," says the American public and it backs its judgment with almost a half million dollars worth of royalty on the sheet music in addition to buying 10,000,000 copies of the talking machine records. "The last one," says Lieut. Com. John Philip Sousa, who arrives at Shea's Buffalo on Sunday, April 17th with his famous band of 55 men.

Sousa Indorses Model Homes Idea



JOHN PHILLIP SOUSA

Says Courier-Express campaign real object lesson to all prospective builders

John Philip Sousa, noted bandmaster here this week, will inspect Courier-Express Model Home No. 2, being erected by William F. McDonald at 11 Larchmont road, University Park, some time this week, probably Thursday afternoon. Sousa has just celebrated his 50th anniversary as a bandmaster.

Sousa has just written to the editor of the Model House page of the Courier-Express of his desire to visit one of the model houses now in course of construction here. The Larchmont home, almost completed, will be inspected by Sousa in company with a number of friends.

"I have been reading about the national model homes campaign," he writes, "and certainly would like to visit one of the houses while in Buffalo. I think it is a noble work. It is educational and is a real object

lesson that points the way to good construction and modern equipment.

"Like many persons who travel about, home to me is the one real paradise on earth. All the time I am out on the road, I think and plan something new for my estate at Barker's Point, Long Island. Recently I was reading in a newspaper about the model homes campaign, and immediately I wanted to see one of the houses. If such a thing is possible I would like to visit one of the houses being erected by the Courier-Express while in Buffalo."

Sousa's wish shall be gratified. There will be no public ceremony attending his visit to the Larchmont home. He simply will go there, inspect the details of construction, and return to his hotel.

Sousa, a member of the Audubon Society, has erected bird baths and bird homes on his estate on Long Island. He recently had set up Benjamin Franklin sundial press to him by his friends in Philadelphia. The above picture shows Sousa inspecting the walks trim on his estate.

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Sousa
Boston
April 14

SOUSA AND HIS BAND OF 55 AT SHEA'S BUFFALO

Colleen Moore will be seen in
screen feature, Orchids and
Ermine

Easter week brings to Shea's Buffalo what its management declares the greatest entertainment ever offered at popular prices in this or any other city. Topping the program, commencing today, when there will be given de luxe shows at 1, 3.10, 5.20, 7.30 and 9.40, John Philip Sousa and his band of 55 men, the highest priced organization ever booked into a motion picture theater. The screen will be Colleen Moore in her latest picture, Orchids and Ermine. Another event will be the introduction of the Buffalo's new organist, Emil Velazco, who comes from the Roxy theater in New York. Then the juvenile funmakers composing Our Gang are going to chase all blues in their newest laughfest, War Feathers. The symphony orchestra, under the direction of Herbert Straub, will be heard in Popular Hits of Spring, 1927, arranged by Mr. Straub and Erwin Gluckman. The Shea-Public Pictorial Digest will show the latest news events.

Sousa and his band are making a short tour of theaters in the Public chain on a contract said to be in excess of \$100,000 for about six weeks. The past week the band broke all records at the Metropolitan in Boston.

Sousa's program here will open with two of his most popular marches, The Washington Post and The Gridiron Club. Then will follow a cornet solo by John Dolan, with the band and Emil Velazco at the organ accompanying. Two more marches will follow, The Glory of the Yankee Navy and Manhattan Beach. Audiences also will hear Sousa's famous Semper Fidelis, the official march of Uncle Sam's marines. The climax of the program will arrive with the playing of the conductor's world famous composition, The Stars and Stripes Forever.

Many honors are planned for the March King while he is in Buffalo, and Mayor Schwab, who has issued a proclamation proclaiming Sousa week, will receive the lieutenant commander tomorrow morning at the City Hall. Sousa has a host of friends in Buffalo, especially many who were at the Great Lakes naval training station during the war, when the conductor was in charge of all the navy bands. Ismailia Temple, Nobles of the Mystic Shrine, is planning to honor Sousa tomorrow evening. He is a member of Almas Temple of Washington. He composed the Nobles of the Mystic Shrine, official march of the order.

Colleen Moore in Orchids and Ermine appears as a telephone switchboard operator in the lobby of a huge New York hotel. She has some thrilling experiences when she meets a young and handsome millionaire some butter-and-egg men, a few gold diggers and other Broadwayites. In the supporting cast are Jack Mulhall, Sam Hardy, Gwen Lee, Alma Bennett, Hedda Hopper, Kate Price and others.

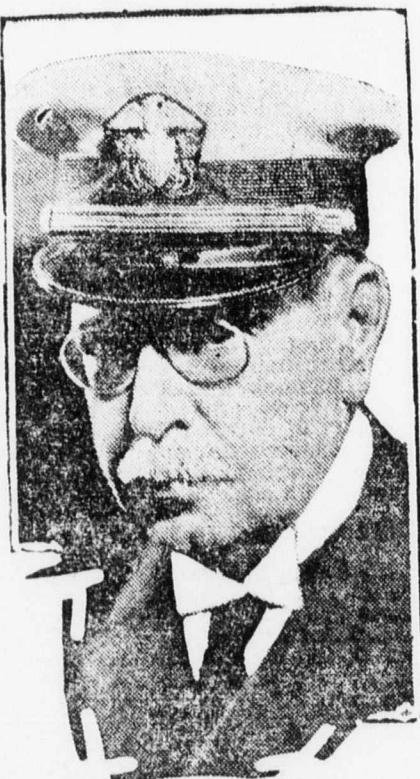
Emil elazco, the Buffalo's new organist, for his introductory number will play Grouble, a novelty which he offered at the opening of the Roxy.

Next week Shea's Buffalo will present Art Landry and his internationally famous recording orchestra. Landry's orchestra is the only organization in the history of Buffalo to remain twenty weeks at a Buffalo theater. On the screen will be Ronald Colman and Vilma Banky in The Winning of Barbara Worth.



(Left) NICE BABY, says Lieut. Comm. John Philip Sousa to his granddaughter, Jane. The March King and his band of 55 are at Shea's Buffalo, starting today.

BRINGS BAND HERE



Lieut.-Comm. Sousa, who will bring his famous band of 55 pieces to Shea's Buffalo this week.

No Royalty from Sale of Records

That he has never received any royalty from the sale of the talking machine records of "The Stars and Stripes Forever," possibly the greatest-selling march in the world, is the startling statement of Lieut.-Comm. John Philip Sousa, who comes in person to Shea's Buffalo today, with his band of 55 men. It was in 1895 that Sousa composed this march, as he was returning from a business trip to Europe.

"All the way across, I had marched the deck of the steamer with a whole brass band in my head," he said the other day. "On Christmas eve when we were lying at quarantine, waiting for a snow storm to moderate so we could come up the bay, the march suddenly snapped into my head. I set it down on paper at my home on Christmas Day, note for note as it is now played."

"Sales of the march have reached the astounding total of 10,000,000 copies in America alone, while the sale of records has reached the 20,000,000 mark. Oddly enough, although it is regarded as a typically American march, the largest talking machine sales, before the war, were in Germany."

He'll Be at the Ball



JOHN PHILIP SOUSA

Chicago's movie men were glad to hear that John Philip Sousa, the best of bandmasters, would be in town on May 4 when their ball is to be held at the new Stevens hotel. A telegram asked the amiable conductor, now in New York, if he would like to attend the frolic and Sousa wired back "Certainly."

His interest in the movies has been increased considerably during his short tour of the cinemas, a tour that will bring him and his band to the Chicago theater on May 2. But Sousa will not be the only conductor at the ball. At a meeting held at the Sherman hotel last night, Paul Ash, Benny Meroff, Del Delbridge, Benny Krueger, Art Kahn and others agreed to be there. Paul will be in charge of the music-making. The others—including Sousa—will be "guest conductors," relieving Mons. Ash now and then.

SOUSA TRIES OUT HIS NEW MARCHES ON HIS FAMILY

Every time Sousa writes a new march he tries it out on his family. And when the great band leader asks the opinion of his beloved relatives, they always say, "It is the best you have ever written."

"That is only derision," laughed Sousa, who is appearing this week at the Metropolitan with his band. "You see, I always preface the playing of my new numbers with the decisive statement that this is quite the best march I have ever written and I dare anyone to say otherwise."

The American public seems to think that "Stars and Stripes Forever" is Sousa's best march, because 10,000,000 talking machine records of this march have been purchased.

Sousa himself declares that when he writes a march it always seems his best at the time. "I declare to everyone that I have written something better than ever," he said, "and I mean it every time. Sometimes I suspect that it can't be true, because no one writes a better composition every time he puts his pen to paper. Yet I have tried to make each new march better than the one before, and keep pace with past successes."

"I have seen many conductors become famous and then lose public support, so I realize that Sousa marches and the Sousa band must be better each year if I keep faith with my supporters."

Sousa's Band Plays Here Saturday Night

That "How Dry I Am" has assumed the proportions of a national anthem is the opinion of John Philip Sousa, famous bandmaster, who brings his organization of more than 100 men to Springfield for a concert in the Auditorium Saturday night. Sousa bases his opinion on his experiences during his last tour, which extended over more than 40 weeks and which took him into more than 40 states.

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

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

Sousa Celebrates 50 Years in Music

Lieutenant Commander John Philip Sousa yesterday celebrated his fiftieth anniversary as a conductor. The day found him directing his band as usual. He was at the Metropolitan Theater, in Boston.

Sousa's first position as a director was in his home city, Washington. Milton Nobles came to Washington at the head of a theatrical company. His director became ill, and upon a few hours' notice Sousa, who had been playing in a quadrille orchestra, left town with the Nobles troupe. Sousa continued with Nobles for more than a season, and then toured with Mackey's Extravaganza Company and Matt Morgan's Living Pictures, the first organization of the kind to be seen in America. In 1880, at the age of 26, Sousa was appointed director of the United States Marine Band. In 1892 he resigned to form his own organization, which has continued without interruption for 35 years.

The composer of "Stars and Stripes Forever," "Semper Fidelis," "Washington Post," "U. S. Field Artillery," and more than 100 other marches has, of course, many claims to distinction. Perhaps the two most noteworthy are that he is the only American composer-con-

ductor who has earned \$1,000,000 through the practice of his art and that he is perhaps the only living person who has served as a commissioned officer in all three branches of the armed forces of the United States—the army, the navy and the marine corps. Sousa was a lieutenant of marines from 1880 to 1892, a lieutenant in the United States army during the Spanish-American war and a lieutenant commander in the United States navy, during the world war.

SOUSA LEADS BANDS AT TWO SCHOOLS

Pupils Participate in
Patriots' Day Exercises

Special exercises commemorative of Patriots' Day were held in many of Boston's public schools today. Exercises were held today because this is the last day of school until April 25, and is the nearest day to April 19, the date of celebration. The April vacation will begin with the close of school today.

A souvenir of the occasion in the form of a Patriots' Day booklet, containing a story of the arousing of the "Minutemen," by Paul Revere; "Paul Revere's Ride," and the "Concord Hymn," was arranged and printed by boys in the printing class of the Tyler School, under the direction of Frank P. Rich, printing instructor.

Indoor and outdoor exercises featured the celebration at the English High School, Montgomery st. Walter F. Downey, headmaster. There was an assembly in the school hall, where Elliott Whitaker, a senior, told the story of Paul Revere's ride, and Morris Fisher, another senior, told the story of the battle of Lexington. There was music by the band. Capt. Joseph McK. Driscoll, the military instructor, gave a talk on his personal experiences in the World War.

Outdoors there was an assembly of several cadet regiments, which were massed in front of the building on Warren av. Lieut. Commander John Philip Sousa, the famous bandmaster, was a guest. He addressed the boys on the value of music and then led the band.

Fragels C. Gray Speaker

At the Abraham Lincoln School, Arlington and Fayette sts, School Committee Francis C. Gray was a speaker. Lieutenant Commander Sousa was a visitor. There was music by both orchestra and band, and the latter was led for a while by the bandmaster.

Vincent Sciala, room 33, read a selection from a speech by Patrick Henry. Pupils from rooms 30, 39 and 40, read "Paul Revere's Ride." Charles Mosey, room 30, recited "What's In a Name." A selection from "Lexington" was read by George Cosindas, room 40. Christmas Jerome, room 40, gave "A Patriotic Creed," and "Concord Hymn" was sung by pupils of room 35. Frederick W. Swan, master, was in charge of the exercises.

The seventh grade of the Quincy School, Tyler st, presented a special Patriots Day program at the regular assembly, under the direction of Frederick A. Guindon, master of the Quincy School District; Mrs. Lillian P. Silvestri, Miss Jane U. Barry and Miss Mary M. Fitzgerald, teachers.

The program opened with a recitation on "The Best Land," by Matthias Ollis. A group of boys, which included Nathan Barron, Rocco Luizzi, Barnet Wachtel, Tony Darrigo, Matthew Occhino, Leonard Frank, John Conley, Sam Monsour and Hassan Abraham gave the causes of the American Revolution.

Wade Habeeb, Sam Monsour and Fred Abdelahad, recited "Lexington." "The Concord Hymn" was given by Wadie David. Abe Jacobs and John Abraham presented "The Revolutionary Rising." A recitation on "The Women of Lexington" was given by George Ayoub, Anthony Abdelahad, Tony Falabella and Harry Silver.

"Paul Revere's Ride" was recited by a group that included Morris Malta, Joe Haddad, James Sayr, Harry Wise, Michael Penella, Joseph Abrams, Isadore Binstock, Hazeb Zoghail and Israel Goldman. Edward Hogan rendered "America First." A norchestra number closed the exercises.

Exercises at Lyman School

At the Theodore Lyman School, Paris and Gove sts, East Boston, there were selections by the school orchestra. Several recitations were given and a tableau and colonial play were presented.

A gavotte in D by Fyffe was played by the orchestra, members of which include William Lynch, Salvatore Amoroso, John Britton, Catino Pistone, Helen Haggstrom, Gregory Basilio, Mary Basile, Rose Celia, Edward Jaakola. Helen Haggstrom played "Swedish Folk Song" and Catino Pistone played "Evening Song by Harbours" on the violin.

"Paul Revere's Ride" was read by John Guarenti, Carmello Addario, Raymond Viscione, Joseph Pestana, Albert Abbita, Marcello Gentile, Enrico Fredestefano, Sabino De Nisi, John Sella, Frank di Francesco and Salvatore Perrotti presented "The Spirit of 78" in tableau.

There was a piano selection, "Menuett," by Paderewski, which was played on the piano by Josephine Nuzzo. "Squire Stewart's Iron Will," a colonial play, was presented by Paul Calamitto, Rose Maglietta, Salvatore Italiano, Andrew Lamborghini, Marion Frank, Santa Tuberosa and John Gaurenti.

The "History of Our Flag" was illustrated by Salvatore Italiano, Joseph Arone, Francis Caputo, Frank Wollinger, Louis Ruggiero, Annie Finger, Henry Chlampan, Emma Guandara, Elda Guernieri, Marie DeRota, Victoria Pandolfo, Carmen Romanelli, Angelina Megna, William DiPietro and Salvatore Perrotti. "America" by the school closed the exercises. The program was under the direction of Frederick J. Murphy, master.

SOUSA TO BE GUEST AT SPECIAL BREAKFAST

Lieutenant-Commander John Philip's Sousa's fiftieth anniversary as a bandmaster and composer is to be observed in Boston tomorrow, the opening of his engagement at the Metropolitan Theatre, with a breakfast-reception at the Hotel Touraine, to be tendered to him by prominent naval officers and officials of the city and state.

The "March King," whose anniversary is a double one, marking, as he does his third-of-a-century tour of the nation, suggested a ham-and-egg breakfast when he was informed of plans over the long-distance telephone. Sousa, whose digestion is as healthy as his physique declares, expressed his delight when he was informed of the event awaiting him.

SOUSA TO CELEBRATE 50TH YEAR CONDUCTING

Commander John Philip Sousa is to celebrate his fiftieth anniversary as a conductor when he leads his band in a concert Saturday at Boston.

He and his band are to be a feature of the Minnesota State Fair next September, and their opening program there will include the first public performance of "Minnesota," a march Sousa wrote for the University of Minnesota.

Boston Herald Apr 10/27

Journal Minneapolis Apr 8/27

News Worcester Apr 10/27



SOUSA AND HIS WORLD-FAMOUS BAND IS THE LEADING STAGE ATTRACTION AT THE METROPOLITAN THEATRE THIS WEEK.

Sousa's Band Will Play March He Wrote for U. At State Fair This Fall

Public Will Hear "Minnesota" First Time in Famous Composer's Concerts — Campus Musicians to Present New Song at Convocation

The University of Minnesota's new march today is under the process of orchestration at the hands of its author, John Philip Sousa. America's master of march music, and according to its author, in a telegram today to The Journal, will first be presented to the general public at the Minnesota state fair this fall when Lieutenant Commander Sousa appears there with his famous band.

The University of Minnesota band plans to play it at a special convocation of the students just as soon as Mr. Sousa has the orchestration ready. He already had sent alumni authorities of the university an excerpt from the piece. The march is the 113th he has written. The university has felt for several years that it lacked a proper march with which to enliven its football warriors on the gridiron and to stir the martial spirit in its students at pep meetings.

"Minnesota" Name Chosen The students have wanted something distinctively Minnesota. The "Rouser" has served for many years, but alumni and students alike have felt that a more appropriate, a more distinctive piece of music was needed. So when Mr. Sousa was here with his band last year a delegation of alumni asked him to compose a march for them. Mr. Sousa said that he waited for an inspiration, the inspiration came and the university soon will have its new march.

A contest was conducted for a name and from the 50 or more titles suggested by students, alumni and friends of the university the name "Minnesota" was selected. Mr. Sousa, although reluctant to comment much on the march, says that he has placed a little touch of the Indian motif in its introduction.

Sousa's Message

Following is the telegram received by The Journal from Mr. Sousa relative to his march which he has dedicated to the university:

"Upon the occasion of my last visit to Minneapolis, I received a call from a delegation representing the alumni of the University of Minnesota which invited me to write a march for the university. It was an honored invitation to perform a pleasant task. I am not a college man myself, but like most fathers who have financed one or more college educations I have come to consider myself a college man by proxy, with Princeton as my school. So I informed my fellow-alumni that in case inspiration came, I would write the march. The march is written. Therefore, I must have had the inspiration. It is in 6-8 time and lends itself to vocal effort, a happy quality, I believe, since it is to be used by a student body.

"No one can tell yet, of course, whether it will be a popular march. Popularity is a matter of chance, but I have high hopes that it will receive a measure of the approval that has been the lot of 112 marches which I have written during my time as a composer and conductor.

"Minnesota" is its name, of course. I hope it will please the boys. If it pleases the boys—and girls—of the university, I am reasonably certain that it will please the general public."

Sousa and His Concert Band at Metropolitan

John Philip Sousa, the "March King," and his famous band, will be featured on the stage of the Metropolitan Theatre this week. Sousa is making his third-of-a-century tour of the nation, as well as celebrating his 50th anniversary, as composer and band master.

Marjorie Moody, the distinguished soprano, and John Dolan, cornet virtuoso, are appearing as soloists. Among the numbers which will be played are "The Washington Post," "The Lost Chord," "The Stars and Stripes Forever" and Victor Herbert's "Italian Street Song."

Thomas Meighan in his new vehicle, "Blind Alleys," is a feature screen attraction. "Blind Alleys" is said to be a romantic story with suspense and thrills. Meighan, cast as a sturdy sea captain, is supported by Greta Nissen and Evelyn Brent, the former a Spanish senorita, while Miss Brent is cast as a restaurant cashier in New York.

The story revolves about a taxi cab accident which has for an aftermath the abduction of Miss Nissen. Owen Davis, the veteran playwright, wrote the scenario.

The program will be completed by several short screen subjects, an organ solo, a news weekly, the overture and another stage attraction. The added Sunday bill will include a varied orchestral program and several instrumental and vocal soloists.

Vacilline Rurletana and

SOUSA IN WALLOP AT JAZZ

Disease and Not a Symptom, Says the March King

Jazz, according to John Philip Sousa, writer of marches filled with the spirit of America, is a disease and not a symptom.

"LITTLE OF EVERYTHING"

It was while the "March King" was working up a little appetite for the breakfast given in his honor at the Touraine, preceding his opening at the Metropolitan, that Mr. Sousa expressed this thought. He had just strolled over to the Common for a bit of a constitutional.

"Jazz," remarked Mr. Sousa, as he paused to shake hands with two boys who recognized him, "might be said to be a little of everything. If you write a waltz it must be in three-four time, the polka has a time of its own and so does the march, but jazz is a veritable mixture of everything." Also, Mr. Sousa believes, foreign conductors will be as extinct as the dodo within the next 15 years.

Mr. Sousa paused long enough to remark that Pullman porters who get people out of their berths earlier than necessary should be prevented by law from accepting tips, and then went on with his discussion of the toe-tickling music of the dance places. Mr. Sousa's rest had apparently been disturbed by his early arrival in Boston.

"Rhythm Makes Jazz Popular"

"The popularity of jazz depends entirely on the dance," he went on. "If jazz had been written in andante or larghetto time jazz would have died aborning. It is the rhythm that makes jazz popular. It is jazz that makes people tap the floor with their feet. It is the music of the jungle. It is sometimes primitive and its appeal is primitive."

"Did you ever write a piece of jazz music, Mr. Sousa?" asked the reporter. "I wrote one piece of jazz. What is it called?" He asked the question but did not answer it. Then he laughed a characteristic Sousa laugh and remarked: "But that was a long time ago. That sin has been forgiven!"

Country Band's Day Not Over

The day of the country band is not over, the famous composer and leader declared a moment later. He feels that the red-coated boys with their bearskin-hatted leader will never again occupy the seats of the mighty musically as they have in the past, however, owing to many other musical organizations. "The country band had it pretty much its own way once," he said. "But today you have orchestras, harmonica bands and what not in many of the hilly villages. The real band will still have a place in the community, but it is as prominent a one as in days of old."

Any Changes in Makeup of Bands

Mr. Sousa, it seems, has written exactly 114 marches. One of them, which band played yesterday, is dedicated to the Ancient and Honorable Artillery Company of Boston. This is a stirring number, but it is "The Stars and Stripes Forever" that makes the greatest hit with the public, he says.

Sousa Signs



John Philip Sousa, world renowned band-master, has succumbed to the lure of the movies. Here he is, John Hancocking a 10 weeks contract at \$15,000 a week to play in the Publix chain of theaters.

Boston Herald Apr 13/27

DORCHESTER CADETS PARADE FOR SOUSA

High School Regiments Turn Out in Bandmaster's Honor

Lt.-Comdr. John Philip Sousa was honored by the entire student body and faculty of the Dorchester high school yesterday when they turned out and performed special drills for him. Lt.-Comdr. Sousa, who is in Boston this week at the Metropolitan Theatre, reviewed the school unit, the sixth and seventh regiments of high school cadets, numbering 1600 students.

Fortunato Scordillo, assistant director of music in Boston public schools, a former member of Sousa's band, was complimented by the famous bandmaster. In the reviewing party were Lt.-Comdr. Sousa, John A. O'Shea, director of music in Boston schools, Headmaster John Regan, Maj. Forrest B. Moulton, federal instructor of the unit and Capt. John Murphy, U. S. N.

Stepping from the reviewing stand, Lt.-Comdr. Sousa led the high school band in the "Boston High School Cadet March," a piece composed by Mr. Scordillo. Lt.-Comdr. Sousa will visit the Boston High School of Commerce this morning.

COOLIDGE APPROVES

Gov. Calvin Coolidge has approved the plan of the Boston High School of Commerce to have the Sousa band play at the school's opening ceremonies.

SOUSA REVIEWS STUDENTS LEADS DORCHESTER BAND

The student bands of two Greater Boston schools were reviewed yesterday by the famous bandmaster, Lieut. Commander John Philip Sousa, who is in Boston filling a theatre engagement. At the Dorchester High School for Boys he conducted the cadet band in "The Boston High School Cadet March."

This opportunity to play under the baton leadership of Sousa himself proved the crowning glory of a most enjoyable and exciting time for the high school boys. This came after he had reviewed the two cadet regiments.

Commander Sousa also reviewed the band of the United States Junior Nautical Training School yesterday. The band, composed of 65 boys from 14 to 18 years of age, passed in review at the House of the Angel Guardian.

Today he will visit the Boston Trade School, Parker st. Roxbury, and then the High School of Commerce on Louis Pasteur av in the Fenway. A brigade review will take place at the latter school.

AMERICA CAN LEAD ALL IN MUSIC, SAYS SOUSA

COMPOSER WELCOMED TO BOSTON FIFTIETH ANNIVERSARY OF BEGINNING OF HIS CAREER AS BANDMASTER

Lieutenant Commander John Philip Sousa brought his band of eighty-four pieces to Boston today for a week's engagement at the Metropolitan Theatre. Two hours before he went on his first appearance he was host at the Hotel Touraine to representatives of the Commonwealth, the city, the Army and Navy and press. He was welcomed officially by all except the press, and responded in happiest vein. In fact, the response came before the welcome but later he pleaded for just one more word, and then he said the thing that gets the headlines.

"There is in America more latent musical talent than in any country of the world," said Sousa. "The time will come when there will be no such thing in the United States as a foreign conductor. He won't be needed any more than foreign musicians are needed in my band. Of my eighty-four musicians, eighty-two are Americans."

The Commander's statement was inspired by the remarks of John A. O'Shea, superintendent of music in the public schools, who had said that there are altogether too many imported orchestras and conductors in this country. Mr. O'Shea described the "March King" as an American composer who is the greatest conductor of bands in the world, and told of the inspiration which his music gives to the pupils of the public schools.

Frederic W. Cook, secretary of State, representing Governor Fuller, assured Sousa that Massachusetts always has had, and always will have, a warm spot in her heart for the man who would go down in history as "the great American composer." Frank Seiberlich, chairman of the Election Board, brought the good wishes of Mayor Nichols and expressed the hope that Sousa would add many more anniversaries to this, his fiftieth year as an American bandmaster. Captain John D. Robnett, U. S. N., and Captain Traverse D. Carman, commander of Crosscup-Pishon Post, American Legion, extended cordial greetings. Captain Carman announced that the post would have Commander Sousa for luncheon guest on Monday at the Hotel Bellevue.

Others present were Captain James D. Wilson and Lieutenant T. E. Renaker of the Navy; Fortunato Scordillo, assistant to Mr. O'Shea in the public schools and formerly a member of Sousa's band; and Sheldon H. Fairbanks, representing the Boston Chamber of Commerce. "All present except the afternoon newspapermen adjourned to the Metropolitan Theatre to join the audience which greeted band and bandmaster at one o'clock.

The Hotel Touraine affair was announced as a ham-and-egg breakfast. Baked beans and brown bread were also served.

SOUSA'S BAND AT THE MET

Tom Meighan in Poor Feature, "Blind Alleys"

Lieutenant-Commander John Philip Sousa, the greatest bandmaster of them all, takes all the honors at the Metropolitan this week. Thomas Meighan, the star of the screen show, "Blind Alleys," has been very unfortunate of late in his stories, and although his newest Paramount vehicle was written expressly for him by Owen Davis, the playwright, it is a slow moving, rather improbable affair, with the audience laughing in the wrong places.

The story concerns a sea captain who loses his memory in an automobile accident. His bride, a South American beauty, is a stranger in New York and the plot revolves around their futile efforts to find each other. Greta Nissen, in a black wig, is the heroine.

Sousa and his band of 60 pieces, and Miss Marjorie Moody, soloist, prove great entertainment as always. The master bandman, now celebrating his 50th year of conducting and composing, is most generous in his programme, which includes the national favorite, "The Stars and Stripes Forever," Sousa's own march, as well as his "Ancient and Honorable Artillery." Other popular numbers were "Semper Fidelis" and "The Lost Chord," with cornet solo.

Sousa to Attend Frolic

John Phillip Sousa, noted bandmaster, has added his name to the list of celebrities who will attend the grand ball and movie frolic to be given at the new Stevens hotel May 4 by the Motion Picture Theater Owners' Association of Chicago.

Sousa's appearance at the movie ball was made possible by the co-operation of the Balaban & Katz organization.

The venerable leader who has been directing bands for half a century will have an excellent opportunity to study twentieth-century jazz, as he will be on the same program with Paul Ash and his merry, mad gang.

An interesting sidelight on the ball will be the fact that it will bring together, in one public appearance, practically every jazz maestro in Chicago. At a meeting held at the Sherman hotel Wednesday night, the prominent orchestra leaders, including Al Short, Paul Ash, Benny Meroff, Del Delbridge, Benny Kruger and Art Kahn, promised the executive committee their whole-hearted co-operation and gave added assurance of their appearance.

According to Ludwig Seigel, chairman of the ball committee, and Jack Miller, president of the Theater Owners' association, the attendance will reach 8,000.

SOUSA VISITS DORCHESTER HIGH SCHOOL FOR BOYS; LEADS BAND



SOUSA CONDUCTING BAND OF DORCHESTER HIGH SCHOOL FOR BOYS

Favored with clear skies and ideal weather conditions, and thrilled with the thought of seeing Lieut Commander John Philip Sousa, the entire student body and faculty of the Dorchester High School for Boys turned out on the greens surrounding the school on Dunbar av this morning, to honor the famous bandmaster who is now in Boston filling a theatre engagement.

Bandmaster Sousa first reviewed the two cadet regiments and then led the band, which he commended for its fine work. He also witnessed military exhibitions by three cadet companies in the drill hall.

On arrival at the grounds, he was greeted by the music of the band, and was escorted to the office of the head master, John W. Regan, by a guard of honor, composed of cadet officers, led by Maj Forrest B. Moulton, military instructor.

He shook the hand of John Powers, 10 years old, a grandson of Asst Supt of Schools Augustine L. Rafter, who was present with his mother, and then the hand of Robert Regan, 2 years old, son of the head master.

Visits Tomorrow

Tomorrow morning Bandmaster Sousa will visit the Boston Trade School, Parker st, Roxbury, and then the High School of Commerce on Avenue Louis Pasteur, Fenway, where there will be a brigade parade.

Col Frederick L. Bogan, chairman of the Boston School Committee, and Lieut Commander Sousa have been invited to be the reviewing officers. The High School of Commerce Band will play one of Sousa's marches and Commander Sousa will be asked to act as leader for this number.

The band will also play for the first time in public the Col Frederick L. Bogan March, written for their use by their instructor, Fortunato Sordillo.

Two regiments of cadets, comprising 1600 boys, led by their band and drum and bugle corps, then passed in review. The reviewing party included Commander Sousa, assistant director of music Fortunato Sordillo, Headmaster Regan, Maj Moulton, director of music John A. O'Shea, Naval Capt John Murphy and Lieut E. M. Turner.

Little Frances Fay, niece of Maj Moulton, was in front of the reviewing party, standing as erect as a soldier.

At the end of the review the band drew up in front of the steps, in front of bandmaster Sousa. The band played a number, under the direction of Lieut George Drooker, drum major, and Capt Robert Michelson and Lieut Harry Black.

Then the famous bandmaster took the baton, and although unfamiliar with the piece, led the band in the "Boston High School Cadet March," composed by assistant director of music Fortunato Sordillo.

Commander Sousa was then once more escorted into the school building, this time to see some exhibition drills by cadet companies. A setting-up drill was given by Capt David Brickman's company, followed by a manual of arms by Capt Harry Yavner's company, and a close-order drill by Capt Joseph Small's company.

The band waited outside, and Mr Sousa went over and complimented the boys on their fine showing. He made a little speech in which he declared that the future musicians and leaders will come from the High Schools and colleges.

"I want to compliment you on your work. It gives me particular pleasure because your inspiration, Mr Sordillo, highly respected by me, was a member of my band. I want to tell you that there are many opportunities for

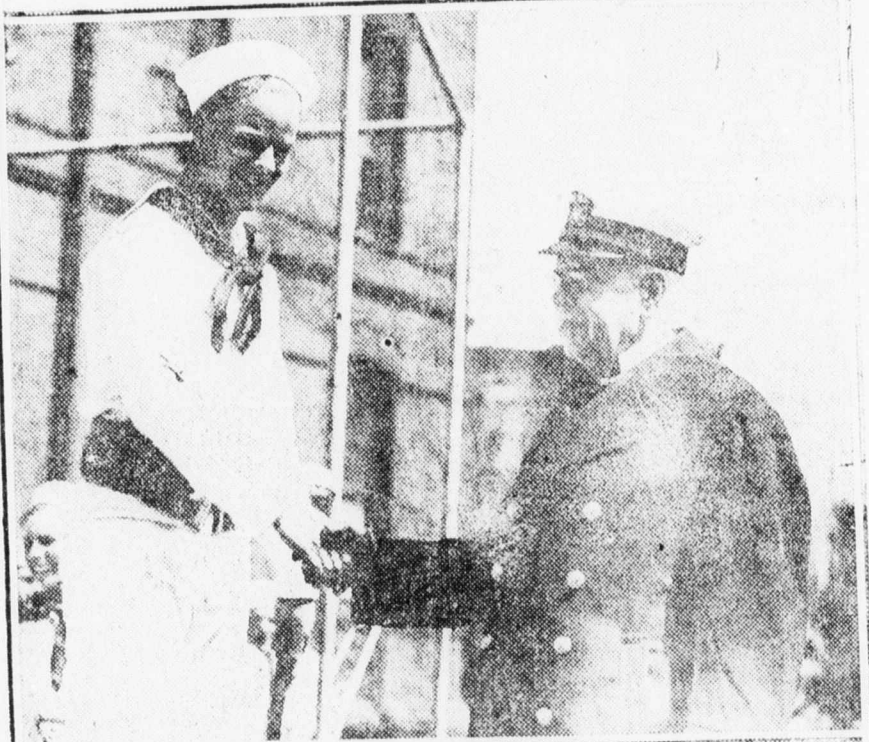
good musicians. Once you get at the top rung of the ladder, you'll find that being a musician is one of the easiest and best jobs there are."

Mr Sousa and his party then left to

the tune of the "NC-4 March," played by the drum and bugle corps.

Many residents of the district and from other parts of the city were present.

JUNIOR NAUTICAL TRAINING SCHOOL BAND PLAYS FOR SOUSA



SOUSA CONGRATULATING DRUM MAJOR FRED MAHADIE

The United States Junior Nautical Training School Band, comprising 65 boys from 14 to 18 years old, received the compliments of Lieut Commander John Philip Sousa when they were reviewed at the House of the Angel Guardian, today.

Commander Sousa was accompanied by Commander Henry J. Ackroyd, Commander F. J. Clements and Com-

mander J. Murphy of the Junior Nautical School staff.

The boys wore white uniforms. Various selections, among which were some of Commander Sousa's own compositions, were played.

The Junior Nautical Training School is a Massachusetts movement conducted under the direction of United States Fleet Naval Reserve officers.



John Philip Sousa, world renowned band-master, has succumbed to the lure of the movies. Here he is, John Hancocking a 10 weeks contract at \$15,000 a week to play in the Publix chain of theaters.

Marjorie Moody, Soprano, to Sing at Sousa Concert Saturday Night



The prevailing hysteria over prohibition by both "wets" and "drys" has been made the motif for one of the principal numbers to be played by John Philip Sousa and his famous band at the concert to be held in the Auditorium Saturday evening.

The composition, which is considered one of the most novel things Sousa ever has composed during his long and productive career, is given the appropriate title "The Wets and the Drys" and will be played as the first number after intermission. It enacts, in music, the conflicting emotions of the wets and the drys, the despair of the former and the delight of the latter.

"After attending scores of luncheons last year, both in wet and dry territories, and hearing both wets and drys singing 'How Dry I Am,' it was impossible for me to refrain from composing this little humoresque," Sousa said recently in explaining his reason for composing "The Wets and the Drys."

"Wherever I went last season, in territory that was dry before the coming of national prohibition, and in territory that is still wet at heart if not in fact, people were talking about

prohibition, its success and non-success according to their sympathies. By actual count 'How Dry I Am' was sung at 82 luncheons at which I was a guest—and the strange part of the whole thing was that it was sung as frequently at luncheons composed of 'drys' as of 'wets.' By some peculiar twist the 'drys' seemed to be singing the old song as a paean of victory."

In arranging the score of "The Wets and Drys," Sousa has made it remarkable by the fact that it does not include "How Dry I Am." To offset this he has paraphrased the famous melody as an encore number, presenting it in turn as a wet, a wet-dry, a dry-wet and a dry would sing it.

Assisting Sousa in his Saturday evening concert will be Miss Marjorie Moody, talented young soprano, who will sing Verdi's beautiful aria, "A For a Lui," while John Dolan and Howard Goulden, cornet and xylophone soloists respectively of the organization, also will play solo numbers.

Ben Marcato



John Philip Sousa

In the Unassuming Dignity of His Thirty-Fifth Season With His Band

SOUSA DIRECTS BAND OF BOSTON TRADE SCHOOL

John Philip Sousa, famous band leader, directed the Boston Trade School Band this morning on the school grounds on Parker st, Roxbury. The whole school regiment of cadets turned out to welcome Sousa. Lieut William McCluskey was in charge.

Sousa arrived at the school at 9:15 he was met at Parker st and stington av by an escort of cadets, after directing the school band and a brief speech he was show-

"NOW, HERE'S HOW"

John Philip Sousa, the "March King," reviewed the band at the Martin school and then showed little Miss Lillian Mahoney exactly how she should beat her drum.



—Boston Evening American Staff Photo

SOUSA'S BAND STIRS THROG AT 'MET'

By LEO GAFFNEY

The film feature at the Metropolitan this week is Tom Meighan in "Blind Alleys," which—when you come to think of it—is not nearly as important an announcement as that John Philip Sousa is also there in a band concert.



Greta Nissen

After the tedium of seeing Thomas Meighan grope his way through "Blind Alleys" there is exultation in the discovery that Sousa is "not a motion picture." Of course, the facetiously inclined anti-movie fan might say the same of Mr. Meighan's entertainment, but let it pass. When the personable Mr. Sousa appears on the stage, mounts the conductor's platform, raises a white-gloved hand and his men swing away into the rousing staves of "The Washington Post" march, you forget all about movie heroes. And another ailment that fades from consideration is jazz. The March King refrains from "ragging the scale," does not imbue his music with anything "red hot," and absolutely neglects to become "blue" for as much as a semi-quaver.

MARTIAL MUSIC.

As the aberration is not regarded as serious, the audience revels in brass band music at its best. There are the other Sousa compositions: "The Gridiron Club," "Semper Fidelis," the march he dedicated and donated to the Ancient and Honorable Artillery and, of course, the exciting and ever popular "Stars and Stripes Forever."

In the latter number the benefits of showmanship are not forgotten; the cornets, trombones and piccolos, as of yore, take a stand at the footlights, playing fortissimo, while the rest of the band blares magnificently in the background. In "The Lost Chord," First Cornetist Dolan plays a silvery solo, and the three cavernous bass tubas accomplish wonders of sostenuto as the foundation of the mighty organ effect that rolls through the theatre.

Marjorie Moody, soprano, continues as soloist with the organization and sings, enchantingly, Victor Herbert's "Italian Street Song" and "Comin' Thru the Rye."

THOSE TAXICABS.

Forced to direct your attention to the screen at the conclusion of the concert you find Tom Meighan, Greta Nissen and Evelyn Brent in a series of scrambled adventures that mostly concern taxicabs. In the early sequences one of these vehicles knocks the star sideways, another actually abducts Greta Nissen, and from then on the film becomes a cross between a travelogue in New York City and a serial thriller; so one guess is as good as another to say what it is all about.

SOUSA WILL VISIT COURIER-EXPRESS MODEL HOME TODAY

Noted bandmaster to get first hand information on new construction details

John Philip Sousa, noted bandmaster, will inspect Courier-Express Model House No. 2, at 11 Larchmont road today. He will arrive at the house late this afternoon, and spend more than a half hour looking over the details of construction as featured in the model homes campaign.

There will be no public ceremony during Sousa's visit to the model home, being built by William F. McDonald in University Park, in North Main street. Sousa will be greeted by the builder and a group of friends, including a number of newspaper men.

Sousa will be given a free hand to inspect the home as he pleases. He will go over every phase of the construction; discuss the equipment and take a peek at the plans for the furnishings. Sousa's hobby is fine homes, and he expressed a desire to visit one of the model homes in Buffalo, sponsored by the Courier-Express.

The Larchmont home will be opened to public inspection in about two weeks. It is about 95 per cent. completed.

AMERICA'S MARCH KING



JOHN PHILIP SOUSA

Under his swishing baton the full blare of the best brass band music is heard this week at the Metropolitan.

SOUSA AND FILMS AT METROPOLITAN

Stirring Music by the Band Shares Applause With the Picture, "Blind Alleys"

John Philip Sousa, the most beloved band leader in the United States, is a great drawing card at the Metropolitan Theatre, and crowds have stood patiently in line for almost an hour at a time to get the opportunity to hear the "March King's" famous band. One of the first selections played in the "Washington Post," composed about 50 years ago, while Sousa was conductor of the United States Marine Band. Perhaps the best appreciated is the popular "Stars and Stripes Forever," a march that will be played long after Sousa's Band is just a memory in the minds of elderly persons who are hearing it as children today. At each performance the band starts playing this number in the midst of violent applause.

Other selections include Victor Herbert's "Italian Street Song," sung by Marjorie Moody, who has a delightful soprano voice and a personality that makes a distinct appeal to the audience; Sir Arthur Sullivan's "The Lost Chord," with a cornet solo by John Dolan, and "The U. S. Field Artillery," with its tremendously noisy but effective conclusion.

Mr. Sousa, or Lieut-Commander Sousa, to give him his military title has none of the tricks which characterize the modern jazz conductor. He is dignified, simple and unassuming. His attention is entirely on his band and not doing acrobatic stunts with his baton or dancing about the stage as he conducts. Many of the more discriminating of the audience seem to appreciate this attitude at the beginning and by the time the act is finished most of the audience have settled down to enjoying the effect of his expert technique, without wondering when he is going to burst into a jazzy "Black Bottom" step.

"Blind Alleys," the picture this week at the theatre, stars Thomas Meighan. Greta Nissen, appealing in her dark wig, takes the role of his Spanish-American wife, who gets into a lot of difficulties in New York city and finally rejoins her husband after many hectic weeks. Evelyn Brent makes a charming "vamp," who tries to keep the couple separated. It is not one of Meighan's best pictures, but Miss Nissen and Miss Brent divide the honors between them.

Bailey and Barnum, jazz musicians familiar here, again entertained with their versatile instrumental and vocal performances.

MARCH KING AT METROPOLITAN

Sousa Main Attraction for Week—Meighan in Latest Picture

The main attraction at the Metropolitan Theatre this week is not the moving picture.

Instead Lt.-Comdr. John Philip Sousa, formerly of the United States navy, leads his band in a series of marches written by himself. The famous march-king sticks to his last and does not attempt to force jazz music from blaring instruments down the throats of a perfectly defenseless audience.

Sousa starts his stirring music with a rendition of the "Washington Post." He swings into the "Gridiron Club," "Semper Fidelis" and others. His first cornetist plays "The Lost Chord" admirably and a young soprano, Marjorie Moody, won much favor with Victor Herbert's "Italian Street Song" and "Comin' Thru the Rye."

Sousa ends his program with "Stars and Stripes Forever" and comes from behind the curtains to take a bow to the tune of tremendous applause. Sousa, however, is not the same man who marched before the largest naval band in the world along Fifth avenue during the war. He looks older, but that was a decade ago. He still retains his vigor, however, and his baton is an undeniable signal to the players in that well organized band.

To speak of the moving picture, its name is "Blind Alleys." Thomas Meighan is the star, supported by a couple of rare women, Greta Nissen and Evelyn Brent. The three seem to be the victims of a diabolical plot which places them in a moving picture that would have been considered excellent five years ago.

It deals with robbers, taxi-cabs, plenty of them, Spaniards and what not, drags at times, but the audience applauded at the end and that's always considered a sure sign that it suited the movie-going public.

Lloyd Hamilton in a slapstick comedy and the news reel complete the program.

BOSTON SCHOOLBOYS TO MARCH FOR SOUSA

School Bands Will Play Under His Direction

John Philip Sousa, the march king, now in Boston, will see the work of Boston High School students in military drill and music when he visits some of the high schools this week. The news of his coming has already spread enthusiasm among the schoolboys, who are joyously anticipating his arrival.

Special events are being planned for his reception. In some of the schools he is expected to lead the military band, drum corps and other musical units in some of his own marches. A number of his marches are used in the schools.

Tomorrow at 10 a. m. Sousa will be at the Dorchester High School for Boys on Dunbar av. He will be greeted by the music of the school band of 60 pieces, which will play his "Stars and Stripes Forever." A guard of honor will take the visitor to Headmaster John W. Regan's office, following which he will witness a military demonstration planned in his honor.

Three regiments of cadets, comprising a total of 1600 boys, will turn out and there will be a review on the spacious grounds in front of the school, and a salute in review. The visitor will then be taken to the drill shed, where he will witness an exhibition drill. It is also expected that he will then lead the band and drum corps in one of his own marches.

This afternoon a practice drill of the regiments was held. An attempt was made by Maj. Forrest B. Moulton, the instructor of military drill, to train the cadets in regimental formation and maneuvers. This instruction does not usually come until later in the year.

Mr. Sousa will be accompanied by Fortunato Sordillo, an assistant director of music and a former member of Sousa's band. Moving pictures of the demonstration by the schoolboys will be taken and will be shown all over the country, to demonstrate the Boston school boys' work in military drill and martial music.

Bandmaster Sousa will visit other schools on other days this week. The arrangements for his reception are being made by the department of music, John A. O'Shea, director.

Sousa Will Conduct Music Festival at Boston Arena

Nearly 2000 youthful musicians have enrolled for the third annual New England school band and orchestra festival, which will be held May 21, with Lt. Commander John Philip Sousa as guest conductor.

A band demonstration will be held on the Common in the morning and an orchestra contest at the Arena. The afternoon events will consist of a parade of bands, school cadet organizations, Boy Scouts, rifle and drum corps, Rotary clubs and other associations from the Common to the Arena. Lt. Comdr. Sousa will conduct the masses bands and orchestras and the ensemble of both at the Arena. The Boston Rotary Club will be "festival hosts."

Everybody a Tootin'

"IN one way or another," observes Oscar A. Doob of the Kinsky theaters, "it seems the aim and ambition of every moving picture theater nowadays to have a band to feature. The mania for band music—mostly syncopated—will probably go down in theatrical history as an epoch. It started out West, I believe, when the first orchestra was moved from the pit to the stage by Paul Ash. Now the theater managers seem to scheme and plan how to adopt the plan in some way. Next week, for instance, the Michigan will have John Philip Sousa and his band and the Madison, taking advantage of its Vitaphone apparatus, presents Vincent Lopez' orchestra in all its jazzy blueness. At the State, Charlie Melson's tooters will be augmented by those of Samuel Benavie from the Madison, making a symphonic-syncopated outfit of some 40 pieces. At the Capitol, Russ Morgan will make merry melody—which almost makes it unanimous."

Boston Post Apr 17/27

Sousa, "March King," Always Broke

For almost 40 years, Lieutenant-Commander John Philip Sousa has been before the American public as a composer and conductor, and that American public has liked him so well that today, without much question, he is the wealthiest of American musicians. In spite of this, the stick-up man who might encounter the march king tonight or any other night would be compelled to consider himself fortunate if the loot amounted to as much as a dollar. Sousa's pet aversion is money. For more than 25 years, Sousa, who is with his band at the Metropolitan this week, has demonstrated that if a man is famous enough he doesn't need it.

Sousa's habit of going about almost penniless originated during a tour in Europe. He was unfamiliar with foreign coins and he arranged with his manager to handle all expenditures except of a most trivial nature. During the tour he discovered that money was such a bother that he resolved to get along without it altogether. When he is on tour, the manager with the band meets all expenditures even down to newspapers and cigars. Two or three times a week he asks his manager for a "loan" of 50 cents. That is literally all that he ever carries. When he is in New York he sometimes stretches a point and carries a dollar. When the dollar is burned up in riotous living he "borrows" another—but only one.

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

Slide Photo Apr 17

Sousa and Films AT METROPOLITAN

Stirring Music by the Band Shares
Applause With the Picture,
"Blind Alleys"

John Philip Sousa, the most beloved band leader in the United States, is a great drawing card at the Metropolitan Theatre, and crowds have stood patiently in line for almost an hour at a time to get the opportunity to hear the "March King's" famous band.

One of the first selections played is the "Washington Post," composed about 50 years ago, while Sousa was conductor of the United States Marine Band. Perhaps the best appreciated is the popular "Stars and Stripes Forever," a march that will be played long after Sousa's Band is just a memory in the minds of elderly persons who are hearing it as children today. At each performance the band starts playing this number in the midst of violent applause.

Other selections include Victor Herbert's "Italian Street Song," sung by Marjorie Moody, who has a delightful soprano voice and a personality that makes a distinct appeal to the audience; Sir Arthur Sullivan's "The Lost Chord," with a cornet solo by John Dolan, and "The U. S. Field Artillery," with its tremendously noisy but effective conclusion.

Mr. Sousa, or Lieut-Commander Sousa, to give him his military title, has none of the tricks which characterize the modern jazz conductor. He is dignified, simple and unassuming. His attention is entirely on his band, and not doing acrobatic stunts with his baton or dancing about the stage as he conducts. Many of the more discriminating of the audience seem to appreciate this attitude at the beginning, and by the time the act is finished most of the audience have settled down to enjoying the effect of his expert technique, without wondering when he is going to burst into a jazzy "Black Bottom" step.

"Blind Alleys," the picture this week at the theatre, stars Thomas Meighan. Greta Nissen, appealing in her dark wig, takes the role of his Spanish-American wife, who gets into a lot of difficulties in New York city and finally rejoins her husband after many hectic weeks. Evelyn Brent makes a charming "vamp," who tries to keep the couple separated. It is not one of Meighan's best pictures, but Miss Nissen and Miss Brent divide the honors between them.

Bailey and Barnum, jazz musicians familiar here, again entertained with their versatile instrumental and vocal



Here we have an interesting view of two of America's best known musicians—John Philip Sousa, acknowledged march king, and Paul Whiteman, king of jazz, who is displaying his famous baton to his distinguished fellow-director. Sousa and his band will be in Boston this week, appearing at the Metropolitan Theatre as the chief stage attraction.

Buffalo Times April 19

Sousa Artists On Air Tonight

Artists from Sousa's band, playing this week at Shea's Buffalo, will comprise the principal portion of the radio program to be broadcast over Station WMAK from the theater studio tonight. Musicians of note from the great organization conducted by Lieut.-Commander John Philip Sousa will begin their selections at 8. The program will continue for half an hour. Other artists from the Buffalo and Hippodrome will be heard.

The program, arranged by Herbert Straub, promises to be one of the most interesting from a musical standpoint yet presented. John Dolan, cornet soloist of the Sousa band, will be among those to be heard.

Emil Velazco, new organist at Shea's Buffalo, will be heard at the Tuesday midnight concert in his initial radio recital.

Saturday night from 7:30 to 8:30 another program will be presented under the direction of Herbert Straub, including numbers from both stage and studio.

John Philip Sousa, beloved composer-conductor, has embarked on his thirty-fourth annual concert tour which brings him to the Michigan next week. He is the one musician who has been consistently before the American public for a third of a century which is a rather severe test to put to the "wearing qualities" of any artist. In spite of this his popularity has steadily increased and on his last tour of 40 weeks he played to audiences totaling 2,632,408 people, a new record for his organization. His current itinerary includes the chain of Public Theaters and marks his first appearances in the picture theater or any popular priced entertainment. As the result of this he will undoubtedly play to audiences which will outnumber even his last concert record. His program for these presentations will include an unusual number of novelties and his march, "The Pride of the Wolves," which he dedicated to the city of Detroit, will be among them.

John Phillip Sousa, the eminent band leader, was a guest at a meeting of Crosscup Pishon Post of Boston during the past week and humorously explained how he won the war. The March King is no longer wearing the goatee whiskers by which he was so long recognized by the American public, and he stated that while serving on the "Pennsylvania" during the war that the junior officers were so envious of his hirsute adornments that they were forgetting the war. Consequently, Sousa voluntarily shaved off the chin trimmings, jealousy was eliminated, the Navy went to work, and with the help of the Army, won the war.

Boston Herald April

SOUSA TO CONDUCT AT SCHOOL BAND FESTIVAL

Lt.-Comdr. John Philip Sousa will be guest conductor at the third annual New England school band and orchestral festival to be held in Boston May 20 and 21. Nearly 2000 youthful musicians are already enrolled for participation in the event.

The festival will include a demonstration and contest on the Common, in which bands from all over New England will compete. While the band contest is in progress, a competition of orchestras will be in progress at the Arena. This will be on May 20.

In the afternoon there will be a parade of the participating bands, school cadet organizations, Boy Scouts, fire and drum corps, Rotary Club organizations, etc., from the Common to the Arena, after which will be held a monster demonstration at the Arena under the direction of Bandmaster Sousa.

Bands and orchestras desiring information for participation may communicate with C. V. Buttelman, general chairman, room 233, 120 Boylston street, Boston.

Boston Rotary Club will act as "Festival Hosts" as in previous years.

The festival this year will include a general class for Rotary, Boy Scout bands and similar organizations that are not primarily public or private school bands. Entries in this class will not, however, meet the school bands in competition.

Among the 50 odd bands from distant places that will compete are: Caribou, Me., high school of commerce; Waterville, Me., High; Worcester and Fitchburg High schools; Edward Little High of Auburn, Me.; Greenfield and Lawrence High schools and Gloucester R. O. T. C.

Detroit News April 17

Sousa or Whiteman?

SOSA VS. WHITEMAN! That might be the title of an interesting "behind-the-scenes" race that is to be fought out in Detroit this week with John Philip Sousa and his band appearing at the Michigan.

Paul Whiteman and his band broke all records to date at the Michigan during Thanksgiving week. Now wagers are being placed as to whether Sousa's band will outdraw Whiteman's and set a new record for the Michigan, which, of course, means a new weekly theater attendance record for Detroit, as that house has the city's largest theater seating capacity.

MICHIGAN—John Philip Sousa, world famed composer and conductor, brings his band this week as the headline attraction. This organization has maintained its position as the leading concert band for the past third of a century. On

the screen Monte Blue stars, in "Wolf's Clothing," a picturization of the thrilling Arthur Somers Roche novel of Broadway night life, of the same title. Broadway night clubs are the background for the mystery story in which chance places the country boy in the shoes of a wealthy New Yorker, and the intrigues of gang warfare. Patsy Ruth Miller has one of the leading roles.

Detroit Times April 17

Fancy Dog Fancier



JOHN PHILIP SOUSA, composer of world famous marches, and for 50 years a conductor of orchestras and bands, always had plenty of interest in non-musical matters, especially of an out-of-door nature, so it was no invention the camera man when he posed with his three canine on the lawn of his Long Island estate, which he recently forsook for a tour of the Publix houses that will bring his band to the Michigan Theater here the week of April 24.

State Journal Columbia April 17/27

American Musicians.

America has sufficient latent musical talent to supply all her needs and, if that talent were developed, she would lead the world, in the opinion of John Philip Sousa, bandmaster extraordinary for a half century. He made that statement when given a reception at Boston recently. After his years of visitation among the cities of the land, large and small, he was enthusiastic over the musical outlook of the country.

He called attention to some important facts probably not fully understood by the people. There was a time when it was necessary to get band members from abroad if one sought to organize a band of concert excellence. No longer is that necessary, men in every way competent for concert band work are to be found in this country, and more talent is under development in all the larger cities.

Not many years will pass until this country will supply its own conductors for orchestras and all other musical organizations. On that point he was firm and enthusiastic. The development of first-class musicians for bands will be followed, in fact is being followed now, by the development of men for the largest orchestras and for the conductor's post. More and more men born and trained in this country are standing at the conductor's post and acquitting themselves with credit.

This country has been forced in the past to import much of its special musical talent. There was a time when American stars in opera were very few but, with the passing of the years, they have become more numerous. American women take leading parts and win and hold the confidence and appreciation of the public. Musical life in any country is a plant of slow growth. It was so in this country. Men and women gave thought to necessary things and left the special and cultural until they had more time. Now, as it pleases the veteran bandmaster to point out, musical life in this country has been largely developed and it is winning its own laurels, supplying the needs of the public, and will continue to do so even in a larger way in the future.

SOUSA'S VISIT ELICITS PRAISE

Work as Musical Advisor
Through News Columns
Foreseen as Benefit.

Have you musicians thought of your questions to ask John Philip Sousa? If you mail them today they will be waiting for the famous bandmaster when he reaches Detroit Sunday. Next week he will play a new role in this city, where he has led his band on so many occasions. He will be special writer for The News and "musical-advisor-to-Detroit," answering questions and contributing articles daily, during the week he is appearing with his band at the Michigan Theater.

Sousa and his band will reach the city Sunday morning. Between his duties as bandmaster at the Michigan, he will occupy the music editor's desk in The News office, where a stack of mail will be waiting for him. Daily he will write an article of interest particularly to young Detroit musicians planning musical careers. The problems of the instrumental musician, on which he is one of the country's greatest authorities, will be his principal subject. Articles by Sousa and his replies to questions will begin in next Monday's issue. Letters should be addressed to John Philip Sousa, care of The Detroit News.

Benjamin F. Comfort, principal of Cass Technical High School, which maintains one of the leading music departments in American education, has heartily commended the project.

"The more young men and women whom Sousa can reach, the greater good he will do," said Mr. Comfort. "Nobody in the United States has a greater influence on the musical nature of the country than he. By placing Mr. Sousa within reach of the youth of Detroit, The News is performing an unusual public service that is certain to bear fruit."

A similar opinion is expressed by Jefferson B. Webb, manager of the Detroit Symphony Orchestra, who hopes the young people of Detroit will take full advantage of the opportunity to consult Mr. Sousa, through The News, on musical matters.

"Sousa is an inspiration to musical young Americans," said Mr. Webb. "It is gratifying to see The News offering its space to such a laudable purpose as encouragement of interest in music among the young. It's a mighty fine thing and Detroit should be proud of having the most famous of all bandmasters become its patron-advisor."

Mrs. Isobel J. Hurst, president of the Twentieth Century Club and prominent Detroit impresario, believes that musical advice from Sousa, together with his appearance at popular prices for a week, will do much to stimulate a new generation of music-loving men and women.

"Sousa," said Mrs. Hurst, "as an inspirational power possessed by few musicians of today. He is a commanding figure, especially appealing to boys and young men. The News, in placing the advice of Sousa within the reach of so many, is doing a splendid thing."

JOHN PHILIP SOUSA TO BE AT THE CHICAGO

John Philip Sousa, "the march king," and his internationally famous band will appear at the Chicago theater during the week of May 9. This will be the only appearance of the celebrated band master in this city during the current season. Sousa and his men will play a number of their best-known selections, many of Sousa's own compositions and his newest humoresque, "The Wets and the Drys," a satire on the modern problem.

Sousa Indulges in Outdoor Sport

John Philip Sousa, famous composer-conductor, is a diligent sportsman between concert tours. One year in every two he restricts his tour to 20 weeks, and may be found at his Long Island estate, near Sands Point, where several blue ribbon winners are housed in his kennels, or if the ducks are plentiful, shooting on Chesapeake Bay.

COUNCIL ADOPTS MARCH BY SOUSA

Famous Bandmaster to Play
One Week Stand Here.

Formal adoption of John Philip Sousa's "The Pride of the Wolverines" as Detroit's official song was unanimously voted by the city council Tuesday night.

Following the council meeting, the Cass Tech high school band, led by Roy Miller, conductor of the school band and former clarinetist in Sousa's band, played the march in the council chamber. A vocal and instrumental number by the school harp ensemble also was provided.

A number of music critics and conductors, including Edouard Werner, conductor at the Michigan theater, appeared before the council Tuesday morning, urging action to make the song the city's own official tune. Clothed with its new dignity, it will make its second public appearance at noon Wednesday, at the luncheon in the Book Cadillac hotel of the Million Dollar Fund drive.

Councilman Philip A. Callahan, who introduced the adoption resolution, received a wire of appreciation Tuesday from Sousa. Incidentally, the famous conductor will begin a week's engagement here April 24. During the war Callahan conducted one of the Sousa band organizations at the Great Lakes Naval Training station.

As a means of advertising Detroit, the councilman has suggested that words be fitted to the march and that a prize contest be started among school children.

SOUSA PLEASED BY 'EDITORSHIP'

Famous Conductor Joins The
News Staff To Answer Letters on His Hobby.

The following telegram has been received by The News from John Philip Sousa, noted band leader, who next week will serve as music editor pro tem during his engagement at the Michigan Theater:

"I will be delighted and grateful to co-operate with the laudable purpose of The Detroit News to give what assistance I can to aspiring young musicians and to parents holding musical ambitions for their youngsters. Such enterprises make me feel my 50 years as a bandmaster have not been in vain."

"A newspaper is serving its highest purpose when it gives its space to the encouragement of good music among the youthful. On my previous visits to Detroit I have had little time to devote to my dearest hobby—coming into contact with young musicians."

HERE A WHOLE WEEK.

"I will be in Detroit a whole week and my spare time belongs to The News and its plan to encourage musical education. Of course, waving a baton is my forte, but wielding a pen or pounding a typewriter is not entirely foreign to me, as I am one of those who in a moment of weakness has indulged in an autobiography and the penning of what the generous may call literature."

"I will gladly prepare articles along the line you suggest. I do so humbly because even 50 years experience doesn't teach one everything about music, and when I agree to reply to questions and give advice I do so with fear and trembling."

"I am too old not to know the dangers of giving advice and having it ignored but even if only a few youngsters find in The Detroit News effort inspiration and encouragement our work will not have been in vain."

WANTS A LOT OF MAIL.

"I hope there will be a big stack of mail awaiting me when I arrive at my desk at The News next Sunday. Appearing in vast motion picture theaters like the Michigan Theater is a new experience for me, and I enjoy it because it brings me to the very people I have always wanted as my friends and listeners. Appearing four times a day or more at popular prices I visualize a vast army of 100,000 or more hearing my play, whereas in the past a few thousand was the limit and with The News permitting me to talk

Sousa's "Pride of the Wolverines" Wins Approval of Council.

The rafters of the Council Chamber rang last night with the martial notes of "The Pride of the Wolverines," written by John Philip Sousa, and played by the Cass Technical High School band. The audience comprised the nine Councilmen who had, a few minutes before, adopted the march as the "official song of Dynamic Detroit."

By unanimous vote, the Council approved Councilman Philip A. Callahan's resolution to attach an "official label" to the march tune that was written by Sousa at the request of Mayor John W. Smith and has been played extensively by his band in recent months on its tour of the country.

"SAMPLE" PLAYED.

Following the vote, the "sample" of the march was generously applauded by the Councilmen and a few others present in the Chamber. Councilman Callahan said he would ask J. Lee Barrett, vice-president of the Detroit Convention and Tourists Bureau, to place before the Greater Detroit Million Dollar Campaign Fund Committee a proposal to obtain words for the march.

Dr. Callahan suggested that the committee conduct a competition among school children for the best words. This competition, he declared, might well be carried on by the body which is seeking to raise \$1,000,000 to advertise Detroit, because a Sousa march played "by leading bands throughout the country as Detroit's song will do much to advertise the city."

HARPISTS HEARD.

The ensemble of girl harpists in the Cass Tech band, seven in number, played "Carry Me Back to Old Virginia" and were also applauded. According to Clarence Byrn, head of the music department at Cass Tech, this is the only band in the country with as many as seven harpists. Roy Miller, former clarinetist in Sousa's band, has succeeded Mr. Byrn as the leader of the Cass Tech organization.

"The Pride of the Wolverines" will be played by the same band to the Greater Detroit Million Dollar Campaign Fund Committee at the Book-Cadillac Hotel this noon, at which time Dr. Callahan will suggest the competition to obtain words to go with the song.

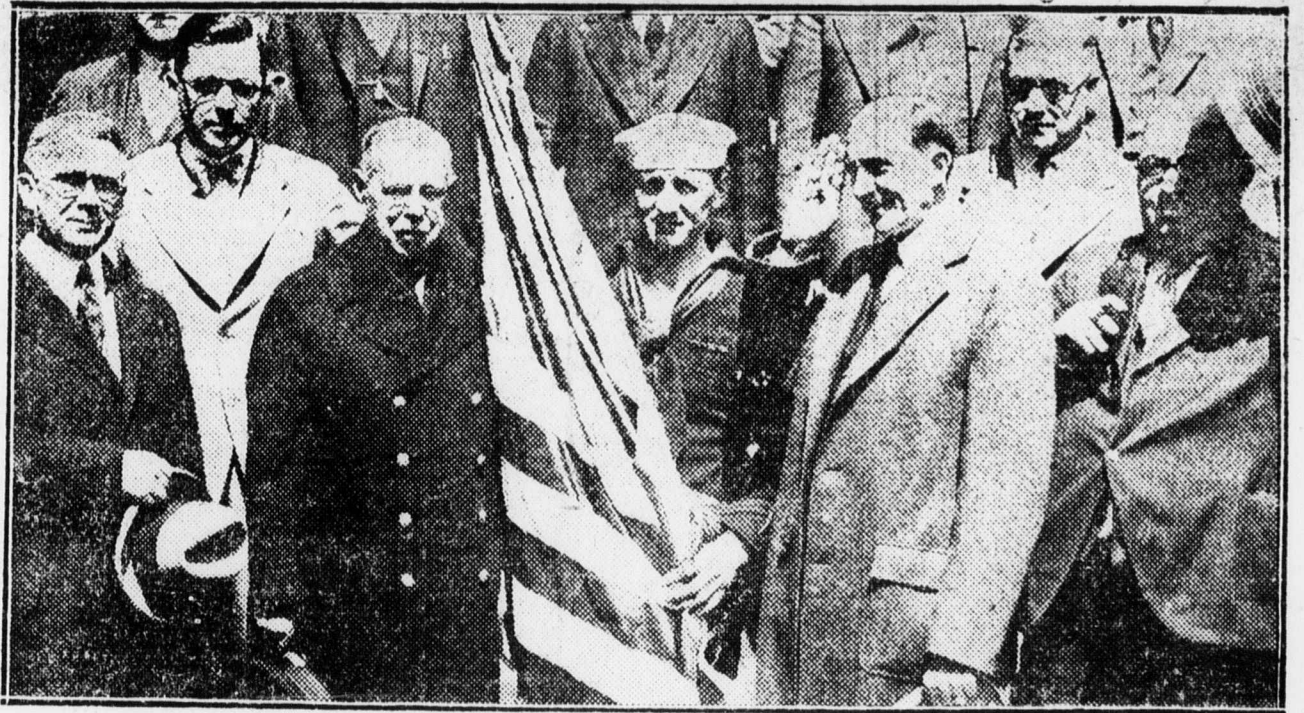
Sousa, \$42,500, Boston, Enormous for Holy Week

Boston, April 19.

An enormous gross was rolled up Holy Week by Sousa as the stage attraction at the Metropolitan (Publix), with Tom Meighan in "Blind Alleys," not considered a strong picture as the feature.

The gross reached \$42,500, with Boston a notoriously dear Holy Week for the theatres.

March King Sousa Presents Flag to City



John Philip Sousa, famous bandmaster, here this week for a theatrical engagement, visited the city hall yesterday to present a flag to the city. It was accepted on behalf of Buffalo by the mayor. In the picture, besides Sousa and Schwab, are C. H. Meleski of the naval station, Judge George H. Rowe, Police Chief James W. Higgins, Commissioner James P. Moore and George H. Chase.

CITY NOW HAS OFFICIAL SONG

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POLICE BAND TO MEET SOUSA

Others To Serenade March
King During Week; He Will
Answer Questions.

John Philip Sousa, world renowned band-master, will arrive in Detroit with his organization of 100 musicians, at 7 a. m. Sunday for a week's engagement at the Michigan Theater. During his visit the 72-year-old march king will be given the city's welcome, and he in return will act as musical instructor to the young people of the city through The Detroit News.

Detroit's official greeting Sunday will be a serenade by the Police Band at noon, as Sousa leaves the Hotel Statler. The serenaders, under the leadership of Ernest Lindemeyer, will escort Sousa to the theater.

Monday at 10:25 a. m. the bandmaster will visit Cass Technical High School and at 12:30 the Hamtramck High School Band will give a concert in his honor in Grand Circus Park. From the park Sousa will go directly to the theater. During the afternoon he will visit The Detroit News and Monday night, designated as school night at the theater, the Cass band will appear on the stage at the first evening show.

TO BE SERENADED.

Sousa will visit the Hamtramck High School at 10:30 a. m. Tuesday, and at 12 o'clock the Cass band and the All City Grade School Band will play in Grand Circus Park. Tuesday night at the theater has been designated as Shriner's Night. At 10:30 a. m. Wednesday Sousa will visit the Highland Park High School and the Highland Park Band will return the courtesy with a concert at Grand Circus Park at 12:15. The D. S. R. Band will play in the park at 6:45, and as Wednesday night will be City Night, Mayor John W. Smith will greet the musician from the theater stage.

The Letter Carriers' Band will give a concert at 6:45 p. m. Thursday, and members of the American Legion will pay honor to the bandmaster that night, which will be Service Night. On Friday the Boy Scout Drum and Bugle Corps will play at the park and escort Sousa to the theater. Sousa will reciprocate the All City Grade School Band March.

BEGAN IN 1862.

Sousa's travels began in Plainfield, N. J., in 1892 and since then have taken him once around the world and thrice to Europe. He first gained fame as a composer of operettas, but became best known when he composed the most famous of his marches, "Stars and Stripes Forever."

During his week's stay in Detroit Sousa will become a member of The News' staff, contributing a daily article on the problems of a musician's career and answering questions presented to him by aspiring young musicians. Many letters containing such questions have been received by The News. The first of the answers will appear in Tuesday's issue and will continue daily thereafter.

Letters should be addressed to John Philip Sousa, care The Detroit News.

CITY LEADERS GIVE WARM GREETING TO FAMOUS BANDMASTER

Sousa to inspect Courier-Express
model home in Larchmont
read Thursday

A silken flag was given Mayor Schwab at the city hall yesterday by John Philip Sousa, world famous band leader and composer. The flag is for the combined police and fire band, which will be organized in Buffalo.

"If they follow the flag, they will never go wrong," commented the band leader.

"They'll always follow it and never cause any stain on it," returned the mayor. "If they don't, they'll no longer be policemen or firemen."

The mayor and city councilmen extended warm greetings to Sousa and he was presented a text book of the city. George H. Chase, imperial potentate of Ismailia Temple, and Carl Kempe, noble of the Mystic Shrine, accompanied Sousa to the city hall. County Judge Rowe was among others at the ceremonies.

Sousa will inspect the Courier-Express Model House No. 2, being erected at 11 Larchmont Road, University Park, Thursday afternoon. There will be no ceremony preceding or during his inspection of the home. Sousa, interested in fine homes of good construction, has endorsed The Courier-Express model homes campaign and is anxious to inspect one of the dwellings now being built. He will visit the Larchmont model home late in the afternoon, spending about a half-hour going over the details of construction and equipment.

SOUSA AND BAND HERE NEXT WEEK

Will Give Four Concerts a Day
for a Week at Chicago Theater;
Has New Humoresque

JOHN PHILIP SOUSA and his band are to appear on the stage of the Chicago Theater Monday, May 2, and all that week, for their one and only engagement in this city in 1927. Sousa is to bring a musical organization of the same size as that which he brought to the Auditorium during his last appearance here and is to give a concert of some forty-five minutes in length. The current season is his thirty-fourth annual tour of the country. He announces a new humoresque, "The Wets and the Drys," which sets forth, musically, both sides of the prohibition question.

Numerous soloists will be presented in the concerts and a wide variety of numbers presented. This engagement will be the first in which Sousa and his band have attempted anything so popular as four appearances each day of the week, the Chicago Theater's program necessitating this number of presentations between noon and midnight.

John Philip Sousa Reviews Two Cadet Regiments in Dorchester



DISTINGUISHED BANDMASTER LEADS DORCHESTER HIGH BAND

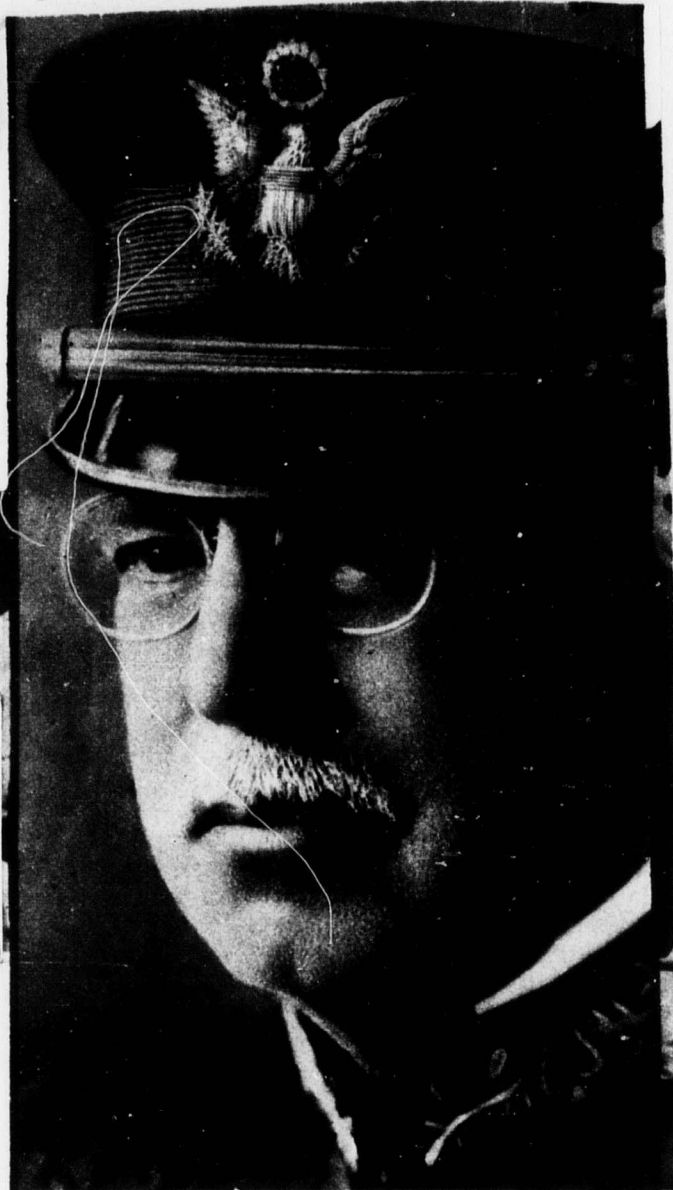
John Philip Sousa, whose fame is world wide, leading the band of the Dorchester High School yesterday, after he had reviewed the two cadet regiments. He will visit other schools today.

Close to 180 members of the Dorchester High School for Boys were thrilled yesterday when Lieutenant-Commander John Philip Sousa reviewed the two cadet regiments of that school on their reservation on Dunbar avenue and then personally led that institution's band. Sousa, who is now filling a local theatrical engagement, also witnessed a competitive drill between three of the cadet companies in the drill hall.

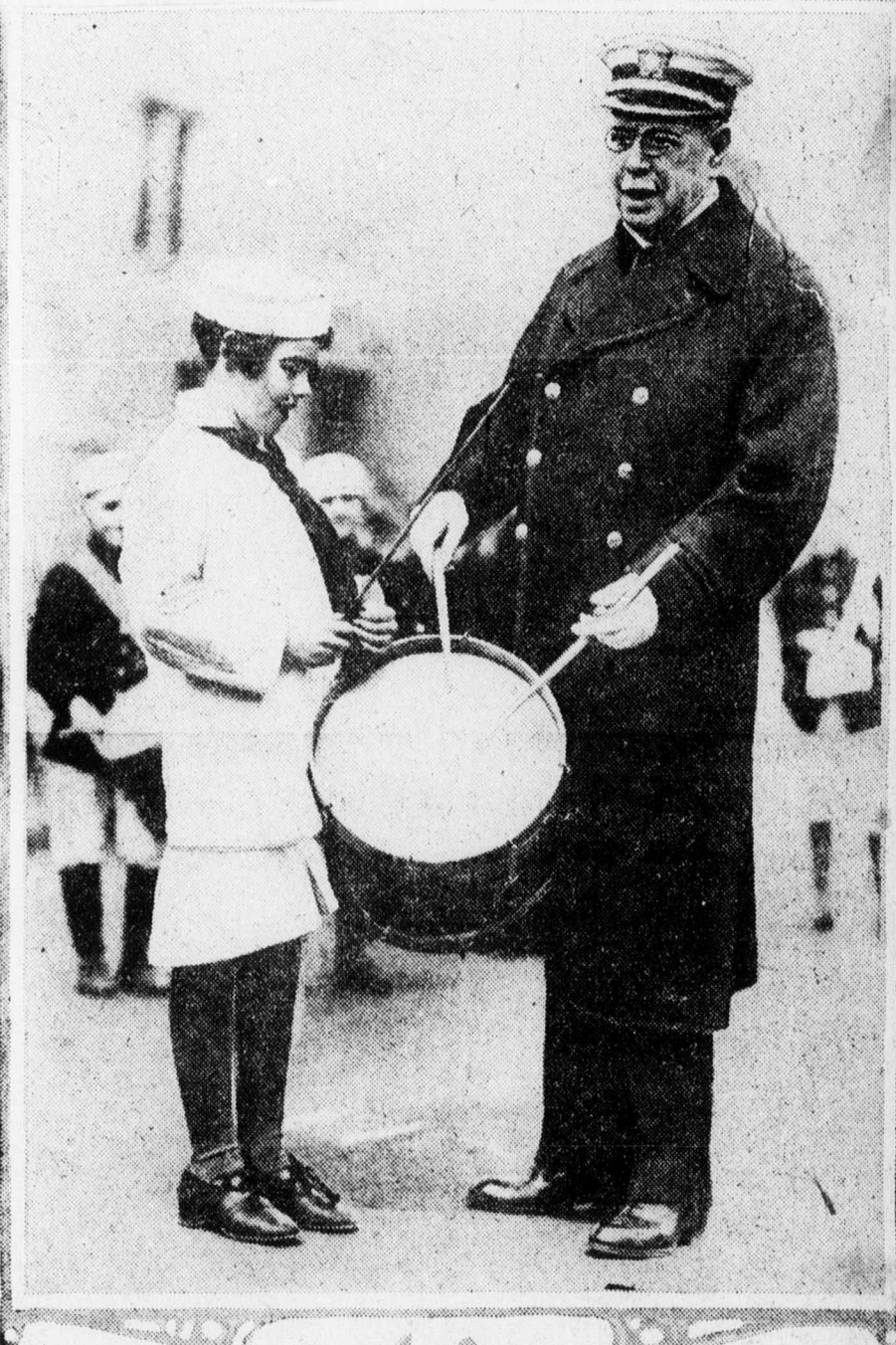
On his arrival at the school, Sousa was greeted by special selections the band rendered. He was then escorted to

the office of the head master, John W. Regan, by a guard of honor, composed of cadet officers, led by Major Forrest B. Moulton, military instructor.

John Philip Sousa, who brings his world-famous band to a local picture theater for a week, beginning April 24.



John Philip Sousa, the march king of America. This picture is reproduced from a photograph of a painting of the famous composer, who is now making a tour of the Publix Theaters.



A LESSON BY SOUSA—John Philip Sousa's technique is explained to little Lillian Mahoney by the march king himself during an inspection of Boston's public school bands.

(International Newsreel)

Buffalo Times April 21/27

LEGION HEARS SOUSA.

Lieutenant Commander John Phillip Sousa was guest of honor last night at a meeting of the American Legion of Kenmore in Legion Memorial Hall. The noted band leader gave a brief talk on his experiences during the war directing military bands. He was given a tremendous ovation. Supreme Court Justice Thorn also was guest of the organization, speaking briefly on the Baumes Law.

Buffalo Times April 27

Sousa Talks at Shrine Club Meet

John Philip Sousa, appearing this week at Shea's Buffalo, entertained the Shrine Club with an address on his experiences in foreign countries, in Hotel Statler this afternoon. The sextet of the Sousa organization offered several numbers and Herbert Staub's orchestra with its many beautiful selections, completed the musical program.

CITY APPROVES 'EDITOR' SOUSA

Music Directors Believe Advice
to Young Musicians Will
Be Big Aid.

"Enlisting the experience and services of John Philip Sousa as a musical advisor to the youth of Detroit is, indeed, a splendid idea and all interested in the future of good music in this city should applaud the worthy thought. I am telling the members of the All-City Grade School band about the idea and I hope every young music student will take advantage of the chance to consult Mr. Sousa through The News."

This expression from Arthur H. J. Searle, supervisor of music in the Detroit public schools, seems to voice the general favorable view taken of The Detroit News plan to have John Philip Sousa, noted bandmaster and one of America's great influences for good music, become a temporary "associate music editor" of The News during Mr. Sousa's stay in Detroit next week. The beloved "march king" has volunteered to write for The News a series of six articles, presenting various phases of music that would interest the young musician and parents who are hoping for musical careers for their children. Mr. Sousa also will reply, through The News columns, to letters sent to him, asking for musical advice or suggestions.

GIVES ALL SPARE TIME.

Through his manager, Harry Askin, who was in Detroit yesterday, Mr. Sousa has placed at the disposal of The News all his spare time between his four or five performances daily at the Michigan Theater. "Mr. Sousa, as you know, is the author of several books and while this is going to be his first experience as an 'editor' he is looking forward to the week in Detroit with much enthusiasm," Mr. Askin said. "Mr. Sousa, although 72 years old, has all the enthusiasm of a man

half his age and new experiences thrill him. He wished to start writing The News articles from Buffalo, where he is appearing this week. He thinks that the action of The News in opening its columns to such a series of articles on music is virtually unique in American journalism and deserves the commendation of everyone interested in any phase of music."

ANOTHER APPROVES.

Gordon Allen, manager of the Cass Technical High School Band, is another who sees splendid possibilities in Sousa's encouragement of musical education in Detroit. Cass Band has been one of Lieut.-Com. Sousa's "pets" for several years and the members of the band are to appear with Sousa on the Michigan Theater stage one night during his engagement, through the courtesy of Mr. Sousa.

If you have any problem confronting the musical future of your

children, you are invited to write to John Philip Sousa, care The Detroit News, and he will do his best to advise you from his 50 years' experience. He may be able to give you just the hint or information that will help determine the proper instrument for your child to study, the methods to pursue, how to encourage the interest of the youngster, or any one of a hundred questions you may want to ask him. He also invites letters from young music students themselves.

His answers will begin to appear in next Monday's News, together with his first article on subjects relating to young musicians.

Sousa Arrives



LT. COM. JOHN PHILLIP SOUSA

John Phillip Sousa and his 55 musicians arrived in town this morning for a gala week's engagement at the Michigan Theater. Sousa has been touring for fully 50 years.

SOUSA HAS THE SECRET.

The name of John Philip Sousa has become part of the common language of men. He is of those who, knowing one thing, has done that one thing superlatively. He first of all would admit that prose authorship is an avocation only. Music, broadly, is his vocation and, narrowing the subject, his specialty is rhythm.

It is not just that he has written great marches, for music literature has other fine marches than his. It is that he has written great American marches. Not only does he possess the secret that hits the foot and the heart in a common beat, but he clothes that secret in a mysterious excitement of pulse that is instinctively native. If you can sense the truculency, the absolute you-be-darned spirit making up the music of Yankee Doodle, you can recognize that precise quality in the dashing Sousa music. It is music made for men who fear nothing whatever on God's green earth and are ready to tell the world so.

No other figure approaches Sousa in his field. He is unique and most unmistakably he is our very own. Taking the great majority of the American people, Sousa expresses them more clearly and completely and convincingly than anyone else does. This is not because he wrote "Stars and Stripes Forever," but because he set to music the everlasting optimism of American life. Listen to the band, and our individual flag is bravely flying once more, and off we tramp with renewed confidence to the daily struggle. Sousa has the secret.

SCHOOLBOY BANDS TO MEET

Third Annual Festival, Which Includes Orchestras, Will Be Held May 20-21, with Sousa as Guest Conductor

Nearly two thousand schoolboy musicians already have enrolled and the number of participants in the third annual New England school band and orchestra festival may reach three thousand. This event is scheduled for Friday and Saturday, May 20 and 21. Lieutenant Commander John Phillip Sousa is to be the guest conductor.

The festival will include a band demonstration and contest on Boston Common from 9 o'clock to 1.30 on May 21. During the same hours the orchestra contest will be held in Boston Arena. Prior to the afternoon program in the Arena there will be a parade from the Common of all the participating organizations, to which will be added the bands of the Boston public schools. In the Arena, Commander Sousa will direct the massed ensemble of bands and orchestras.

Entries close on May 5 and should be sent to the general chairman, C. V. Buttolman, 120 Boylston street. The general chairman of the committee in charge of the parade is George H. Johnson, director of public celebrations of the city of Boston. Numerous teachers and others in the public schools are serving on important committees.

The Boston Rotary Club will act as "festival host" and the program includes events for Rotary and Boy Scout band and similar organizations which are primarily school outfits. These bands will meet the school musicians in competition. Several schools in Maine are sending their players to compete with the best that can be assembled in school nearer to Boston.

Sousa at the Service of Student Musicians

HAVE you any questions to ask John Phillip Sousa?

The great bandmaster will be music director pro tem of The News for all next week. He will write a daily article, dealing with the problems which confront a young musician. He will answer any questions which young musicians, especially instrumentalists, desire to ask him. Articles and answers will appear every day, beginning Monday.

Sousa's many years as a musician before the American public equip him to give valuable advice. As no one else in the country, he is familiar with the career of a professional bandman.

His services to The News coincide with a week's engagement with his famous band at the Michigan Theater.

Sousa Booked for the Chicago.

John Phillip Sousa, "the march king," and his internationally famous band will appear at Balaban & Katz Chicago theater during the week of May 9. This will be the only appearance of the celebrated bandmaster in the city during the current season. Sousa and his men will play a number of their best-known selections, many of Sousa's own compositions and his newest humoresque, "The Wets and the Drys," a satire on the modern problem.

Find Sousa's Latest March in Sunday Detroit Times

A piano score of Detroit's new official march, "Pride of the Wolverines," written by Lieut. Com. John Philip Sousa, will be published in Sunday's edition of The Detroit Times.

The march, which is dedicated to Mayor John W. Smith and the people of Detroit, has an interesting history.

While Sousa was here with his famous band in October, 1925, giving concerts in Orchestra Hall, Mayor Smith asked the famous march king if he would consider Detroit as an inspiration of a new march some time.

Sousa replied most heartily that he would, although he had never heretofore dedicated one of his marches to an entire city. Many institutions and organizations had been so honored, from the earliest days of "The High School Cadets" and "The Washington Post," but not a city. However, he admitted a deep affection for Detroit, where he had given innumerable concerts with his own band, where he had spent a week giving Summer concerts on Belle Isle and to which he had brought the famous Great Lakes Naval Training Station band, which he organized during the war, for one of the city's greatest thrills.

"I have watched your city's amazing growth year after year and it has been an inspiring development," he said to Mayor Smith. "I certainly ought to be moved to write a march with such an incentive."

When he returned for his annual concerts last October the march was ready and was given its first performance then in Orchestra Hall, the Cass Tech band combining its forces with the Sousa band for the occasion.

Realizing the honor and the great advertising service which Lieutenant Commander Sousa had done the city in the writing of "Pride of the Wolverines" and its inclusion in his programmes all over the country, the Common Council last week, on the eve of Sousa's return to the city to play an engagement at the Michigan Theater, passed a resolution making

Application to Enter

Second Annual GREATER DETROIT PIANO PLAYING TOURNAMENT FOR SCHOOL CHILDREN

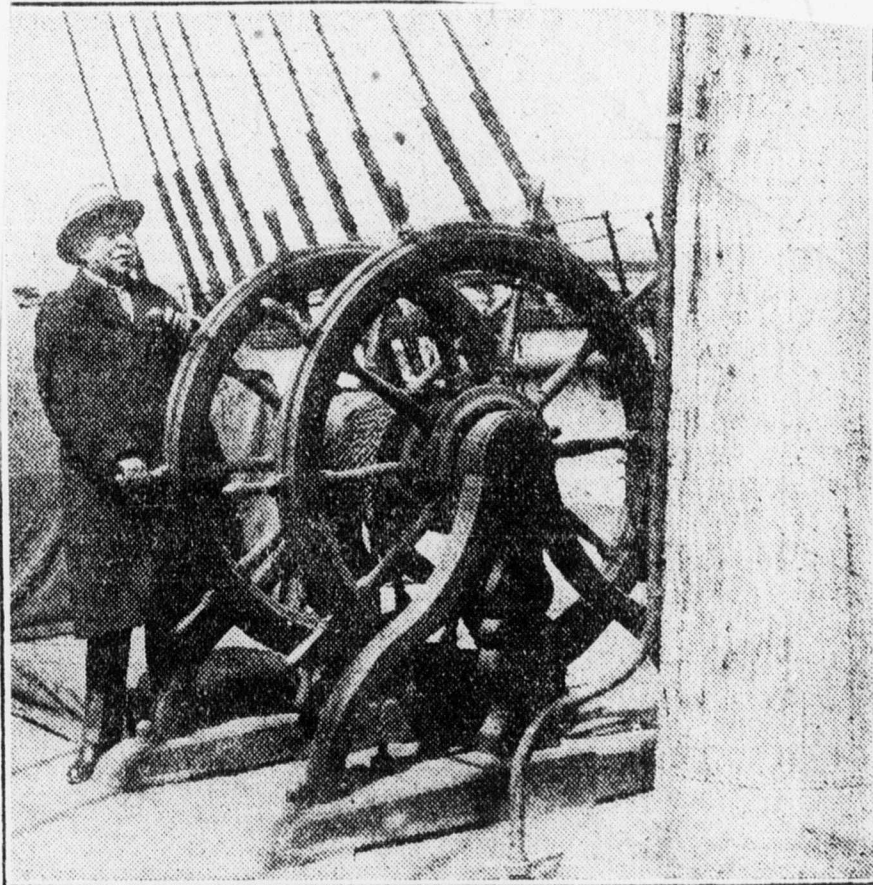
Name
Address
School
Grade Age
Music Teacher
(Private or Public)
Name of Parent or Guardian

Please Note—It is important that this coupon be properly filled in and mailed at once to Piano Contest Headquarters, Sixth Floor, Union League Club, 35 W. Grand River Avenue.

"Pride of the Wolverines" the official march of the city of Detroit.

The Detroit Times, however, feeling that acquaintance with the march, which ranks among the finest of the many written by the composer of "Stars and Stripes Forever" and "Semper Parvulus," should be possible on a wider scale than merely through its performance by bands, immediately arranged to provide its readers with a piano score of the composition, Sousa and his publishers, the Sam Fox Publishing Company, generously consenting.

So be sure to get a copy of tomorrow's Detroit Times, and find the complete piano score of "Pride of the Wolverines," the new official march of the city of Detroit, printed in such a way that you can fold it like ordinary sheet music for your piano rack.



MARCH KING AIDS FIGHT FOR "OLD IRONSIDES."

John Philip Sousa, famous bandmaster, at the wheel of the old frigate Constitution, to restore which funds are sought.

(Story on page 14.)

SOUSA'S BAND THIS YEAR IS LARGER THAN EVER

Lieutenant-Commander John Phillip Sousa's band, coming to the Shrine auditorium next Sunday matinee and night, is about twice the size of the organization which he led about America during his first independent tour, the season of 1892-93.

Recently Sousa happened upon the instrumentation of his first band. It called for 14 clarinets, 2 flutes, 2 oboes, 2 bassoons, 4 saxophones, 2 alto clarinets, 4 French horns, 4 cornets, 2 trumpets, 2 flugel horns, 3 trombones, 2 euphoniums, 3 basses, in addition to drums, triangles, tympani, etc.

The present organization numbers almost 30 clarinets, 5 flutes, 10 saxophones, 8 trombones, 10 trumpets, and other instruments in proportion.

The flugel horn has been eliminated from all bands and from most dictionaries, and the sousaphone has been developed to take the place of the old bass tuba.

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

Sousa Will Conduct School Band Festival in Boston



Here for the N. E. School Band and Orchestra Festival. In front row, left to right—C. U. Buttelman, general chairman; Sousa; C. R. Spaulding, director of music, Newton School; Maxwell Myer, who took the youngsters to hear Sousa at the Metropolitan.

With Lieutenant-Commander John Philip Sousa, world famous, band leader, as guest conductor, the third annual New England School Band and Orchestra Festival will be held in Boston, May 20 and 21. Nearly 2000 youthful musicians have already enrolled for the event and the number of participants may reach 3000.

As in previous years the festival will include a band demonstration and contest on Boston Common, in which school bands from all over New England will compete for prizes. This will be held on the morning of May 21, from 9 a. m. to 1.30 p. m., and simultaneously an orchestra contest will be held at the Boston Arena.

The afternoon events will be introduced by a parade of the contesting bands, school cadet organizations, Boy Scouts, fire and drum corps, Rotary Club organizations, etc., from the Common to the Arena, after which will be held a monster demonstration in the Arena, featuring a massed ensemble of all the bands and orchestras under the direction of Lieutenant-Commander Sousa.

Those bands and orchestras intending to participate will be sent full instructions and information in ample time to make plans for attending, but should bear in mind the necessity of having entry blanks in the mail by May 5. These should be sent to C. U. Buttelman, general chairman, 129 Boylston street, Room 233, Boston.

The Boston Rotary Club will act as "Festival Hosts," and as in past years, the festival this year will include a general class for Rotary, Boy Scout bands and similar organizations that are not primarily public or private school bands. Entries in this class will not, however, meet the school bands in competition.

Among the bands from distant points in New England that will compete against those of Boston and vicinity are the following: Caribou (Me.) High, High School of Commerce, Worcester; Fitchburg (Mass.) High, Waterville (Me.) High, Edward Little High, Auburn, Me.; Greenfield (Mass.) High, Gloucester (Mass.) R. O. T. C.; Lawrence (Mass.) High.

SOUSA AND RUTH DECLARED ALIKE

One Idol of Youthful Musicians and Other of Juvenile Athletes.

"John Philip Sousa is to the young musician what Babe Ruth is to the youthful athlete," said Clarence Byrn, head of the department of music in Cass Technical High School. "The News has found a way of bringing the great bandmaster closer than ever before to the hosts of young Detroiters who so admire him."

The famous bandsman arrives in Detroit Sunday to play a week's engagement at the Michigan Theater. During that time he will write a daily article for The News, dealing chiefly with the problems of young musicians and also will answer questions presented to him by any who seek the benefit of his counsel, based on his long career before the American public. This, in the opinion of Mr. Byrn, should be of especial value to the young instrumentalists of the various school bands.

The week's stay of Mr. Sousa in Detroit will include much activity in connection with the schools. Sunday he will be serenaded at the Hotel Statler by the Detroit Police Band, playing the "Pride of the Wolverines," composed by him last year and recently adopted as the city's official song. He will visit Cass Technical High School Monday morning and Monday evening the school band, on his invitation, will occupy the stage of the theater, with his own organization, for the playing of several numbers.

Mr. Byrn, with Gordon Allen, manager of the Cass Tech Band, has arranged for a massing of band musicians from the schools in Grand Circus Park Tuesday noon, in honor of Sousa. The combined bands will number nearly 200 pieces and Sousa has promised to appear and direct a number.

Tuesday night, at the Michigan Theater, Sousa will devote to the Mystic Shrine and will perform his "Mystic Shrine March." Wednesday evening he will be escorted to the theater by the Detroit Street Railway Band. Thursday evening will be dedicated to the American Legion and Friday to the Boy Scouts. Many letters have already been received by The News containing questions for Mr. Sousa. These he will answer upon his arrival. Letters should be addressed to John Philip Sousa, care of The Detroit News.

Sousa's Band Is Coming to Boise During October

Boise will be one of the few small cities of the northwest to be visited by Sousa's band this coming year. The high school auditorium has been engaged for two performances on October 13, is was announced Thursday by William Schneider, treasurer of the organization, who was in the city Thursday. He says Mr. Sousa is in very good health and that, while he is never going to give a farewell tour, he doubts if he will visit any small cities after this year, his thirty-fifth with his own organization.

"Mr. Sousa boasts that his is one of two musical organizations in this country which employs nothing but American musicians," said Mr. Schneider.

"Not that he has anything against foreign musicians, but he is so glad to encourage music in America. Many of the members of the band are musical directors in schools and colleges or private teachers and get leaves of absence for the road tours."

Sousa Offers to Lead for Schoolboys

WHEN, next week, John Philip Sousa brings his famed band to the Chicago Theater, he will give to the ambitious youngsters who have organized bands in the public schools an opportunity to take something from an old master—that something being a lesson in the whys and the hows of conducting. It has ever been his gospel that there is no better way to spread a love of music than by spreading a knowledge of it. Chicago well remembers how he put his gospel into effect in the World War. He turned his back on his business just ten years ago next month, and, going out to Great Lakes, enlisted in the navy "for duration."

The immediate purpose of Lieutenant Sousa's reënlisting was, as THE TRIBUNE reported at the time, to "organize a band among the recruits at Great Lakes." The piteous need of the boys for music appealed to all who visited the vast naval-training station in the first weeks following our entrance into the war; and the coming of the First Bandmaster was in answer to that need when it had been called to his attention.

The far-flung results of Sousa's enlistment at Great Lakes hardly call for retelling now. A demand arose from other naval-training stations and from the camps for military training for music—organized music under the direction of an expert; and the government was compelled to heed the demand. As for Sousa, he speedily built up what he called his Battalion Band, of 612 men, and designed it so well that he was able to break it up into units of twenty-five, of fifty, of an hundred, or of two hundred, each unit comprising a balanced organization for the performance of parade-music. Sousa stuck until the finish: November 10, 1918, the day preceding the signing of the Armistice, found him conducting



JOHN PHILIP SOUSA

a Great Lakes unit in Toronto, Canada!

And it is the same doughty Sousa, still enthusiastic to spread knowledge of music, who is not only willing but actually eager to give time and a hand to the young bandmen of the Chicago schools. When in Boston on his present tour of important movie-houses, the March-King reviewed and conducted a number of schoolboys' bands. And it is just as well to keep in mind, as illustrating how far his enthusiasm carries him at the age of seventy-two, that his engagement in the Chicago Theater calls for him to appear there four times a day!

SOUSA TO PLAY DETROIT MARCH

Will Use Selection as Musical Way to Advertise Detroit.

John Philip Sousa, noted bandsman, who through The News will give musical advice to the young people of Detroit, during the engagement of his band at the Michigan Theater next week, has volunteered to advertise Detroit in his future engagements throughout the country by announcing and playing the "Detroit March."

The following telegram was received Friday from Mr. Sousa: "It looks as if Detroit is going to make me a part of its million dollar advertising campaign. I notice that the Council has adopted as the official Detroit song the march I wrote shortly after one of my Detroit engagements, 'Pride of the Wolverines.' That is, indeed, flattering to me."

NOVEL IDEA

"The idea of publicizing a city with music is new and appealing. I pledge myself to do my part in helping Detroit popularize the 'Detroit March.' Wherever I go when I play it I will announce it as Detroit's official effort to put its dynamic personality into melody. Now, somebody should write words for 'Pride of the Wolverines' to tell Detroit's story."

"I hear of all the plans being made for my Detroit visit next week. It looks like a busy time for me, but I am ready to answer hundreds and hundreds of questions. The more questions the merrier. It means more and better musicians for the next generation."

Many questions are arriving for Mr. Sousa, and judging by the addresses most of them are coming from ambitious young musical students seeking information on the multitude of questions that usually harass the beginners. Mr. Sousa's first article will appear in Monday's News and Tuesday his first answers to the questions will appear.

HASTE IS URGED.

Better hurry along your letter to Mr. Sousa—addressed care of The Detroit News. He will answer them in the order of their receipt.

Sousa's stirring music will be in the air next week. No less than a dozen civic bands will be heard on the streets playing Sousa marches in tribute to the "march king." In appreciation of his composition, "Pride of the Wolverines," Sousa yesterday sent a half dozen band arrangements of the piece as gifts to Detroit bands. Among those to receive them are the Detroit Street Railway Band, the Detroit Police Band, the Detroit Letter-Carrier Band, Cass Tech. school band, Hamtramck High school band, Highland Park High School Band and the Boy Scouts Drum and Bugle Corps.

John Philip Slowly Gains on Paul's Record

John Philip Sousa is getting the thrill of his 50 years' career while in Detroit this week at the Michigan.

The veteran chuckled with all the enthusiasm of a youngster Monday when he received a telegram from Paul Whiteman congratulating Sousa on the remarkable attendance at the Michigan Theater Sunday. Keen, although friendly rivalry exists between the "syncopation king" and "the monarch of the march"—and Sousa's openings at the Michigan came within 202 admissions of equalling the Whiteman record at the same theater. This is equivalent to Sousa beating Whiteman's figures, taking into consideration the snow, rain and unseasonable cold weather of Sunday. Sousa and Whiteman, with friends of each, have a number of wagers up as to which is going to hold the Detroit record. Monday Sousa's box office report gained on Whiteman and the jazz leader now has a lead of less than 100 admissions over the great march leader.

It looks like an interesting battle between jazz and martial music.

Sousa's Band Coming Back

John Philip Sousa, most famous of American composer-conductors, will celebrate his fiftieth anniversary as a conductor next Monday, when he and his band will appear on the stage of the Chicago theater to begin a week's engagement.

It is announced that he will play his newest composition, "The Wolverine March," as well as some of his old favorites and a humorous one called "The Wets and the Drys."

Sousa holds a unique position in American musical life. From playing in a quadrille orchestra fifty years ago, he became director of a theater orchestra on a few hours' notice. In 1880, at the age of 26, he was appointed director of the U. S. Marine band, but resigned twelve years later to form his own organization. For thirty-five years Sousa's band has continued without interruption, and he has composed more than one hundred marches, being dubbed "the march king."

He was a lieutenant in the U. S. army during the Spanish-American war and a lieutenant-commander in the navy during the world war.

SOUSA ARRIVES, IS SERENADED

Band of Police Department Greets March King With Own Compositions.

The Police Department Band serenaded John Philip Sousa, noted bandmaster, when he arrived in Detroit Sunday with his band to open a week's engagement at the Michigan Theater.

The band, conducted by Lieut. Ernest G. Lindemeyer, met Mr. Sousa at the Statler Hotel and escorted him to the theater, meanwhile playing some of the marches composed by Mr. Sousa.

At the theater Lieut. Lindemeyer surrendered his leader's baton to Mr. Sousa, and the latter conducted the police band for several minutes. Members of the Police Department Band later were the guests of Mr. Sousa at the theater.

During the march to the theater, the band played the "Stars and Stripes Forever," and "The Pride of the Wolverines," both compositions of Mr. Sousa. The second march recently was adopted by the Council as the City's official march.

Mr. Sousa and his band were to visit two schools this morning. They were to play at the Cass Technical High School at 10:25 a. m. and the Hamtramck High School at 12:30 p. m. In the afternoon he was to visit The Detroit News.

Tonight has been designated a school night at the theater, and the Cass Technical High School band will appear on the stage at the first evening performance.

The band will re-visit the Hamtramck High School at 10:30 a. m. Tuesday, and at noon the Cass band and the All City Grade School Band will play in Grand Circus Park. At 10:30 a. m. Wednesday, Sousa will visit the Highland Park High School and at 12:15 p. m. the Highland Park Band will give a concert in Grand Circus Park.

'Sousa Week' Develops Into Elaborate Affair

"Sousa Week" at the Michigan next week is developing into a gala civic celebration. Acting on a resolution proposed by Councilman Philip Callahan, the City Council has officially designated the Sousa march, "Pride of the Wolverines," as the Detroit song.

Plans are under way to make the Wednesday evening of the engagement the occasion of a celebration at the theater in Sousa's honor, at which time Mayor Smith will convey the thanks of the city to the famous composer for having written this song for Detroit.

Other compositions dedicated to national organizations have resulted in similar arrangements for special nights by different groups.