

JUL 8 - 1928

Atlantic City  
JUN 29 1928

JUN 30 1928

ISSUE OF

### An Attic Salt Shaker

By Orton Tewson

A JOSEPHINE in a Gilbert and Sullivan "Pinafore" company had the unforgivable habit of singing sharp, and the equally unforgivable one of being careless in her dress, relates John Philip Sousa in his reminiscences, "Marching Along."

"One night," recalls Sousa, who was conducting the performance, "she came on the stage with her petticoat showing fully two inches below her gown—and she began to sing a shade over the pitch. I hurriedly scribbled a note:

"Dear Madam: Please raise your petticoat two inches, and lower your voice one inch."

A diverting incident—for the audience—occurred when Sousa's band was playing at Mitchell, S. D. The concert was given in a hall dedicated to vaudeville. One of the vaudevillians did an act in which at a certain cue about two hundred hats of all sizes and shapes were released from a net struck in the roof and came tumbling on the stage.

"Just how it happened, I don't know," chuckles Sousa, "but in the middle of a number a shower of hats descended upon us. They were piled nearly three feet deep in the bells of the Sousaphones. The laughter that overwhelmed the audience was so tremendous that you couldn't hear the band play at all, although they valiantly continued to do so."

When barely seventeen years old, Frances Hodgson Burnett—of "Little Lord Fauntleroy" memory—sent her first story to an editor. The Hodgson family had recently come from England and were living in Tennessee where they were having a hard struggle to make both ends meet. Frances, who from early childhood possessed the gift of making up stories, dispatched her precious manuscript on its mission, the sole object of which was to obtain money to help out at home.

That is made quite clear in the letter she wrote to the editor—quoted in "The Romantick Lady," a thoroughly delightful biography of Mrs. Burnett by her son Vivian. It ran:

Sir: I enclose stamps for the return of the accompanying MS. "Miss Desbrough's Difficulties." If you do not find it suitable for publication in your magazine. My object is remuneration.

Yours respectfully,

F. HODGSON.

The story came back. It was promptly forwarded to the editor of "Godey's Lady Book." A letter from that gentleman bearing "Sir"—she was immensely edified at being called Sir—inquired if the story was original, as it was so "distinctly English." The young author replied that it was original and explained:

"I am English myself, and have been only a short time in America."

The editor countered:

"Before we decide will you send us another story?"

The editor did not believe she had written her own story. He would not believe it until she had written another. He would see! She would show him!

In three days the new story, "Aces or Clubs," was finished. She made it an American story without a touch of English coloring. That satisfied the doubting Thomas, who bought both stories, paying \$15 for "Aces or Clubs," and \$20 for "Miss Desbrough's Difficulties." And that is how Frances Hodgson, as she was then, was launched on her way to literary fame and fortune.

Gordon Hewart, lord chief justice of England—he was a newspaper man in the early days of his career—tells this:

"A few months ago I visited with a distinguished colleague of mine, a pensioner's home at Winchester. Talking to one of the men, I asked what he did with himself all day.

"Well, sir," he said, "sometimes I sits and thinks and sometimes I just sits."

"That," said the L. C. J., "describes a judge's day in the court perfectly."—(Cpr., 1928.)

### Sousa Composes March For Golden Jubilee

The inspiration has come and Lieutenant Commander John Philip Sousa, feat that he might not be able to prevent a new march in observance of his fiftieth year as a conductor, is happy. Not only has there been inspiration but it is one of the best he has ever had. It has resulted in the writing of what is called "The Golden Jubilee March" and it will be played in Atlantic City for the first time during his engagement with his band at the Steel Pier this summer. It is likely Lewiston will hear it when Sousa comes here Aug. 16.

For many months Sousa was unable to evolve a melody that would, in his notion, be worthy to hold a place with "Stars and Stripes," "Semper Fidelis" and other of his world-famed compositions. Some one suggested that he write a march in commemoration of his golden jubilee. He demurred. "Ask me," he said, "to write a march on any other theme and I will. But I simply can't write one that will seem to be self-glorifying." That was his final word—at least until he was persuaded that the public expected a march of triumphal sort for a necessarily triumphal tour. Finally he declared: "I'll try—when I get an inspiration."

That was five months ago. Just the other day he hummed a melody that had come to him—he knew not how or whence. The following day he announced to the friend who has sought to have that Jubilee commemorated with a new march: "I have it." Then he sat at a piano and played it. It was at his home in Long Island. "It's brilliant—the best you have ever written," said the friend with enthusiasm. But, he said as it may, "The Golden Jubilee March" is written and it will soon be heard for the first time publicly. It won't be long thereafter until it is known and liked round the world.

"It is truly an inspiration," Mr. Sousa said later. "I've always been inspired by an occasion and as I thought of the golden jubilee and of all it meant to me—fifty years of band leading—I seemed to see the world passing in review. There they were, peoples of every land—on parade, at great music festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So the music took form and the 'The Golden Jubilee' march was ready for placing on paper.

"I remember how it was with 'The High School Cadets.' I read that in Philadelphia pupils in the public schools were assembling and dispersing to the music of a Heidelberg march. I determined to write a march that would be dedicated to all school boys and girls. Then when I wrote 'The Washington Post'—it was after my first visit to the newspaper office, The Post, 'Semper Fidelis' came to me one night when I was in tears after my comrades of the Marine Corps at Quantico had sung their famous hymn, 'The Stars and Stripes Forever' was an inspiration as I paced the deck on a ship coming to America. I heard that we were at war with Spain and old Glory fluttered before my eyes and stirred me to musical expression. Then when the treaty of peace with Spain came I wrote 'The Invincible Eagle.' My 'Great Lakes' march, of course, was inspired by service at the Great Lakes Station. On one occasion I wrote, during the war, a wedding march in protest of the Wagner or Mendelssohn march. There are others that I might mention but you can see that it has been my practice to compose only when I have found some thought to express musically. I believe that the best work is done in that way. Now that I have written it, I am glad that 'The Golden Jubilee' came to me. I like it more and more and I feel that it is worthy the occasion that it seeks to impress."

DAVENPORT, IA.  
TIMES

### Sousa Beloved By Public After 36 Continuous Years

The Lieutenant Commander John Philip Sousa and his famous band, at the Masonic auditorium in Davenport, Oct. 7, which this season makes its thirty-sixth annual tour, in America's favorite musical organization, has been demonstrated in a unique and emphatic way. Sousa's band never has been subsidized. It is the only musical organization of its class that has stood upon its own financial feet.

### SOUSA AND HIS BAND

Heralding the greatest musical attraction that has ever appeared at the Ohio State Fair, Director Chas. V. Truax of the Department of Agriculture, yesterday made known the fact that Sousa and his Band have been engaged to play twice daily during Fair Week, August 27th to September 3rd.

For the Ohio State Fair engagement, Sousa's organization will consist of almost a hundred bandmen, Miss Winifred Bambrick, harpist, and Miss Marjorie Moody, soprano soloist.

### Sousa to Play Twice Daily at Ohio State Fair

Heralding the greatest musical attraction that has ever appeared at the Ohio state fair, Director Charles V. Truax, of the department of agriculture yesterday made known the fact that Sousa and his band have been engaged to play twice daily during fair week, Aug. 27 to Sept. 3.

Lieutenant Commander John Philip Sousa, lovingly known throughout the world as the "March King," equally famous as composer and bandmaster, is this year heading his band in a golden jubilee tour of the United States, 1928 marking the 50th year of his career as conductor and the 35th as head of his own organization.

Only twice in the course of this triumphal tour is Sousa pausing for a week's engagement. The citizens of Ohio may congratulate themselves that the forethought and openhandedness of their fair management has made it possible for Columbus to be honored by one of these extended visits.

John Philip Sousa, now in his 74th year, needs no introduction to the American public. His name is inseparably linked with military music. He is, moreover, as great a man as he is a musician. Genial, polished gentleman, he commands the affection as fully as the admiration of all who come into contact with him.

His influence on American music has been wide-spread. He has enriched band literature by such stirring compositions as "The Stars and Stripes Forever" and "Semper Fidelis." By the perfection of his own organization, he has given other military bands a high standard of achievement toward which to strive.

All who have ever heard a Sousa performance know what a consummate master of showmanship he is. His concerts never lag, but move along with military precision. The programs are varied, with solos and humorous numbers thrown in as frequent relief.

For the Ohio state fair engagement, Sousa's organization will consist of almost 100 bandmen, Miss Winifred Bambrick, harpist, and Miss Marjorie Moody, soprano soloist.

YOUNGSTOWN, OHIO  
TELEGRAM

JOHN PHILIP SOUSA, America's greatest band man, has written a new march in honor of his fiftieth anniversary as a conductor. He calls his new composition "The Golden Jubilee," and will give its initial performance in Atlantic City this summer while his band plays an engagement there. Those who have heard the famous old band master's latest effort say it is the best march he has ever written. The most famous of his numbers is "The Stars and Stripes," which it is said has been played in more countries than any other American tune.

### CAN YOU ANSWER THESE?

- 1—Who was Vincenzo Bellini?
- 2—Name his most famous work.
- 3—What is the chief factor in modern style of composition?
- 4—What famous band master celebrates his 50th anniversary as director this year?
- 5—Who is known as "liberator of the orchestra"?
- 6—What famous pianist noted for his peculiarities has been characterized by a contemporary as "a combination of specialized wisdom and undifferentiated dam-foolish?"
- 7—What queen was an excellent pianist?
- 8—What is the "King Joseph Guarnerius"?
- 9—What composer's art "unites East and West"?
- 10—What characteristic predominates in Gounod's work?

### ANSWERS

- 1—Composer.
- 2—Opera "Norma."
- 3—Orchestra.
- 4—Sousa.
- 5—Beethoven.
- 6—DePachmann.
- 7—Queen Victoria.
- 8—Guarnerius violin—once o by Ole Bull.
- 9—Tchaikowski.
- 10—Lyric element.

### Sousa and His Band To Play at Longwood For Y.W.C.A. Benefit

Miss Alice Speer is chairman of the committee making plans for a band concert to be given at Longwood Saturday July 28, for the benefit of the Wilmington Y. W. C. through the courtesy of Pierre DuPont. Lieutenant Commander John Philip Sousa and his band will play the program at both the afternoon and evening concerts. Assistants are Mrs. R. Carr Truax, Mrs. M. Barsham, Mr. Wagner, Miss Florence Newman, Mrs. Park W. Huntington, Mrs. Harlan Fisher, Mrs. S. H. Var Lee, Mrs. Leonard S. Little, Miss Martha Trace.

It all depends upon how you take it. That is, the present tour of Lieutenant Commander John Philip Sousa and his band is either the thirty-fourth or the thirty-fifth. Perhaps it is proper to call it the thirty-fifth, for it was in Baltimore in November of 1926 when his actua touring ended. He had started his tour at Hershey, Pennsylvania, July 4 of 1926, following his thirty-third annual season that had taken him and his organization over 30,000 miles and had brought receipts of astonishingly large amount. It was thought to be good judgment to follow with a short tour that would begin on Independence Day. But when the band had concluded its tour, there came insistent demand for resumption. Mr. Sousa could not be aught but flattered, although it was apparent that he would have to forego the fine vacation that he had planned. He managed to get some days of relaxation and then he listened to managerial pleas and succumbed to offers of engagements.

That is why it is not quite clear whether to say that this is the thirty-fifth or the thirty-fourth annual tour of the band. But one certainly prevails and that is as to the tremendous popularity of the organization just at present. It is due to the fact that it is a superior organization but still more to the magnificent leadership of Mr. Sousa, whose thorough knowledge of music enables him to provide fascinating programs without banality or boresomeness. Nothing unworthy is ever played under his baton yet he has cheerful, sparkling music and it is lively and up-to-date.

His own marches, selections from his operas, his suites, his songs and other compositions from his numerous list, give distinctive character to his offerings. There is no one who has ever equalled him in the writing of marches and they are played around the world and on every imaginable occasion. This season, as in the past, he has a number of new compositions of his own in his repertoire and they are received with as much enthusiasm as his established favorites. His appearances in the great motion picture theatres of the country are events transcending all others in the field of entertainment.

PHILADELPHIA, PA.  
PUBLIC LEDGER

JUL 5 - 1928

### Sousa Tells One

PERHAPS only a small percentage of the millions who have thrilled to the music that flows from the baton of John Philip Sousa know that in addition to being "The March King" and the premier of living bandmasters he is a raconteur of first rank. Some of his best anecdotes are told in his autobiography, "Marching Along"; but he has a reserve fund of others, one of which he told at a gathering of friends at a luncheon in the Town Hall the other day.

"We were playing in Leipzig," Mr. Sousa related, "and the program was divided between Wagner and Sousa principally. Our first number was the Tannhauser Overture," and at its conclusion came a burst of applause, followed by a long, insistent and vigorous hiss, which came from a man in the very front row. The next number was a Sousa suite, which fared better, for there was no hiss. The third number, "Siegfried's Call," elicited vigorous applause, followed by an even more prolonged and venomous hiss than the first Wagner number; and to the end of the program this unaccountable demonstration continued, with unqualified applause for everything but Wagner numbers, which drew this single but vehement hiss. It was getting so much on the nerves of every one in the band that I asked one of the ushers to request the hisser to call on me in my dressing room at the end of the concert. He appeared readily enough, and I asked him why he had expressed disapproval of the Wagner numbers. "Oh, yes, I will tell you," he replied in German. "I like your band all right. I hate Wagner's family."

JUN 20 1928

### Sousa And His Band To Play For Shrine

The fiftieth year of Lieutenant Commander John Philip Sousa as a composer and conductor of the best music in all the world will be appropriately commemorated this year by a nation-wide tour of that eminent American's famous band. He will be at the head of the group and he will conduct when the organization plays in Utica, at Forest Park on Friday afternoon and evening, July 20th, under the auspices of Ziyara Temple, Nobles of the Mystic Shrine. This tour is the twentieth of transcontinental extent and the thirty-sixth for the organization. Sousa is recognized as America's foremost musician and his distinction as an artist is matched by his eminence as a citizen. Many persons have paid tribute to him and he has always been most modest in his acknowledgment of laudations that have come to him. Each year he is more and more appreciated and now there is a new recognition of his quality in an article by Victor J. Grabel in the authoritative publication, "The Met-



JUL 7 - 1928

MUSICAL AMERICA for July 7, 1928

# John Philip SOUSA Celebrates a Golden Jubilee

By LORANIA C. KING

JOHN PHILIP SOUSA, America's "March King," will, on July 12, begin another tour of the country with his band of eighty-four. This trip will be known as the golden jubilee tour and will give to music lovers, from here to the west coast, an opportunity to listen again to those immortal marches for which Mr. Sousa has achieved such fame.

In 1868, as a boy of thirteen, Sousa joined the United States Marine Corps Band, marking the start of a career as colorful as that of any national musical figure we have ever known. A violin teacher at the age of fifteen, an orchestra leader, two years later, director of his own band, composer of many world famous marches, operas, songs, etc., Sousa's climb to fame was swift and spectacular.

From the events of a thrilling life, from friendships with some of the

"There is no limit placed on engaging talent in the band," Mr. Sousa explained. "If a man comes along and shows a marked ability with any one instrument, and if he seems more talented than the man occupying that particular chair, he simply takes his place."

There is but one foreigner in Sousa's band. Remarking on this, for I thought it unusual, I was told that America is producing today countless native musicians whose talents vie with and, in many cases, surpass the talents of foreign-born musicians. That any one nation should lay claim to a national musical temperament for her sons, is an exploded theory, as Mr. Sousa sees it.

Emerging from the remarkable interest that has been evinced in that comparatively new institution, the high school band, Mr. Sousa predicts a real awakening of a musical consciousness in America. There are 40,000 of these bands throughout the country, and already astonishing results have been realized. At a recent contest, promoted by the National Bureau for the Advancement of Music, and held at Joliet, Ill., there were entrants from all over the country.

"The bands were required to play one piece—which was rendered rather quietly—to 'warm up,'" said Mr. Sousa. "The markings were higher for this required piece than for pieces of the competitors' own choosing. This was undoubtedly due to strict rehearsal and practice. The contest was most interesting and the entire performance a very laudable one. Three or four of the bands, in fact, played better than most professional bands of fifteen years ago."

## Undiscovered Talent

That there is a vast amount of undiscovered talent in this country, as in all countries, is a favorite theory of Mr. Sousa's.

Genius is apt to spring up anywhere," he remarked. "All that the talented person needs is the example of music before him. Then comes the realization of that talent."

You take an American boy of five—he certainly knows more about American baseball than a full-grown man in Yugoslavia would know! He has been brought up with it and understands it. Yet perhaps that same man, had he the example of baseball continually in front of him, might be destined to be the greatest ball-player of the world! This same theory applies to music."

Mr. Sousa acknowledged the fact that the large symphony orchestras in this country are nearly all made up of foreign talent, but this he attributes to the fact that the conductors of symphony orchestras are, almost without exception, foreigners themselves.

"I believe there is more undeveloped talent in this country than in any other country in the world," he said emphatically. "and that, as soon as it is given the opportunity to perfect itself, America will be at the head of the musical profession."

"It's a wonderful profession," he went on, "I wouldn't give it up for anything on earth!"



Photo White Studio

THE MARCH KING, FROM HIS MOST RECENT PORTRAIT

Asked about his reactions to modern music, Mr. Sousa smiled.

"It's just like any other music," he declared. "It's success depends upon the verdict of the world. The human ear is the hardest of the senses to make friends with, or to change. It hears something it likes, insists upon hearing it again and again, grows tired of it and finally rejects it. That part of modern music, or any music, that lives is all right."

Mr. Sousa believes that the emotion of music is the emotion most closely associated with love. He drew a quaint picture of Adam singing to Eve in the Garden. (I thought of the strange sounds that Adam made, in Mr. Erskine's book 'Adam and Eve,' and was tempted to ask whether perhaps Eve's voice might not have possessed a sweeter quality, but I refrained.)

When a lovely woman once asked Mr. Sousa what, in his opinion, were "life's best gifts," his reply was: "A horse, a dog, a gun and a girl—with music on the side." The last, he explained, was the best of all.

## His Favorite Sport

Mr. Sousa's tastes remain the same. Unfortunately, a few years ago, an experience with a man-killing horse resulted in an injury to his left arm, which prevents him now from indulging in his favorite sport—trap-shooting. He was formerly a leader in that field and attended meets all over the country. He was also fond of "hiking" on horse-back, sometimes as far as 1,000 miles but, although he still keeps two beautiful saddle-horses, he has recently given up those long excursions. He has a charming home at Port Washington, L. I., where he lives with his wife and daughter. Two other children who have married have brought him six little grand-children.

A glance into Mr. Sousa's autobiography, 'Marching Along,' which was recently published in Boston by Hale, Cushman and Flint, will do more to transform the man whom many of us have heretofore known only as the king of martial music, into the charming, genial personality that he really is, than anything short of personal acquaintance. One cannot hope to do him justice in a short article, such as this. The story of

is life and the story of the inspiration and birth of such of his world-famous marches as 'The Stars and Stripes Forever,' 'The Washington Post,' 'The High School Cadets,' etc., will live as long as the marches themselves.

NEW YORK, N. Y.  
DAILY NEWS

JUL 12 1928

## SOUSA PLANNING GOLDEN JUBILEE

That gay young bandmaster John Philip Sousa, will take his band, his medals and two new



John Philip Sousa

marches on a grand golden jubilee tour of twenty week the coming season, starting in Schenectady next week. Just to show that 7 years mean little to him, the lieutenant commander will play in twenty-six New England cities in fourteen days. There will be 100 bandmen and soloists in his troupe including Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist. The new marches are called "The Golden Jubilee" and "The Cornhuskers" and the program will include a humorous piece based on "Among My Souvenirs."

DES MOINES, I.  
REGISTER

JUL 1 - 1928

## MUSIC

### Sousa Prepares March Entitled "Golden Jubilee"

Lieut. Com. John Philip Sousa will present a new march this year in observance of his fiftieth year as a conductor of music. It will be "The Golden Jubilee March" to be played at Atlantic City, N. J., for the first time during Sousa's engagement with his band at the Steel Pier.

For months Sousa was unable to evolve a melody that would, in his judgment, be worthy to hold a place with "Stars and Stripes," "Semper Parvulus" and other of his world-famous compositions.

"I've always been inspired by an occasion and as I thought of the golden jubilee and of all it meant to me—fifty years of band leading—I seemed to see the world passing in review. There they were, peoples of every land—on parade, at great music festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So the music took form and then 'The Golden Jubilee March' was ready for placing on paper."

NEW YORK, N. Y.  
VARIETY

JUL 1 - 1928

## Sousa's 50th Season

John Phillip Sousa and his band will start his 50th season as a conductor at Schenectady, N. Y., July 19, the tour at this time extending for 20 weeks.

Although the veteran bandmaster will be 74 years old in November, he has a difficult schedule which calls for him appearing in 22 cities within 14 days.

It is the 36th year for Sousa to head his own band.

BROOKLYN, N. Y.  
EAGLE

JUL 11 1928

## Sousa Writes Jubilee March

THE inspiration has come and Lieutenant Commander John Philip Sousa, fearful that he might not be able to present a new march in observance of his fiftieth year as a conductor, is happy. It has resulted in the writing of what is called "The Golden Jubilee March," and it will be played in Atlantic City for the first time during his engagement with his band at the Steel Pier this Summer.

## Sousa's Golden Jubilee

Lt. Com. John Philip Sousa will celebrate his 50th year as a conductor with a tour of more than 20 weeks at the head of his band. The season will open in Schenectady July 19. It will be the 36th which Sousa has made as the head of his own organization. "Golden Jubilee" and "The Cornhuskers" are the two new Sousa marches.

BRATTLEBORO, VT.  
REFORMER

JUL 7 - 1928

Sousa, however, is the acknowledged genius among band directors, and it would be a matter of pride to Brattleboro, I presume, to welcome him back here on this jubilee tour. I hope, too, that Will Rogers will call round again. In the Brattleboro Public Library may be had Sousa's recent autobiography, entitled "Marching Along," parts of which appeared by installment in The Saturday Evening Post, and those who are not already familiar with the career of the "March King" would do well to read his interesting reminiscences. By just so much would they more heartily and intimately appreciate hearing him when he returns here with his band. Lieutenant Commander Sousa is a close observer and critic of music, as well as a composer. His prediction is that America, which heretofore has had to play second fiddle to Europe in musical education, will, within another 15 years lead the world in every branch of music. "This country, with its phenomenal commercial prosperity," he says, "is now ready to turn to the arts and to help

music in every possible way. It wasn't so long ago that the American was non-existent as a musical factor. Twenty-five years ago it would be a rarity to see the name of an American on any Metropolitan Opera program. Pick up a program of the Metropolitan of today and what do you find? Such names as Tibbets, Wakefield, Page, Talley, Halliday, Marshall, Hackett and many others. No longer does the public demand foreign names for musicians. People realize that talent is not confined to any one nationality. The public is more interested in the work that the man or the woman can do than in the name he or she bears. If you are a genius or if you have great talent, you can be Smith, Brown, Patterson or Jones—the public will accept you if you have the goods."

As a matter of fact, as widely known as Mr. Sousa is, not many people know that he has written more than one hundred marches, 66 songs, ten light operas, two overtures, six waltzes, eleven fantasies and other miscellaneous pieces, including several novels, such as "The Fifth String" and "Pipetown Sandy." Sousa's march, "The Stars and Stripes Forever," promises to go down in history as the greatest money-maker among all compositions outside of "Able's Irish Rose." Sousa was returning from Europe, when he conceived it. "All the way across," he says, "I marched the deck of the steamer with a whole brass band in my head. We arrived at quarantine in a snow storm on Christmas Eve, and the march suddenly snapped into orderly sequence. The next day, at my Long Island home, I set it down on paper, note for note as it came."

## SOUSA AND HIS BAND AT OHIO STATE FAIR

Heralding the greatest musical attraction that has ever appeared at the Ohio State Fair, Director Charles V. Truax of the Department of Agriculture, made known the fact that Sousa and his Band have been engaged to play twice daily during Fair Week, August 27th to September 3rd.

Lieutenant Commander John Philip Sousa, lovingly known throughout the world as the "March King" equally famous as composer and bandmaster, is this year heading his band in a golden jubilee tour of the United States. 1928 marks the 50th year of his career as conductor and the 35th as head of his own organization.

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JUN 21 1928

SHREVE  
TIM

JUL 10 1928

SOUSA—WHAT HE MEANS  
By BRUCE CATTON

It is hard to turn on a radio set these days without hearing the strains of Sousa's famous march, "The Stars and Stripes Forever." The other day the famous bandmaster observed the thirty-first anniversary of the composition of that march, and the radio stations are helping him celebrate it.

It occurs to us that there really ought to be more of a celebration than that. Perhaps congress could take some official notice of the occasion, if only by adjourning for the afternoon to listen to the Marine band play the march. For Sousa is one of the best allies our war and navy departments will ever have.

There is no way of estimating the number of young men who enlisted in the army, navy or marine corps as a direct or indirect result of having their blood stirred by "The Stars and Stripes Forever," but it must be tremendous. And, after they were in, the great old march kept them keyed up. No better strengthener of morale could be imagined.

It would be interesting to know just how many young Americans have marched away to war to that tune—and to know how many young Americans will do so in the future. It has become almost a national song; it is the country's greatest

martial air, and it is one of the most potent aids our militant patriotism will ever know.

Patriotism is not necessarily a logical affair. It is an emotion that wells up in a rather inarticulate fashion. It cannot be expressed in words save by a poet; most of us are unable to say what it means to us. We see a flag floating high in the sunlight, and we see the gleam of bayonets as the soldiers pass, and we cannot tell what it is we feel; we only know that we are caught up, for the moment, by something bigger and stronger than ourselves—that we lose ourselves in a tide that sweeps us off our feet and makes the flag the most beautiful emblem on earth.

And then, as we struggle for expression, the band breaks out with the inimitably inspiring, heart-warming bars of Sousa's great march—and the music gives us our expression. The blaring trumpets say the things we are not able to say.

That is why the anniversary of Sousa's composition is worth noting. Congress might do something about it; or, if it can't, the war and navy departments at least ought to. The American fighting man has no stouter ally than this likeable, aging bandmaster.



TWO BANDMASTERS.

Philip Sousa and Edwin Franko Goldman recently appeared at Joliet, Ill., when both were judges at the National Band Contest, which proved a very interesting event.

PHILADELPHIA, PA.  
RECORD

JUL 1 - 1928

PHILADELPHIA, PA.  
EVE. PUBLIC LEDGER

JUL 2 - 1928

## AMERICAN MUSIC

JOHN PHILIP SOUSA has come to the defense of modern American music. Speaking in Chicago the other day, he said the time will come when the foreigner will be a rarity in our musical circles. Development of music in the United States, he thought, is far in advance of the progress being made in other countries.

The clamor, once so loud, against the modern musical trend appears to be

dying down. Several leading lights in the ranks of the classicists have recently gone out of their way to express a frank admiration for jazz. A few weeks ago Toscanini said he found jazz "decidedly interesting." Walter Damrosch has taken so-called symphonic jazz under his wing, as when the New York Symphony Orchestra played one of George Gershwin's concertos for orchestra and piano. And upon his return from Europe recently Mr. Gershwin announced that one of the New York orchestras will play his latest composition, which is an elaborate tone portrayal of an American's impressions of Paris.

When jazz first became the rage there was such a crude monotony about its rhythms that musicians of the old school could scarcely be blamed for holding it in contempt. But it has unquestionably improved. In the last year or two some of the composers have turned out work that is original without being freakish, and some of it shows admirable technical skill. American composers of the symphonic jazz school are still frank experimentalists. But their experiments are decidedly promising, and out of them may eventually grow a new musical tradition of permanent worth.

NEW YORK, N. Y.  
HERALD TRIBUNE

JUL 11 1928

Sousa Tour With Band to Mark  
His Fiftieth Year as Conductor

Lieutenant-Commander John Philip Sousa will celebrate his fiftieth year as a conductor with a tour of more than twenty weeks with his band, beginning Thursday, July 19, in Schenectady. The Thursday includes two weeks in New England, with appearances in twenty-six cities in fourteen days. This will be the bandmaster's thirty-sixth tour at the head of his own organization. One hundred persons will make the tour under Mr. Sousa's direction, including three soloists, Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone. Sousa will present two new marches, "Golden Jubilee March" and "The Cornhuskers," the latter dedicated to the University of Nebraska, and a humoresque, "Among My Souvenirs."

NEW YORK, N. Y.  
TELEGRAM

JUL 11 1928

## A SOUSA JUBILEE.

JOHN PHILIP SOUSA will celebrate his fiftieth year as a conductor with a tour of more than twenty weeks at the head of his famous band. The season will open in Schenectady, N. Y., on July 19, and, as a demonstration of the fact that his seventy-four years rest lightly on his shoulders, there is included a two weeks' itinerary in New England during which the famous bandmaster will make appearances in twenty-six cities in fourteen days.

The coming tour will be the thirty-sixth which Sousa has made at the head of his own organization. He first conducted in a Washington theatre in 1878. Two years later he became director of the United States Marine Band, leaving the Marines in 1892 to form his own organization. His band this year will consist of 100 bandmen and soloists. The tour will be the sixteenth which has taken him from coast to coast.

Following his usual custom, Sousa will bring out two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska. The annual Sousa humoresque is based this year upon "Among My Souvenirs."

The Sousa soloists will be Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

U. S. TO LEAD IN  
WORLD MUSIC, IS  
SOUSA'S OPINION

Chicago.—John Philip Sousa believes the time is coming when the foreigner will be a rarity in American music circles.

Development of music in America, he says, is far in advance of anything being done anywhere else in the world. Where today the American bands and orchestras have personnel made up largely of musicians of foreign birth, there is being built a native musicianship which within a few years will make unnecessary the importation of talent, the March King declared.

Sousa, whose enthusiasm was aroused at the high school band contest at Joliet, Ill., where he acted as judge, found especial cause for joy in the trend of youth toward music, for music to him is the one art which expresses itself in terms of gladness. Edward Franko Goldman, another famous bandmaster who helped judge the high school band contest, said that many professional music organizations could learn much from the school musicians. Aside from the artistic development, Goldman was impressed with the emphasis placed on discipline among the players.

DENVER, COLO.  
Rocky Mountain News

JUN 23 1928

## PASSING SHOW

WOULD you have believed that Sousa's early ambition was to join a circus? At a recent dinner party in New York the famous leader told Robert Sherwood, the critic and playwright, that he might have become a musician with one of the big tent shows had his father not intervened. As a lad Sousa played the violin and one day he announced to his father that he was leaving to join a circus band. His father did not object but told him to put on his best suit. The two started out together, the young musician with his violin under his arm. But his father marched him to the Navy Yard and before he knew what was happening he was enlisted in the navy.

Which goes to show what trivial things may swing one to or away from fortune.

LAWRENCE, MASS.  
EAGLE

JUN 23 1928

John Philip Sousa Expresses Timely  
Views on Music.

In an interview with S. J. Woolf, printed in a recent issue of the New York Times Magazine section, John Philip Sousa, popularly known as "The March King," gives out some interesting and pertinent sidelights on music in general. When confronted with the question of nationalism in music he said:

"There is no such thing. Otherwise there would be no Wagnerian style, no Weberian style. Mozart, who was born in Salzburg, modified the style of certain early Italians with his own genius. Is he to be classed as a German? Chopin is said to have written essentially Polish music. What he did was to interpret his own soul. You cannot bound a musical melody as you would a country. Music may have many dialects, but its language is the language of any piece. Furthermore, I make up my programs solely with

the idea that entertainment is of more real value to the world at large than a technical education in musical appreciation. I have never confined myself to the ponderous symphony, the longdrawn-out overture or the massive prelude. I have always seen to it that the fanciful waltz, the stirring march and the beautiful ballad should not be forgotten.

"In drama the great authors have never hesitated to mix comedy with tragedy; immediately after some of Shakespeare's most dramatic scenes, come touches of lightness. In the comedy and symphonic tragedy, or rhythmic march and classic tone pictures.

"I believe there is such a thing as artistic snobbery. There is much talk about classical music. I do not know what that means. To me there is good music and bad music. I have been criticized for including in the same program many diverse pieces. While I have profound admiration for Wagner and Beethoven, that does not preclude my appreciating the fact that many an immortal tune has been born in a barnyard or a cotton field.

"As for jazz, it can be either very good or very bad, and to my way of thinking most of it is very bad. The reason for its popularity is its strongly marked rhythm. Its harmonic structure is not new, and its melodic design is aged. I feel that it will disappear. To me it does not truly represent America; it stands for a certain phase of world life, since it employs primitive rhythms, but it will endure only as long as people listen to music with their feet and not with their brains.

SCHENECTADY, N. Y.  
GAZETTE  
JUL 7 1928EDMONTON, ALBERTA  
JOURNAL

JUL 3 1928

Sousa and His Band  
Will Play July 19th at  
Wedgeway Theater

Sousa and his band will open their golden jubilee tour at the Wedgeway Theater, Thursday afternoon and night, July 19, mail orders being acceptable from now on with the seat sale opening at the State Theater box office on Friday, July 13.

Lieut. Com. John Philip Sousa, conducting the finest band he has ever carried on tour, will play for the first time what is said to be his greatest march, "The Golden Jubilee." This is the first return appearance for Sousa and his band in several years.

Among the many soloists are Marjorie Moody, soprano, Winifred Barnbrick, harpist, John Dolan, cornet, Howard Goulden, xylophone, John Wummer, flute, Edward Heney, saxophone, Edward Wall, clarinet, Joseph de Luca, euphonium, J. P. Schueler, trombone, all of whom contribute to the variety of the program.

There is a zest, fire and spirit to Sousa's program, which make them exhilarating and there are few who have attended Sousa concerts who have not been thrilled when the famous band plays "The Stars and Stripes Forever," as only Sousa and his band can play this world famous march.

All of the old favorites, such as Semper Fidelis, Manhattan Beach, Washington Post, El Capitan, will be played as encores.

N. Y. EVENING POST

JUN 29 1928

## New Sousa March

John Philip Sousa has composed a new march to be called "The Golden Jubilee March," and it will be played, for the first time in public during the engagement of his band at the Steel Pier, Atlantic City. This march, which celebrates his fiftieth year as a conductor, is said by friends who have heard it to be the best he has ever

MORE PRIZES  
OFFERED FOR  
BAND CONTESTJohn Philip Sousa and  
Vancouver Firm Are  
Donors

A very pleasing donation has been made to the band contest to be held in conjunction with the coming exhibition—and as this donation was entirely unsolicited and came from an "outside" source, it was most welcome indeed. A letter was received by the secretary of the exhibition from the manager of Rowland's Band Music Store, of Vancouver, B.C., stating that they had read with interest of the Alberta Amateur Band contest and wished to donate a cornet valued at \$150 to be used as the first prize for the best cornet or trumpet played taking part in the contest. As John Philip Sousa is donating a silver cup to be used as a challenge trophy in the main contest, the winners are assured of prizes worth competing for, in addition to cash prizes offered by the Exhibition association.

PHILADELPHIA, PA.  
INQUIRER

JUL 1 - 1928

NEW LONDON, CONN.  
DAY

JUL 11 1928

## SOUSA AND HIS BAND

The March King Coming to Garde August 13

That Lieutenant-Commander John Philip Sousa and his famous band which this season makes its 36th annual tour is America's favorite musical organization has been demonstrated in an unique and emphatic way. Sousa's band never has been subsidized. It is the only musical organization of its class which has stood upon its own financial feet. The sale of tickets is its sole source of revenue and yet three generations have made it a financially sound organization, even in these later years when its expenses have approached \$2,000,000 a season.

That Sousa is not merely a bandmaster but a national character is amply proven by the universal custom of flying flags and occasionally declaring a business holiday when Sousa comes to town. Even The Greatest Show On Earth does not appeal to the people of America as strongly and as movingly as the man who wrote their country's greatest marches and upon whom they have bestowed the loving title of The March King.

Sousa and his band of 65 artists comes to the Garde Monday afternoon August 13.



JUL 8 - 1928

## Sousa for an Entire Week Is New to City's Music Program

Beginning July 21st Rochester is to have a week's entertainment by Sousa and his band, which is unusual. Sousa has come and gone season after season, but two performances have thus far been a maximum of any one engagement; now at the Eastman Theater there are to be three opportunities each day for a week to hear the band conducted by its famous leader.

No one who knows Sousa and his band doubts that there will be repertory enough to insure plenty of variety in the programs; Sousa's own compositions make a good nucleus for a band repertory. Then from the first—and that first is back a long time—Sousa has brought his band to a kind of playing that makes orchestral music available for it and his own arrangements of orchestral scores are many and they are masterly in their scoring for band.

Sousa has not composed band

symphonies, but his musicianship solid in merely superficial way. His marches, as marches to be marched to, are classics; there is of its sort no better music and this recognized the world over; the Sousa march like the Johann Strauss waltz constitutes a musical genre. Then his suites, if non-consequential from a musician's technical viewpoint, are entertaining program music and they are admirably calculated for effective performance by a band such as he conducts.

Of late seasons Sousa has included in his programs numbers that hint at jazz; they are not jazz for Sousa does not believe in it, for himself at least, but they have the rhythmic spirit and the "anginess" characteristic of jazz. But no matter what else he plays it is the marches that rouse the crowd.

Sousa's first performance will be in the de luxe Eastman Theater program of Saturday afternoon, July 21st.

JUL 1 - 1928

## Sousa and His Band

Coming on Aug. 13

The Golden Jubilee Tour that Lieutenant-Commander John Philip Sousa makes this season with his famous band will include a concert which will be held at the Carleton Theatre Monday evening, August 13th, at 8:15 o'clock. It will be the bandmaster's first appearance in this city in two years. His concerts in past years have always been the musical event of the season and because of his immense popularity and the great demand for his concerts here he has decided to give a concert in Providence.

There is no man who has done more for music in America than this most loyal of Americans. He might well retire now to his beautiful home to spend his days idly and to luxuriate in his comfortable surroundings. But he prefers to continue to bring his message of happiness to the millions who have recognized his genius and who have cherished him as the most truly representative composer of his native land.

His marches are unsurpassed in all the world of music and his compositions generally are destined to become classics. His geniality and his sincere friendliness have endeared him to all who have the privilege of his acquaintance and his life has always been one of service to all mankind.

JUL 7 - 1928

## Sousa Composes New March

Commemorating his fiftieth year as a conductor, Lieutenant Commander John Philip Sousa has composed one of his best marches. "The Golden Jubilee March" will be played in Atlantic City for the first time during his engagement at the Steel Pier this summer and will be included on his programs on the coast during the fall.

For months Sousa was unable to evolve a melody worthy to hold a place with "Stars and Stripes," "Semper Fidelis" and other of his compositions. Some one suggested that he write a march in commemoration of his golden jubilee.

Recently, at his home in Long Island, the melody came to him. He sat down at the piano and played it and it has been pronounced the best he has yet written.

The Sousa tour of the southwest will again be under the direction of L. E. Behymer. Four concerts are scheduled for Los Angeles in early November.

JUL 11 1928

## Music

Sousa's Band Jubilee Tour

Lieutenant Commander John Philip Sousa begins celebrating his golden jubilee as a conductor in Schenectady July 19, when he starts on his tour with his band, which will last over twenty weeks. Two weeks of the time will be spent in New England, and twenty-six concerts will be given in fourteen days. This is the thirty-sixth tour of Sousa's Band. He began conducting in a theatre in Washington in 1878, became director of the United States Marine Band and two years later, leaving in 1892 to form his own organization.

Following his usual custom, Sousa will present two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska. His programs will include such varied material as the works of Saint-Saens, Ponchielli and his own transcription of themes from the current Broadway musical shows. The annual Sousa humoresque this year is based upon "Among My Souvenirs." The Sousa soloists this season will be Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

MAY 29 1928

## SOUSA AND BAND COMING TO UTICA

Engaged to Play Two Concerts at  
Forest Park Friday,  
June 20

FEATURE OF SHRINERS' DAY

Members of Order From All Parts  
of State to Gather Here—  
Public May Hear Band

John Philip Sousa and his band will be brought to Utica for two concerts Friday, July 20, at Forest Park, in connection with Shriners' Day, it was announced Monday night by the sponsors of the big event.

Shriners from all over the state will be invited to attend the outing, which will be featured by concerts afternoon and night in the park. In addition to the members of the mystic order, the public will be enabled to enjoy the treat.

Charles A. Emerich is chairman of the committee on arrangements. It is understood the bringing of Sousa and his band to Utica calls for an unusually large guarantee, reported to be about \$2,000.

JUN 1 - 1928

## Sound Device and First Run Pictures for Isis

Musical settings played by the greatest of bandmasters, organ music by the top-notchers of the business, vocal selections by artists whose reputations have spread across the globe, all will be features of Orchestraphone, which opens the first run policy of the Isis theater Saturday.

Selected as the opening picture is "The Desert Bride," with Betty Compson in the stellar role. The picture, one of the latest releases on the market, has received the highest commendations in all cities in which it has shown.

Musical setting will be played by such bands as Paul Whiteman's orchestra, John Philip Sousa, Vincent Lopez and others. A special overture from the noted "Student Prince" will be shown with a singing chorus by 60 trained male voices.

## SOUSA SHOWS SCHOOL LEADER HOW



A little lesson from a master to an amateur at the national high school band contests at Joliet, Ill. John Philip Sousa is shown giving a few tips on band directing to Miss Ruth L. Cooper, sponsor of Joliet township high school band, between sessions at the national contest. The Joliet band holds the national championship for 1926 and 1927.

NEWS-BULLETIN  
Bristol Term  
MAY 22 1928

## SOUSA SHOWS SCHOOL LEADER HOW



A little lesson from a master to an amateur at the national high school band contests at Joliet, Ill. John Philip Sousa is shown giving a few tips on band directing to Miss Ruth L. Cooper, sponsor of Joliet township high school band, between sessions at the national contest. The Joliet band holds the national championship for 1926 and 1927 and won permanent possession of the trophy by winning the 1928 honors.

## SHERILL NEWS

## Sousa Band Soloist to Play Tonight

John Schueler to Give Trombone  
Selection at O. C. L. Concert  
In Kenwood Park This Evening—Trio Is Another Feature

Sherill, July 2.—John Schueler, trombone soloist in Sousa's band, will again be heard with the O. C. L. band at the weekly concert in Kenwood park at 8 o'clock this evening. He will render a trombone solo and will also take part in a trio with Henry Schueler and C. Birney Salisbury.

The program will be:  
March, "Loyalty Day Parade,"  
Rosenkrans.  
Overture, "Mignon," Ambroise  
Thomas.

Trombone solo, "Waltz Caprice,"  
composed and played by John  
Schueler.

Suite De Ballet, "Coppelia," (in  
seven parts), Leo Delibes. "Fanfare  
et Marche de la Cloche," "Valse des  
Heures," "Musique des Automates,"  
"L'Hymen," "Intro et Valse de la  
Pouppee," "March des Guerrieres,"  
"Cjardas."

Selection from "Rose Marie,"  
Frimal.

Trio from "Attila," cornet, Henry  
Schueler; euphonium, Birney Salisbury;  
trombone, John Schueler.

"Minuet," Paderewski.

ROCKFORD, ILL.

REGISTER GAZETTE

MAY 29 1928

## SOUSA LEADS YOUTHFUL BANDS

That must have been a wonderful sight in Joliet when John Philip Sousa led the combined bands, competing in the national high school tournament, in the "Stars and Stripes," his own march.

Two thousand young musicians, composing 27 bands, under the baton of the master leader played as if inspired. The thousands of spectators burst into cheers as the magnetic, moving, swinging melody fairly lifted them from their feet. It is an occasion that will not be forgotten by those privileged to be present.

Joliet band achieved an enviable triumph, winning the championship for the third time and gaining permanent possession of the \$1,000 trophy offered by the National bureau for the Advancement of Music. The band also was awarded first place in marching and four of its members won first prizes in the solo contests.

Joliet won the trophy at Fostoria, O., in 1926 and

again last year at Council Bluffs, Ia. It is not barred from competing in the national contest next year.

The tournament gave Joliet three days of music. It was one of the greatest festivals, if not the greatest, in the city's history. That's an event Rockford must have some day.



GLOBE

Full River Mass  
JUN 1 - 1928

## Sousa Shows School Leader How



A little lesson from a master to an amateur at the national high school band concerts at Joliet, Ill. John Philip Sousa is shown giving a few tips on band directing to Miss Ruth L. Cooper, sponsor of Joliet township high school band, between sessions at the national contest. The Joliet band holds the national championship for 1926 and 1927.

STATESMAN

MAY 29 1928

## SOUSA SHOWS SCHOOL LEADER HOW



A little lesson from a master to an amateur at the national high school band contests at Joliet, Ill. John Philip Sousa is shown giving a few tips on band directing to Miss Ruth L. Cooper, sponsor of Joliet township high school band, between sessions at the national contest. The Joliet band holds the national championship for 1926 and 1927.

MUSICAL LEADER

MAY 31 1928

John Philip Sousa last week voiced a few opinions in relation to the orchestra that are interesting to note. He said:

"Do you realize that, with the single exception of the harp, every addition made to the symphony orchestra since the time of Haydn has been a wind—that is, a band instrument? Every time a composer realizes a new tone color and wants to express it, he does it with a wind instrument. Wagner is a notable case. Do you realize again that, with the single exception of the Swan theme in Lohengrin, every important theme in every one of his operas is first enunciated by a wind instrument? That was because he wanted to announce it in such a way that it would be heard and given attention. And Wagner knew something about orchestration. A body of stringed instruments without the winds are an Adamless Eden, all feminine in tone. The wind instruments give the masculine note. How could you appeal to the multitudes with string quartets alone?"

FREE PRESS

MAY 31 1928



A LITTLE LESSON from a master to an amateur at the national high school band contest at Joliet, Ill. John Philip Sousa is shown giving a few tips to Miss Ruth L. Cooper, sponsor of the Joliet township band.

PROVIDENCE, R. I.

TRIBUNE

JUL 15 1928

## Sousa Golden Jubilee Tour This Season

Lieut. Com. John Philip Sousa will celebrate his golden jubilee as a conductor this coming season with a transcontinental tour which will begin in Rochester, N. Y., on July 21. A concert in Providence at the Carleton Theatre Monday evening, Aug. 13, will be included in his itinerary. This will be the first concert in this city in over two years and as Sousa is now in his 74th year, it is probably the last tour which he will make.

Sousa first picked up the baton as the conductor of a theatre orchestra 50 years ago in Washington, his native city, and after a brief engagement in the President Theatre, went on tour with the late Milton Nobles and Matt Morgan's Living Picture Extravaganza Company. In 1880, 48 years ago he became conductor of the United States Marine Band, holding that position until 1892 when he resigned to form his own organization at the head of which he this season makes his 36th annual tour.

The tour of the coming season will be the 20th which has taken him from the Atlantic to the Pacific, his engagements including Atlantic City and San Francisco.

Sousa who is now in his 74th year, will be accompanied on tour this season by about 100 bandmen and soloists.

N. Y. EVENING POST

JUL 16 1928

Sousa Assembles Band Today

Lieutenant Commander John Philip Sousa will assemble his band today on

the stage of the Fulton Theatre and there for the next three days he will rehearse for his annual tour, which begins in Schenectady Thursday and which will continue for more than twenty weeks. The tour this season will commemorate his fiftieth anniversary as a conductor, his first engagement having been as musical director for Milton Nobles's theatrical company in Washington, his native city. It will be the thirty-sixth tour which he has made at the head of his own band.

Sousa, who will reach his seventy-fourth birthday before the end of his season, said yesterday that he expected to continue indefinitely, and at the conclusion of this coming tour he plans to take up flying "in a serious way." Since his last tour he has written two new marches, the final movement for a suite originally composed several years ago and an autobiography, "Marching Along," published two or three months ago. He is under contract to write what is perhaps the first educational movie, "Sousa's Outline of History," which will be a story of the American nation done in terms of music.

PROVIDENCE, R. I.

JOURNAL

JUL 1 - 1928

SOUSA AND HIS BAND

Will Visit This City on Golden Jubilee Tour in August.

The Golden Jubilee Tour that Lieutenant Commander John Philip Sousa will make this season with his band will include a concert which will be held at the Carleton Theatre Monday evening, Aug. 13. This will be the famous bandmaster's first appearance in this city in two years.

BOSTON, MASS.  
TRANSCRIPT

JUL 14 1928

## Sousa in Boston on August 19

Lieutenant Commander John Philip Sousa and his band will make their annual visit to Boston on Sunday, Aug. 19, and two concerts will be given that day at Symphony Hall—one in the afternoon and the other in the evening.

This is Sousa's fiftieth year as a conductor and he will make a tour of more than twenty weeks, opening in Schenectady, N. Y., and demonstrating that his seventy-four years rest lightly on his shoulders. Besides his concerts in Bos-



Lieutenant Commander Sousa

ton, he will appear in a number of other cities of New England, where in all he will spend two weeks.

The coming tour will be the thirty-sixth which Sousa has made as the head of his own organization. He first conducted in a Washington theater in 1878. Two years later he became director of the United States Marine Band, leaving the Marines in 1892 to form his own organization. His band this year will consist of one hundred bandmen and soloists.

Following his custom, Sousa will present two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska. His programs will include such varied material as

the works of St. Saens, Ponchinelli and his own transcription of themes from the current Broadway musical shows. The annual Sousa humoresque this year is based upon "Among My Souvenirs."

The Sousa soloists will be Miss Marjorie Moody, Soprano; John Dolan, cornet, and Howard Goulden, xylophone.

PROVIDENCE, R. I.

JUL 14 1928

## Sousa Plans Jubilee Tour

Lieut. Com. John Philip Sousa will celebrate his golden jubilee as a conductor this coming season with a transcontinental tour which will begin in Rochester, N. Y., on July 21. A concert in Providence at the Carleton theatre, Monday evening, Aug. 13, will be included in his itinerary. This will be his first concert in this city in over two years and as Sousa is now in his 74th year, it is probably the last tour which he will make.

Sousa first picked up the baton as the conductor of a theatre orchestra 50 years ago in Washington, his native city, and after a brief engagement in the President theatre, went on tour with the late Milton Nobles and Matt Morgan's Living Picture Extravaganza Company. In 1880, 48 years ago, he became conductor of the United States Marine Band, holding that position until 1892 when he resigned to form his own organization at the head of which he this season makes his 36th annual tour.

The tour of the coming season will be the 20th which has taken him from the Atlantic to the Pacific, his engagements including Atlantic City and San Francisco.

Sousa who is now in his 74th year, will be accompanied on tour this season by about 100 bandmen and soloists.

WICHITA, KAN.  
BEACON

JUL 15 1928

## Sousa to Play in Ponca City

Ponca City, Okla., July 14.—When John Philip Sousa comes to Ponca City for two concerts October 12 of this year he will be made the white chief of one of the five nearby tribes. Bands of the district, from both Oklahoma and Kansas, will be here to compete in a contest that will be judged by the famous bandmaster. Two downtown blocks will be roped off during the performances of the rival bands. Bands from these cities are expected to enter: Pawhuska, Perry, Oklahoma A. and M. College, Newkirk, Blackwell, Kaw City, Fairfax, Tonkawa, Shidler, Medford and from Kansas, Arkansas City, Winfield, Sedan and Wellington.



JUL 15 1928

# When John Philip Sousa Tried to Lead a Show Troupe Orchestra

This story is told by John Philip Sousa in his recently published book, "Marching Along," a volume of his reminiscences. Sousa, as a young man and new in the ways of conducting either orchestra or military bands, had been offered what he then considered an engagement of some importance. He was to lead the orchestra of a show troupe that was traveling through the middle west.

The next day I left for Streator, Ill., reaching there at about the same time that Nobles' company did. I reported to him and the first question he asked was, "Have you had any experience in engaging musicians?"

"No," I replied, "except with a little dance orchestra in Washington."

"You go down to the theater," he said, "and find out who the leader of the orchestra is, then go out and engage not over 10 men at the best price you can, have a thorough rehearsal, for they'll need it, and then report conditions to me."

I found the local leader in a paint shop weighing out white lead and putty, his arms and face smeared with many colored daubs. He assured me that he was ready to talk "art" and that he was the man with whom to do business. I told him that I was the leader of the traveling company which was to perform that night and asked if he could supply 10 men for the orchestra. He took his cigar from his mouth and said, "Can supply you as many as you want."

"How much do you charge per man?" I asked.

"Two dollars a skull," was the reply.

"Well," I said, falling into his mode of expression, "I want 10 skulls—one first skull, one second skull, viola, cello and bass skulls for the strings, and flute, clarinet, cornet and trombone skulls for the wind, and a drum skull besides."

"Anything else you want?" he asked.

"Yes, I would like them at the theater for rehearsal at 2 o'clock sharp," I said.

He looked at me with a pitying expression and said:

"Stranger, there are just two things that you don't want here. One is that you don't want any first fid, and you don't want any viola or cello and you don't want no flute, 'cause we ain't got 'em. The second thing you don't want is a rehearsal at 2 o'clock or any other time."

"But," I said, "we must have a rehearsal."

"Rehearsal be blowed," he said, "we never rehearse here."

"But," I persisted, "My music is difficult and a rehearsal is absolutely necessary. Several numbers must be transposed. Can your orchestra transpose?"

With a wave of his hand he disdainfully said:

"Transpose? Don't worry. We transpose everything."

No argument could budge him; and he finally stopped any further discussion by saying that I could take his orchestra or leave it, just as I liked. It was Hobson's choice with me, so I said, "Well, I'll take your orchestra and I do hope everything will go all right tonight."

"Don't you lose any sleep over us. We're all right," he called to me, as I was leaving his store.

Shortly after 7 I went to the theater and found the orchestra in the music room under the stage. The leader said, "You might as well know the boys and I'll just introduce you. What is your name?"

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I explained that the overture we used I had written myself and it had met some favor.

"I ain't sayin' that's so or not, but it won't go here. Will it, boys?"

A unanimous "no" from the orchestra dispelled any doubt as to their feelings. I expostulated with warmth and injured pride:

"But you have never heard my overture, you know nothing about it, and I can assure you it is all right."

"It may be all right in Chicago or Boston, but I tell you it won't go here. I got the overture that our people want and that's the one we are going to play tonight."

"But I think—"

"Don't think," said the leader, put-

"Come Back to Erin" in E flat. When we began the introduction of the song every member of the orchestra was blowing a note either in a different time or different key.

I shouted, "It's in E flat."

The louder I shouted, the louder they played. The singer sang on, trying to appear oblivious to the

"We'll go when we are paid and not before," said the leader.

"I'll see about that," I said, jumping up and walking through the center aisle of the theater. Going to the box office I explained the situation to my manager. He called the manager of the theater over and the latter said, "All right, just



John Philip Sousa

cacophony that reigned. As soon as the song was finished I turned to the leader and said, "This is the rottenest orchestra I have ever heard; you do not know one note from another."

He looked at me calmly and said, "You're too particular. If you don't like our style of playing pay us and we'll go."

"Pay you?" I cried. "You have not earned a cent. Pack up your instruments and get out of this theater."

call in the constable and put them out as usual."

As the constable walked in to drive out the orchestra, I said to the local manager, "Just think, these men told me they could read anything and when I wanted them to come to rehearsal they said they never rehearsed in this town."

"Yes," said the local manager, "that is true; they never have a rehearsal because if they did they would be discharged before the performance."

ROCHESTER, N. Y.  
TIMES UNION

JUL 17 1928

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"Rochester welcomes John Philip Sousa as an old friend. It congratulates him on his golden jubilee, crowning years of success that are marked by the esteem in which he is held by his fellow citizens. His place in the hearts of the American people is fixed. I know that the people of Rochester will wholeheartedly demonstrate their appreciation of his golden jubilee visit, and we trust that he will carry on and that 25 years from now we will join with him in celebration of his diamond jubilee."

WITH BAND AT LONGWOOD,  
JULY 28, FOR Y. W. C. A.



LIEUT.-COMMANDER JOHN PHILIP SOUSA

There is only one Sousa, and he will be at Longwood, July 28, rain or shine. This is the thirty-fifth season of Sousa and His Band. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his thirty-five years on the roads of America has Sousa been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time. Even transfer facilities,

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

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SPA JOURNAL  
BALLSTON, N. Y.

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DETROIT, MICH.  
TIMES

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Marjorie Moody is the soprano soloist, Winifred Bambrick, harpist, and John Dolan, cornetist, as well as many others.

Lieut. Comm. Sousa will wear on this occasion a new uniform costing \$10,000 with gold buttons on a special cloth sent to him by H. R. H. the Prince of Wales.



The next day I left for Streator, Ill., reaching there at about the same time that Nobles' company lid. I reported to him and the first question he asked was, "Have you had any experience in engaging musicians?"

"No," I replied, "except with a little dance orchestra in Washington."

"You go down to the theater," he said, "and find out who the leader of the orchestra is, then go out and engage not over 10 men at the best price you can, have a thorough rehearsal, for they'll need it, and then report conditions to me."

I found the local leader in a paint shop weighing out white lead and putty, his arms and face smeared with many colored daubs. He assured me that he was ready to talk "art" and that he was the man with whom to do business. I told him that I was the leader of the traveling company which was to perform that night and asked if he could supply 10 men for the orchestra. He took his cigar from his mouth and said, "Can supply you as many as you want."

"How much do you charge per man?" I asked.

"Two dollars a skull," was the reply.

"Well," I said, falling into his mode of expression, "I want 10 skulls—one first skull, one second skull, viola, cello and bass skulls for the strings, and flute, clarinet, cornet and trombone skulls for the wind, and a drum skull besides."

"Anything else you want?" he asked.

"Yes, I would like them at the theater for rehearsal at 2 o'clock sharp," I said.

He looked at me with a pitying expression and said:

"Stranger, there are just two things that you don't want here. One is that you don't want any first fid, and you don't want any viola or 'celly and you don't want no flute, 'cause we ain't got 'em. The second thing you don't want is a rehearsal at 2 o'clock or any other time."

"But," I said, "we must have a rehearsal."

"Rehearsal be blowed," he said. "We never rehearse here."

"But," I persisted, "My music is difficult and a rehearsal is absolutely necessary. Several numbers must be transposed. Can your orchestra transpose?"

With a wave of his hand he disdainfully said:

"Transpose? Don't worry. We transpose everything."

No argument could budge him; and he finally stopped any further discussion by saying that I could take his orchestra or leave it, just as I liked. It was Hobson's choice with me, so I said, "Well, I'll take your orchestra and I do hope everything will go all right tonight."

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A unanimous "no" from the orchestra dispelled any doubt as to their feelings. I expostulated with warmth and injured pride:

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"But I think—"

"Don't think," said the leader, putting his hand on my shoulder.

"Make up your mind that you are going to play our overture. Do you read first fid at sight?"

I mildly admitted that I could.

"Well, just take a look at this thing," and he held up the first violin part of his "overture." "Now, I want to explain this piece to you. When we open up on her we go along quietly, not making any fuss, almost sneakin'-like," and he pantomimed the tempo. "When you are playin' the first strain you do it just as if you didn't have no train to ketch, but when we get here," he pointed at the next strain marked "allegro," "just go as fast as hell! You'll have to chase your fingers all over the fiddle."

After we were seated in the orchestra box I rapped for attention and we began the overture. I noticed immediately that all of them were wretched players and, when I started into the movement which the local men told me was to be taken "fast as hell," I began playing the strain with a rapidity evidently unknown to the orchestra, and pandemonium reigned. But curiously enough each man felt that it was his duty to play the notes to the end regardless of what the rest did, and they finished, one after the other, stretched out like a bunch of horses in a race. I had no time to express my disgust, for the curtain was raised immediately and the first number was to be sung. It was



John Philip Sousa

cacophony that reigned. As soon as the song was finished I turned to the leader and said, "This is the rottenest orchestra I have ever heard; you do not know one note from another."

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TIMES UNION

JUL 17 1922

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SPA JOURNAL  
BALLSTON, N. Y.

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Lieut. Commander John Philip Sousa—Willow Grove Park



JUL 14 1928

JUL 15 1928

JUL 15 1928

## Famous March Was Written by Sousa On Christmas Eve

That the wonderful march, "The Stars and Stripes Forever," one of the many that have helped to make Lieutenant Commander John Philip Sousa a million dollars when played by his own band, and a myriad other musicians, contributed more toward that million than any other single composition, is probably true. Mr. Sousa, interviewed on that point, did not "in-criminate himself," but he did answer a query as to how he came to write that phenomenal successful march (which promises to go down in history as the greatest money-maker, outside of "Abie's Irish Rose," in entertainment circles.

The interviewer hoped to secure the magic receipt for enriching struggling young composers, from Halifax to Houston, or from Paw-tucket to Palm Beach. Mr. Sousa did not answer, as did the great painter, when asked what he mixed his paints with, to produce such marvelous tints on his canvas, with a curt: "with brains, sir." Instead he remarked genially: "Well, I was returning from Europe. All the way across I marched the deck of the steamer with a whole brass band in my hand. We arrived at quarantine in a snow storm on Christmas eve, and the march suddenly snapped into orderly sequence. The next day, at my Long Island home, I set it down on paper, note for note, as it is now played."

And that Christmas eve put something in the hearts of the music-loving world that will go thundering down the corridors of time. It was one of the world's greatest Christmas gifts.

Mr. Sousa and his band will be at the Masonic auditorium, Davenport, on Sunday, October 7, under the local management of Wm. J. Klinck.

AURORA, ILL.  
BEACON-NEWS

## Sousa Refuses To Broadcast His Band Music

LEUTENANT COMMANDER JOHN PHILIP SOUSA is a progressive citizen who keeps abreast of the times and is quick to adopt the newest ideas and inventions. But he will have nothing to do with the radio. He recognizes its marvels, of course, but he is firmly of the belief that his concert value would be seriously affected should he permit his band to broadcast, thereby giving listeners-in an inadequate idea of the perfection of his musicians.

"I have for years been building up my band," said Sousa. "In the early days I was obliged to take men where I found them, and most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to change the personnel of the band by introducing wherever possible American born and American trained bandmen."

"There are plenty of bands throughout the country, but in the days of a quarter of a century and more ago, the bandmen to a great extent were not professional musicians—in the sense that they devoted all their time to music. Men with small businesses, artisans, clerks and others were in bands. Thus, there was no body of musicians comparable with those of foreign training. It wasn't that Americans were a bit less musical; but they didn't take up music for a livelihood because other occupations seemed more attractive from a pecuniary standpoint."

"It was necessary to develop a group, so as I traveled throughout the country, I would take note of any instrumentalist who seemed to have the right idea about music and who was a student. When there came an opportunity, I placed them under contract."

"Today the band is practically 100 per cent. American and any foreigner in our personnel is fully imbued with the American spirit. That is one reason why I am so proud of my band. It is American in every way, and without egotism, I have no hesitancy in asserting that it is the best in the world."

"The repertoire is most extensive and the band can play anything that I may set before the men—and on sight. America has just cause to be proud of these fine musicians and citizens."

Sousa and his band come to the Eastman Theater the week beginning Saturday, July 21.

BOSTON, MASS.  
GLOBE

JUL 15 1928

Lieut. Commander John Philip Sousa will celebrate his 50th year as a conductor with a tour of more than 20 weeks at the head of his famous band. The season will open at Schenectady, N. Y., July 19. Sousa and his band will give concerts in Symphony Hall Sunday afternoon and evening, Aug. 19. The coming tour will be the 36th which Sousa has made as the head of his own organization. He first was in a Washington theatre in 1878. Two years later, he became director of the United States Marine Band, leaving the Marines in 1892 to form his own organization. His band this year will consist of 100 bandmen and soloists. The tour will be the 16th which has taken him from coast to coast.

ATLANTIC CITY, N. J.  
PRESS

JUL 15 1928

Lieut. Commander John Philip Sousa, despite his 74 years, is now making his golden jubilee tour of the country, and will come to the Steel pier with his band, on July 29. Comment as to the internationally famous march king is hardly necessary, except to say that he will present, among other features, an especially arranged program, two new marches, one entitled "The Golden Jubilee March," and the other "The Cornhuskers," both composed by himself.

## Sousa And His Band Coming Here

It is the belief of Lieutenant Commander John Philip Sousa, who, with his band will be here at the Eastman for the week beginning July 21, that the American knows more about musical art of Europe than does the European himself. Mr. Sousa for 50 years has been conductor and composer and his golden jubilee tour is under way this year. It will be the twentieth transcontinental tour of the band and the thirty-sixth in point of actual consummation.

Just before he started upon the present tour he declared that the appreciation of music, both from the non-professional and the professional standpoint is perhaps greater today than ever before. "The two countries that seem to be making the greatest strides," he asserted, "are the United States and Italy—and both from opposite points of progress."

"America, up to a few years ago, was so busy in commercial endeavor that little attention was paid to advancement of musical art. This was lamentable and America today has fewer folk songs than are possessed by any other important nation. Italy, which may be called the home of musical art, allowed its musical genius and effort to be drawn strongly to opera. No other form of composition had much chance in that country. But of late years there has developed in Italy a number of splendid writers who are devoting their talent to the production of symphonic music and to forms of music that appeal to what may be called symphonic audiences. "America today vies with other nations in having appreciation for every form of musical endeavor. We have symphonic orchestra 'fans,' concert band 'fans,' opera 'fans,' jazz 'fans.' In fact there is no music that has not its especial groups of followers."

PORTLAND, ME.  
SUNDAY TELEGRAM

JUL 15 1928

## Sousa And Band Coming To Portland Wed., August 15

Several New Novelties And  
Marches Introduced In  
Jubilee Program

Lieut. Com. John Philip Sousa and his band will give a concert in City Hall, Wednesday evening, August 15. The famous conductor, who is celebrating his golden jubilee, started his season in Schenectady, July 19. His tour will continue for more than 20 weeks. The new marches, among the other novelties of his programs, are "Golden Jubilee" and "The Corn Huskers," dedicated to the University of Nebraska.

In 1878, when Hayes was President, Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theater. Two years later, Hayes still President, appointed Sousa director of the United States Marine Band. Twelve years later President Harrison regretfully accepted his resignation that he might form his own musical organization, and for the past 36 years, Sousa has been appearing continuously at the head of his own band.

Sousa was called "The March King," before he resigned his Marine commission. "Washington Post," "High School Cadets," and "Semper Fidelis," all were written during this period. "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization. Thirty-six annual tours and 16 transcontinental tours have made Sousa the most famous and most beloved of American musicians, and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

NEW YORK WORLD

Lieut. Commander John Philip Sousa will begin rehearsals with his band on the stage of the Fulton Theatre to-day. His annual tour begins Thursday in Schenectady. The tour this year celebrates his fiftieth anniversary as a conductor. Lieut. Sousa will be seventy-four before his season ends. He expects to continue as a conductor indefinitely.

Lieutenant-Commander John Philip Sousa will celebrate his 50th year as a conductor with a tour of more than 20 weeks at the head of his famous band. The season will open in Schenectady, N. Y., July 19, and as a demonstration of the fact that his 74 years rest lightly on his shoulders, there is included a two weeks' itinerary in New England during which the bandmaster will make appearances in 26 cities in 14 days. Sousa and his band will give concerts in Symphony Hall, Boston, Sunday afternoon and evening, Aug. 19.

The coming tour will be the 36th which Sousa has made as the head of his own organization. He first conducted in a Washington theatre in 1878. Two years later, he became director of the United States Marine Band, leaving the Marines in 1892 to form his own organization. His band this year will consist of 100 bandmen and soloists. The tour will be the 16th which has taken him from coast to coast.

Following his custom, Sousa will present two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska. His programme will include such varied material as the works of St. Saens, Ponchinelli and his own transcription of themes from the current Broadway musical shows. The annual Sousa humoresque this year is based upon "Among My Souvenirs."

The Sousa soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

PHILADELPHIA, PA.  
RECORD

JUL 15 1928

## Band's Record

Lieutenant Commander John Philip Sousa and his band this season makes its thirty-sixth annual tour. It is the only musical organization of its class which has stood upon its own financial feet. Sale of tickets is the sole source of revenue and yet three generations have made it a financially sound organization, even in these later years when its expenses have approached \$2,000,000 a season. Unquestionably Sousa is not merely a bandmaster, but a national character, and this is demonstrated because the people of America have bestowed upon him the loving title of "The March King."

ALBANY, N. Y.  
Knickerbocker Press

JUL 15 1928

## SOUSA IN CONCERT AT SCHENECTADY.

When Lieutenant Commander John Philip Sousa, head of Sousa and his band, starts to enumerate the cities in the United States that have welcomed him and his organization during his nearly forty annual tours, his memory probably becomes the "thing he forgets with," as such an enumeration would tax the ingenuity of the man who invented memories. Similarly, while Sousa is not hungering and thirsting for fame as a "joiner," the probability is that he holds the record for the privilege of being voted into Rotarian organizations and kindred bodies.

SCHENECTADY, N. Y.  
UNION STAR

JUL 12 1928

## SOUSA WILL LEAD G. E. BAND CONCERT AT NOON

Lieutenant-Commander John Philip Sousa and his band will give two concerts at the Wedgway theater on Thursday of next week, afternoon and evening.

R. E. Rugen, conductor of the G. E. band, which gives a matinee concert on Wednesday of every week at the General Electric Company's plant, has postponed the concert next week from Wednesday to Thursday and has arranged to have Sousa conduct the band for one number on that occasion. The concert is given from 12:30 to 1 o'clock.

Immediately following the concert at the G. E., Sousa will go to the Van Curler Hotel where he will be the guest of honor at the weekly luncheon of the Rotary club.

NEW YORK, N. Y.  
DAILY NEWS

JUL 16 1928

## SOUSA WARMS UP

John Philip Sousa will assemble his band today on the Fulton stage to rehearse for three days for his annual tour.

## Sousa's Jubilee Tour Will Begin Next Thursday Schenectady

Lieutenant Commander John Philip Sousa will celebrate his fiftieth year as a conductor with a tour of over twenty weeks with his band, beginning next Thursday, July 19, at Schenectady. The route includes two weeks in New England, with appearances in twenty-six cities in fourteen days.

This will be Sousa's thirty-sixth tour at the head of his own organization. He first conducted in a Washington theater in 1878, became head of the United States Marine Band in 1880, and left it in 1892 to form his own organization. This will be his sixteenth coast-to-coast tour.

As usual, Sousa will present two new marches, "Golden Jubilee March" and "The Cornhuskers," dedicated to the University of Nebraska, and a humoresque, "Among My Souvenirs." The band will consist of 100 players and soloists, who will be Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

PROVIDENCE, R. I.  
JOURNAL

JUL 15 1928

## SOUSA'S GOLDEN JUBILEE TOUR

Lieutenant Commander John Philip Sousa will celebrate his golden jubilee as a conductor this coming season with a transcontinental tour which will begin in Rochester, N. Y., on July 21. A concert in Providence at the Carleton Theatre Monday evening, Aug. 13, will be included in his itinerary. This will be his first concert in this city in over two years and as Sousa is now in his 74th year, it is probably the last tour which he will make.

Sousa first picked up the baton as the conductor of a theatre orchestra 50 years ago in Washington, his native city, and after a brief engagement in the President Theatre, went on tour with the late Milton Nobles and Matt Morgan's Living Picture Extravaganza Company. In 1880, 48 years ago, he became conductor of the United States Marine Band, holding that position until 1892, when he resigned to form his own organization at the head of which he this season makes his 36th annual tour.

The tour of the coming season will be the 20th which has taken him from the Atlantic to the Pacific, his engagements including Atlantic City and San Francisco.

Sousa, who is now in his 74th year, will be accompanied on tour this season by about 100 bandmen and soloists.

New York Evening Sun

JUL 11 1928

## John Philip Sousa's Fiftieth Year as a Band Conductor

John Philip Sousa's new tour will begin at Schenectady July 19, and it will be the thirty-sixth Sousa has made as the head of his own organization. The tour will celebrate his fiftieth year as a conductor. Two new marches will be presented this season, "Golden Jubilee March" and "The Cornhuskers," dedicated to the University of Nebraska.

NEW BEDFORD, MASS.  
TIMES

JUL 17 1928

## Sousa's Band Coming Here August 21

Sousa and his band on 36th annual tour will play at the Olympia theater here Saturday afternoon, August 21, Manager MacNeil announced today.

Lieutenant Commander John Philip Sousa, conductor, is probably the best known concert band leader in the world today. His band has appeared at all the important theaters from Maine to California.

The principals in the Sousa organization are: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Howard Goulden, xylophone; Edward Heney, saxophone; Edward Wall, clarinet; J. P. Schuler, trombone; C. J. Russell, librarian.

## SOUSA BAND TO PLAY SEPT. 19 AT ST. CHARLES

Manager Pracht of Arcada  
Theater Receives Contract  
From Famous Bandmaster.

St. Charles, Ill., July 14.—Manager L. Pracht of the Arcada theater has received the signed contract from John Philip Sousa that he will be in St. Charles September 19 with his band. He will give a program in the afternoon and another in the evening.

Manager Pracht is busily engaged in making a number of musical operas for next season. He has been successful in getting several movies now showing at theaters thru the country and is satisfied that he will close his deals with

N. Y. AMERICAN

JUL 18 1928

## Sousa, 74, Plans 20 Weeks' Tour

LEUTENANT COMMANDER JOHN PHILIP SOUSA will celebrate his fiftieth year as a conductor with a tour of more than twenty weeks at the head of his band. The season will open in Schenectady tomorrow and as a demonstration of the fact that his seventy-four years rest lightly on his shoulders there is included a two weeks' itinerary in New England, during which the bandmaster will make appearances in twenty-six cities in fourteen days.

The coming tour will be the thirty-sixth which Sousa has made as the head of his own organization.

Sousa will present two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska.

the feel



SPRINGFIELD, O.  
NEWS

## John Philip Sousa Celebrates Jubilee

Springfield admirers of John Philip Sousa, who has been heard in this city upon several occasions with his band, will be interested to learn that he began a golden jubilee tour with his organization of 84 pieces, Thursday, July 12. Sousa is perhaps one of the best beloved of the world's musicians. He is affectionately known as "The Band King" and has done more, perhaps, to raise the standard of band music in America than any other one person. He is a composer of note, an authority on music of all kinds and a most genial conductor.

Concerning him the last issue of Musical America has to say, in part: "In 1868, as a boy of thirteen, Sousa joined the United States Marine Corps Band, marking the start of a career as colorful as that of any national musical figure we have ever known. A violin teacher at the age of fifteen, an orchestra leader, two years later, director of his own band, composer of many world famous marches, operas, songs, etc., Sousa's climb to fame was swift and spectacular.

From the events of a life, from friendships with some of the most celebrated men of the nineteenth and twentieth centuries—artists, actors, musicians, kings and presidents—Mr. Sousa might well be content to spend the rest of his life in happy recollection of the past; but today, at seventy-four, he lives as much for the future as he must have done on the day, sixty years ago, when he came so near to running away with a circus band—a calamity which was fortunately averted by his tactful father.

"Sparkling and alert, full of kindly humor, brimming over with enthusiasm regarding America's future in the field of music, Mr. Sousa is a most congenial celebrity to interview, both for the interest of his material and the charming personality he possesses. Emerging from the remarkable interest that has been evinced in that comparatively new institution, high school band, Mr. Sousa predicts a real awakening of a musical consciousness in America. There are 40,000 of these bands throughout the country, and already astonishing results have been realized. At a recent contest, promoted by the National Bureau for the Advancement of Music, and held at Joliet, Ill., there were entrants from all over the country.

"The bands were required to play one piece—which was rendered rather quietly—to 'warm up,' said Mr. Sousa. 'The markings were higher for this required piece than for pieces of the competitors' own choosing. This was undoubtedly due to a strict rehearsal and practice. The contest was most interesting and the entire performance a very laudable one. Three or four of the bands, in fact, played better than most professional bands of fifteen years ago.'

Lewiston, Me. JOURNAL  
JUL 14 1928  
Bandmaster Sousa Gives Opinion on Many Things  
Sparkling and alert, full of kindly humor, brimming over with enthusiasm regarding America's future in the field of music, Mr. Sousa is a most congenial celebrity to interview, both for the interest of his material and the charming personality he possesses.

ROCHESTER, N. Y.  
JOURNAL

ROCHESTER, N. Y.  
Democrat Chronicle

WILMINGTON, DEL.  
JOURNAL

JUL 17 1928

JUL 18 1928

UTICA, N. Y.  
PRESS

JUL 18 1928

## Invited by Mayor



JOHN PHILLIP SOUSA  
America's "March King"

has been extended an official welcome to the city by Mayor Wilson that will assure his visit here for a week, during which his band will play every day at the Eastman Theater.

SANTA ROSA  
CAL.

Press Democrat

## Sousa and Band to Top Bill at Eastman

John Phillip Sousa and his world famous band will open a week's engagement at the Eastman next Saturday, and it will be their first appearance in Rochester at movie prices. The band will appear as the stage feature in conjunction with the regular picture program, and will give four performances on Saturday and Sunday, and three on all other days. This will be the first time that the band has ever remained in Rochester for longer than one or two performances in concert. The Sousa tour this year is an especially interesting one because it marks the golden jubilee of the noted "March King," who celebrates this season the completion of fifty years as a conductor and composer. Sousa has arranged a program for Rochester audiences that is expected to appeal to every one. It includes the latest jazz and classical and march music, and also vocal specialties and instrumental novelties. It will begin with Sousa's famous "Washington Post March," and among other numbers will be an arrangement of "Among My Souvenirs" made by Sousa himself. The Band will also play Sousa's most favored march, "Stars and Stripes Forever." On the screen, "Walking Back" will be the feature. It is a story of modern youth, in which a cast of juveniles headed by Sue Carol depicts thrill-mad members of the younger generation.



LT. COM.  
SOUSA

This week the Eight Victor Artists, noted entertainers headed by the popular Henry Burr, and Colleen Moore in "Happiness Ahead" on the screen, are on the bill.

## WITH SOUSA'S BAND



MARJORIE MOODY

When Sousa and his band appear as the Shriner's Day feature at Forest Park, Friday, Uticans will again have the pleasure of hearing Miss Marjorie Moody, soprano, who has sung in previous Sousa concerts in Utica. Her selection on the afternoon program is Strauss' "Beautiful Blue Danube," and at the evening concert Verdi's "Ah fors e lo." In addition to these numbers, it is to be expected if the Sousa program runs true to form, Miss Moody will also offer encore selections of somewhat lighter vein.

Sousa's Band, which begins its 36th annual tour this week, is said to be the only musical organization of its class to stand on its own feet financially and without subsidy. Sale of tickets has been its sole source of revenue and for three generations it has been a financially sound organization, even though in later years its expenses have approached \$2,000,000 a season.

## SOUSA CONCERT TICKETS ON SALE

Tickets for the Sousa concerts to be given at Longwood on Saturday afternoon and evening, July 28, for the benefit of the Y. W. C. A., are on sale at both Bee Hive stores, Robelen Piano Company, Greenwood Book Shop, Y. M. C. A., Chester Valley Bus Station, Rodney Square Inn, Foster's Drug store, and the Y. W. C. A.

Announcement is made that the evening concert will be given in the open air theater at Longwood. Following the concert the fountains on the estate will be in operation for half an hour.

These concerts have been made possible through the courtesy of Mr. and Mrs. Pierre S. duPont.

When Lieutenant Commander Sousa starts to enumerate the cities in the United States that have welcomed him and his organization, during his nearly forty annual tours, his memory probably becomes too "thing he forgets with," as such an enumeration would tax the ingenuity of the man who invented memories. Similarly, while Mr. Sousa is not hungering and thirsting for fame as a "joiner," the probability is that he holds the record for the privilege of being voted into Rotarian organizations and kindred bodies. Throughout the United States, small cities and large cities, alike, where there are active brothers of "the wheel" Mr. Sousa has been voted into membership.

Special buses will leave for Longwood from the Chester Valley bus line at 1:30 and 7:30 and will return following the concerts.

WILMINGTON, DEL.  
NEWS

JUL 18 1928

## TICKETS ARE ON SALE FOR SOUSA CONCERT

The open-air theatre at Longwood has been announced as the place where Lieutenant Commander John Phillip Sousa will give his evening concert July 28. Following the concert the fountains will play for a half hour.

Special buses will leave the station of the Chester Valley Bus Line at 1:30 and 7:30 and will return immediately after the concerts.

Tickets for the Sousa concerts are now on sale at both Bee Hives, Robelen Piano Company, Greenwood Book Shop, Y. M. C. A., Chester Valley Bus Station, Rodney Square Inn, Foster's drug store at Union Park Gardens, and the Y. W. C. A.

"Stars and Stripes," or, as it is more correctly written, "Stars and Stripes Forever" has been heard in every country of the world. But strange as it may seem this marvelous march by Sousa was a long time in establishing popularity with bands. The march dates back to 1898.

Sousa's band gave it spirited performance with all the frills that one could wish and with an orchestration of ingenious sort, musicianly in every respect. And that was the trouble—bands throughout the country could not play the music because it was too difficult. It took a little time for Sousa to understand why the march, so popular at every concert he played, was not taken up by other organizations. So he went to his publisher for information. He found out quickly for he was shown a sheet of the march music returned to the publisher by a country bandmaster. The explanation was simplicity itself. It was in a penciled note upon the sheet—"Too many notes."

TULSA, OKLA.  
TRIBUNE

JUL 15 1928

## Sousa to Be Made a Chief on Ponca Visit

PONCA CITY, Ok., July 14.—(Spl.)—When John Phillip Sousa comes to Ponca City for two concerts October 12 he will be made the white chief of one of the five nearby tribes. Bands of the district, from both Oklahoma and Kansas, will be here to compete in a contest that will be judged by the famous bandmaster. Two downtown blocks will be roped off during performance of the rival bands. Bands from Pawhuska, Perry, Oklahoma A and M. college, Newkirk, Kaw City, Fairfax, Tonkawa, Shidler, Medford and from Kansas, Arkansas City, Winfield, Sedan and Wellington are expected to enter.

SCHENECTADY, N.  
GAZETTE

JUL 18 1928

## Sousa to Attend Rotary Meeting

Rotarian John Phillip Sousa, the renowned bandmaster and composer, will be present at the regular meeting of the Schenectady Rotary Club tomorrow, afternoon at 12:30 o'clock. B. Fortenbaugh of the General Electric Company is expected to give a talk on South America and Africa.

NEW LONDON, CONN.  
DAY

JUL 18 1928

## SOUSA COMING

Noted Bandmaster to Be at Garle Theatre Aug. 13  
Lieut. Comdr. John Phillip Sousa, who will appear at the Garle Theatre Monday, Aug. 13, and who this season is observing 50 years of activity as a musical conductor, began his career as a violinist. He went on the road with theatrical and operatic companies and then in 1880 was notified that he had been appointed head of the U. S. Marine Corps band. "I had rather looked down upon bands, being a fiddler," he said recently. "But it wasn't long before I realized that the band had great possibilities. I decided to develop them. At the same time I determined to improve the repertoire of the band. Those pieces that were in the band's library were badly arranged and there was a dearth of good compositions. For instance, there wasn't any representation of Wagner, Tchaikowski, Berlioz and others of that type. Today they are in every good band's program lists. I soon had the great masters represented in the Marine music and I managed to lift the band out of the rut of polkas, cavatinas and national airs."

CINCINNATI, OHIO  
BILLBOARD

JUL 21 1928

## U.S. to Take Music Lead, Sousa Says

CHICAGO, July 5.—(AP)—John Phillip Sousa, believes the time is coming when the foreigner will be a rarity in American music circles.

Development of music in America, he says, is far in advance of anything being done anywhere else in the world. Where today the American bands and orchestras have personnel made up largely of musicians of foreign birth, there is being built a native musicianship which within a few years will make unnecessary the importation of talent, the March King declared.

Sousa, whose enthusiasm was aroused at the high school band contest at Joliet, Ill., where he acted as judge, found especial cause for joy in the trend of youth toward music, for music to him is the one art which expresses itself in terms of gladness.

Edward Franko Goldman, another famous bandmaster who helped to judge the high school band contest, said that many professional music organizations could learn much from the school musicians. Aside from the artistic development Goldman was impressed with the emphasis placed on discipline among the players.



JUL 14 1928

## Sousa Presents a Problem For Students of Heredity

It was an English critic who first, many years ago, gave to John Philip Sousa the title of the "March King," a title by which he is known all over the world and to which he has proved his right by the number of his march compositions and their world-wide popularity. For thirty-six years he has been making Sousa's Band one of the most famous of musical organizations not only in his own, but in all the other important countries of the world. He is now 74 years old and for half a century he has been an active and prominent figure in musical circles. His busy life has brought him thousands of contacts with people, of all manner of gifts and many thousands more among those of humbler station. It has been a most interesting life, filled with work, achievement, friends, fame and happiness.



John Philip Sousa

Mr. Sousa presents a problem for students of heredity, for neither his father, a Portuguese of cultivated, liberal mind, nor his mother, a German, had any musical talent. His mother was singularly lacking in that respect and his father had merely an appreciative ear. But they recognized the gift he began to give evidence of

possessing while he was little more than an infant. "From childhood," he says, "I was passionately fond of music and wanted to be a musician. I have no recollection of any real desire ever to be anything else." At seven he began special work in a musical academy in Washington, where he was born; as a very small boy he composed little tunes and played them for his mother on his violin; at 11 he was playing as a professional on the violin; at 15 he was a teacher on that instrument, and at 26 he became a national figure as Director of the Marine Band. And his long life has been a constant progression along the path of renown.

## GARDNER, MASS. NEWS

JUL 18 1928

### MAY BRING SOUSA

Inclusion of Gardner on Golden Jubilee Tour Depends on Local Votes

E. J. Fenton, of Brattleboro, Vt., who is representing Lieut. Commander John Philip Sousa in connection with the golden jubilee tour of Sousa and his band of 100 men through New England, has four open dates, and Gardner may be one of them, Mr. Fenton said today. The exact date has not been set, and the question whether the famous band will appear here or in Athol or in Fitchburg will be settled by a newspaper ballot, appealing to the people of the three places to show what interest they may have in the proposed visit of Sousa's band.

Mr. Fenton has routed the Paulist Choristers, the Russian choir, Sistine soloists of Italy, Will Rogers and numerous other notable attractions through New England. Twice before he has represented Sousa's band on New England tours, but this golden jubilee year he has only four dates to spare in New England, Mr. Fenton will determine which of several places is the most promising for Sousa's appearance by means of a newspaper ballot which will be printed among the advertisements of The Gardner News today.

## CINCINNATI, OHIO BILLBOARD

JUL 21 1928

### Sousa's Jubilee Tour

Celebrating his 50th year as a bandmaster and conductor, John Philip Sousa begins a tour of 20 weeks at Schenectady, N. Y., July 19. The two-weeks' itinerary in New England calls for the bandmaster to make appearances in 26 cities in 14 days. Sousa first conducted in a Washington, D. C., theater in 1878.

Sousa is bringing out two new marches this season, his usual season's productions. One is the *Golden Jubilee March*, the other *The Cornhuskers*. The latter is dedicated to the University of Nebraska. The soloists with the band on this tour are Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

JUL 17 1928

## MUSIC

By F. W. Strehlau.

### Sousa Will Start On Twenty-Week Tour Next Thursday In Celebration Of His Fiftieth Anniversary As A Conductor

THOUGH the dyed-in-the-wool music lover feels that he must resist any show of emotion when it comes to band music, much as he is disposed to rate an organ performance as relatively low, the great public will ever refuse to withhold its admiration, its appreciation and its enthusiasm from such fine organizations as that headed by John Philip Sousa, who, like some of his predecessors, among them the noted Pat Gilmore, a stirring, resourceful figure of the last century, set feet to moving, hearts to throbbing and pulses to beating by the magic of their melody and rhythm.

The band may appeal to a less raffied and sensitive public than does the orchestra, but who is prepared to deny that the response to its incantations is as sincere, if more demonstrative and elemental, and that they have an ethical value not to be underrated because of a somewhat different clientele upon which this influence is exerted?

Viewed from this angle, the announcement that Mr. Sousa will start upon a tour of twenty weeks with his admirable organization next Thursday takes on real importance in a musical sense. The route will include two weeks in New England, with appearances in twenty-six cities in fourteen days. The tour is being undertaken by the lieutenant-commander in celebration of his fiftieth anniversary as a conductor, a far longer active career than is accorded the great majority of musicians.

In that half century he has been not only a conspicuous figure in the musical realm but he has made important contributions to the art in its more vociferous aspects. He has furnished both entertainment and inspiration, and especially his marches have proved infectious in their effect.

SOUSA'S first activity as a conductor was in a Washington theater in 1878. Two years later he became the head of the United States Marine Band, which he left in 1892 to form his own ensemble. The latter has since then occupied a foremost place among such bodies and includes in its ranks a large number of sterling artists.

The next tour will be signalized by the playing of two new marches, "Golden Jubilee March" and "The Cornhuskers," dedicated to the University of Nebraska, along with a humoresque entitled "Among My Souvenirs." Those who think of Sousa as a man without a fine artistic background, of course, do not know that this originator of spirited march tunes was a violinist in the orchestra which Offenbach led on the occasion of his visit to the United States. It may also be of interest to mention that Sousa was born in Washington on November 6, 1856, and that he is consequently nearly 74 years old.

## SYRACUSE, N. Y. HERALD

JUL 24 1928

John Philip Sousa's march, "The United States Marine Band," will open the program by the United States Navy Band under the direction of Charles Bentler from WJZ and Chain at 3 o'clock this afternoon. The Continental's program tonight through the above system will open with "King Stephen Overture." Among the soloists to be heard are: Genia Blisinska, soprano; Grace Leslie, contralto; Julian Oliver, tenor; and Frederic Baer, baritone.

### MUSICAL LEADER

JUL 12 1928

### AMERICAN PROGRAM ON INDEPENDENCE DAY

On July 4, Edwin Franko Goldman conducted the Goldman Band at Central Park in an all-American program, which included compositions by John Philip Sousa, Henry Hadley, MacDowell, Victor Herbert, White, Edgar Stillman Kelley, Goldman, Geoffrey O'Hara, Woodman, De Koven, and Hosmer. Lotta Madden, soprano, was the soloist.

JUL 21 1928

### Musical Vignette

No. 33—JOHN PHILLIP SOUSA

The first time I met John Phillip Sousa he wore that famous beard and shook hands with a little boy and very genially....he wrote me his name in my autograph book in the smallest handwriting and the straightest and neatest I have ever seen.

The next time I met him the beard had grown white, but the body was as erect and soldierly as before; the humor was sharpened and brisker and the friendliness was more embracing.

The world's greatest bandmaster sat by the hour narrating stories of his colorful career, from the cities of civilization into the jungle. How a savage king worshipped the man who came out of the magic box (the phonograph)....How the lady wanted to learn to play drums....How he had to play "Dixie" every fourth number at a big Southern festival....How he was introduced by would-be eloquent chairmen....How the Presidents he had known responded to his music....Of the different receptions in the same cities over different years.

The next time I saw John Phillip Sousa the beard was gone.

And this is how it happened: "I was sitting on the reviewing stand as the boys marched by on inspection....It was during the war days. Hundreds, thousands, of them. On the stand were a hundred others and there was an old admiral and myself.

"I watched them all, and saw them and myself. I felt my chin, and there was a beard. I remembered then how first I put it on. I was conducting in a theatre, and I was only a boy, and looked it. The manager said people were talking about it, and he'd have to get somebody older. I asked him for a month's time, and I set about growing my beard. It did the work. It made me look old enough to hold down the job.

"So, as I sat on the reviewing stand, I felt my chin. It was white. I looked about. Of all the thousands, only the old admiral and I had beards. The rest were clean-shaven.

"I moved over to him and whispered about it. 'We don't seem to belong here,' I suggested. The admiral grew petulant and rasping. 'I've worn this for seventy-five years and I'm going to wear it when I go to my grave,' he declared with finality.

"Next morning I called the barber. 'Hair cut or shampoo?' he asked. 'Beard,' I ordered....'Trimmed?'....'No, sir; off, every last hair of it.'....He seemed stunned, the barber. He was afraid to touch it. I grabbed the scissors and gave one impossible cut, which ruined it, and the barber completed the job.

"Then I became young again." Lieutenant-Commander John Phillip Sousa is celebrating his fiftieth year as a conductor with a tour of over twenty weeks with his band, which began in Schenectady. The route includes two weeks in New England, with appearances in twenty-six cities in fourteen days.

This is Sousa's thirty-sixth tour at the head of his own organization. He first conducted in a Washington theatre in 1878, became head of the United States Marine Band in 1880, and left it in 1892 to form his own organization. This will be his sixteenth Coast-to-Coast tour.

As usual, Sousa will present two new marches, "Golden Jubilee March" and "The Cornhuskers," dedicated to the University of Nebraska, and a humoresque, "Among My Souvenirs." The band will consist of 100 players and soloists, who will be Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

### U. S. BAND TO PLAY.

The United States Marine Band will give two concerts here on Sunday, September 23, under the auspices of the New York State Department of the Veterans of Foreign Wars of the United States.

The afternoon concert will be in Carnegie Hall, the evening concert in the Seventy-first Regiment Armory, Park avenue and Thirty-fourth street.

### Democrat Chronicle

JUL 25 1928

### Sousa March Feature of Dansville Concert

Dansville, July 24.—Rendition of Sousa's famous march "Semper Paratus" which is written for full band, and drum and bugle corps will be a special feature at the concert to be given by the Genesee Valley Concert Band of thirty-five pieces, under the direction of Alonzo Jenks at Central Park Friday evening. The band will be assisted by the Daniel Goho Post American Legion Bugle and Drum corps of twelve pieces, under the direction of Jacob Fries. Two duets will be played by Walter Bacon, cornet and George Erbachi, trombone. A baritone solo will be sung by G. E. Meekin.

JUL 21 1928

## SOUSA'S BAND IN SPLENDID RECITAL

Afternoon and Evening Concerts Given in Utica.

NEWEST COMPOSITIONS  
OF MASTER ARE HEARD

Combines With Shriners'  
Band For One Number.

Many Romans heard John Phillip Sousa and his famous band, who made the second stop of their golden jubilee tour in Utica yesterday and gave concerts at Forest Park in the afternoon and evening. Over 2,500, including many music lovers from out of town besides those from Rome, listened to a stirring rendition of old and new compositions.

Several of Sousa's compositions, particularly "Love's Radiant Hour" and "The Golden Jubilee" were heard for the first time. The former was brilliantly given in song by Miss Marjorie Moody and is so new that the printing of it has not been completed. The jubilee march number was a special feature, as it had been intimated that the first time it would be played would be at the Atlantic City engagements this summer.

Several medleys of popular songs were played. The band also collaborated with the Shriners' Band of Utica in playing Mr. Sousa's march, "Nobles of the Mystic Shrine." It was Ziyara Temple of this order which sponsored Sousa's Band appearance in Utica. "The Stars and Stripes Forever," again drew the greatest applause. This famous composition of Mr. Sousa was played for the first time 31 years ago.

The director also extended courtesies to the two Utica members of his organization by having John Schueler, trombone soloist, play his own composition, "Valse Caprice" at the matinee, while his brother, William Schueler, clarinet player, offered Faber's "Concertina" in the evening.

Both afternoon and evening concerts contained liberal numbers of Sousa compositions. Included in these were "Tales of a Traveler," the rollicking "Balance All and the Swing Partners," "In the King's Court" and the new march, "Minnesota." Both concerts had the usual number or more of encores, the applause of which was acknowledged with military salute.

JUL 25 1928

### Sousa To Be Guest Of Manlius Club At Meeting On Friday

John Phillip Sousa, who is entertaining Rochesterians at the Eastman Theater this week with his famous band, will be the luncheon guest of the Genesee-Valley Manlius Club at the Sagamore Friday noon.

The Manlius School Band, from which Mr. Sousa has taken many musicians, is one of the outstanding military school bands in the country. It often plays radio concerts from station WGY at Schenectady.

## RENTON, N. J. TIMES

JUL 21 1928

### Sousa to Start on Anniversary Tour

Lieutenant Commander John Phillip Sousa will celebrate his fiftieth year as a conductor with a tour of over 20 weeks with his band, beginning Thursday, in Schenectady. The route includes two weeks in New England, with appearances in 26 cities in 14 days.

This will be Sousa's thirty-sixth tour at the head of his own organization. He first conducted in a Washington theatre in 1878, became head of the United States Marine Band in 1880, and left it in 1892 to form his own organization. This will be his sixteenth coast-to-coast tour.

As usual, Sousa will present two new marches, "Golden Jubilee March" and "The Cornhuskers," dedicated to the University of Nebraska, and a humoresque, "Among My Souvenirs." The band will consist of 100 players and soloists, who will be Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.



JUL 29 1928

# SOUSA'S THREAT OF FINE TAMED FIERY

## Sparkling Incidents in Strenuous Career of March King Fill His New Book— Capturing Medals When Mere Boy—"Annie Rooney" Saved the Day When Cl Failed to Move Audience—Bandmaster and Bob Fitzsimmons in Fanning

By JOHN E. PEMBER

John Philip Sousa is typically American. The mere mention of his name evokes the vision of a sturdy, bow-tied figure, trimly uniformed, the front of the tunic fairly glittering with medals and decorations, arm and baton gesturing with tremendous energy amid the blare of brasses crashing out the familiar strains of the Washington Post march or the Stars and Stripes Forever, and every foot within hearing distance beating time, under irresistible compulsion, to the music.

Time has laid a gentle hand on the famous bandmaster's head. His locks are gray and scant. The whiskers have vanished. There are wrinkles here and there on that militant countenance. But the vigorous right arm still waves the baton. The leader's ear is still keen to carry through the stirring rhythms of the inimitable march tunes which have made the composer famous the world over.

### SKETCHES HIS BUSY LIFE IN LIVELY BOOK

In "Marching Along," a volume just issued by Hale, Cushman & Flint, the Boston publishers, Mr. Sousa sketches with characteristic forthrightness the events of his busy career.

Mr. Sousa is assuredly the exponent of the strenuous life. There is "something doing" all the time throughout the 370 crowded pages of this volume. Whether leading his band, setting pompous government officials in their places, curbing temperamental divas, out-jockeying rivals, composing marches, songs and operas, dashing off magazine articles, writing novels, travelling, riding horseback, shooting clay pigeons, or swatting a golf ball all over the landscape, John Philip Sousa is certainly one of the most active individuals this hectic age has produced.

He has made a name for himself in all these things. But it is as a bandmaster and as "The March King" of America that his fame most securely rests and as he is best known to his thousands of ardent admirers all over the world.

His book, whose sub-title is "Recollections of Men, Women and Music," is packed from cover to cover with reminiscences. It is largely biographical and begins with the composer's birth in a little brick house in Washington and carries his career down to the present day. From childhood, he writes, he was passionately fond of music and wanted to be a musician. His first lessons in solfeggio were given by an irascible old Spanish gentleman who roared at the boy until he was almost a nervous wreck. Later he was enrolled in the class conducted by the old man's son and studied the violin. Apparently he was a successful student, for he says that after his third year, when the final examinations were over, the professor went to his father and said:

### WINS ALL FIVE MEDALS

"That damned boy of yours has won all five medals, but I can't give them all to him—it would excite comment."

"My father smiled as he replied, 'Why, John, it isn't necessary to give him any. I am happy to know that he has won all of them. The possession of the medals won't make him any smarter, and if you can make better use of them, by all means do so.'"

However, the master gave the "March King" to be three of the medals. "I have those medals today," he writes, "little gold lyres—a constant reminder, when I see them, that I had fooled every one by silence—always golden."

That was how the famous collection of decorations began. It has swollen mightily since then.

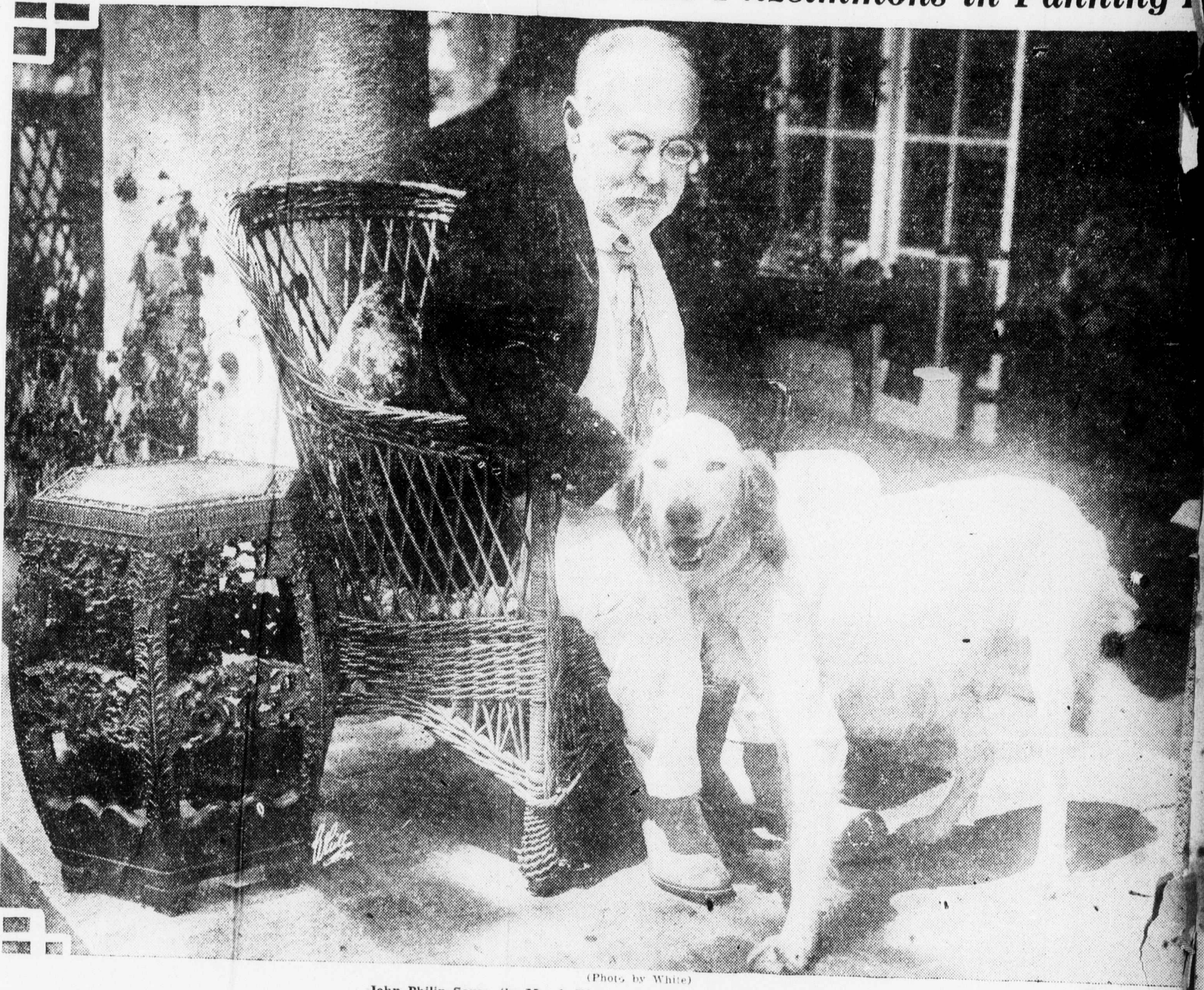
A typical Sousa episode is narrated with sly pleasure early in the book. In it the composer came into one of his spark-producing collisions with a "scrub" orchestra he had been forced to accept while on the road with a concert company. This was before he had his own wonderful band.

### TROUBLE WITH ORCHESTRA

The orchestra refused to play the overture Sousa offered them. "It may be all right in Chicago or Boston (this was in Illinois), but I tell you it won't go here," declared the leader. "I got the overture that our people want, and that's the one we are going to play tonight."

"But I think—"

"Don't think," said the leader, putting his hand on my shoulder; "just make up your mind that you are going to play our overture. Do you read first aid at sight?"



(Photo by White)  
John Philip Sousa, the March King, at his summer home at Barker's Point, L. I.

"I mildly admitted that I could. 'Well, just take a look at this thing,' and he held up the first violin part of his 'overture.' 'Now I want to explain this piece to you. When we open up on her we go along quietly, not making any fuss, almost sneak-like,' and he pantomimed the tempo. 'When you are playing that first strain you do it just as if you didn't have no train to catch, but when we get here—he pointed at the next strain marked 'Allegro'—go just as fast as hell. You'll have to chase your fingers all over the fiddle.'"

### HE PUTS ON SPEED

The concert began. Says Sousa: "When I started into the movement which the local man told me was to be taken 'fast as hell!' I began playing the strain with rapidity evidently unknown to the orchestra, and pandemonium reigned. But, curiously enough, each man felt it was his duty to play the notes to the end regardless of what the rest did, and they finished one after the other, stretched out like a bunch of horses in a race. I had no time to express my disgust, for the curtain was raised immediately and the first number was to be sung. It was 'Come Back to Erin,' in E flat. When we began the introduction to the song every member of the orchestra was blowing a note either in a different time or a different key."

After the concert a lively row developed. Sousa refused to pay the alleged orchestra, and the manager of the theatre was called in. He listened calmly and said, "All right, just call the constable and put them out as usual."

Which was accordingly done.

After he had become the leader of the United States marine band Mr. Sousa was very jealous of the privileges due his musicians. It was notorious that at public functions the band after playing fared decidedly second best when it came to the matter of refreshments. On one occasion, at the White House, during the Hayes regime, after an arduous evening "a burly, dictatorial colored man—a left-over from Gen. Grant's administration—came over to my stand and grumbled: 'You and yo' musicians can go down stairs now and get something to eat.'"

"I looked at him for a moment and then, a faraway look in my eyes, replied: 'It has been my privilege to see the Jungfrau in all her snowy grandeur; I have seen the lazy Tyrrhenian lap the pebbled Neapolitan shore; I have heard the melodic words of the silver-voiced orator expound the beauties of America, but I never expected to hear a menial of the President of these United States use a word not in the dictionary and never used in polite society in any part of this mundane sphere. What, precisely, do you mean by 'musiciansers?' Explain yourself.'"

"'Explain? Hell!' said he. 'If you don't go downstairs to the dinin' room, you won't get nothin' to eat.'"

The bandmen found that, practically every scrap of food had already been devoured by waiters, garden helpers and policemen, and the next night, on the invitation being repeated, they declined it.

Next morning Mr. Sousa was asked to come to the White House, and explained the situation to Mrs. Hayes in person.

After that the band partook of its refreshments in state, in a special dining room.

### GETS SURPRISE IN PITTSBURGH

Mr. Sousa several times in the course of his book emphasizes the enthusiasm with which music of the "popular" type, his own marches, "Dixie," and other familiar tunes are invariably greeted. The Marine band once gave a concert in Pittsburgh and a correspondent had amused himself by telling Sousa there was no city in the world that demanded such highbrow music as did Pittsburgh, and had added: "If you play anything of a so-called popular nature they will hiss you off the stage just as sure as shooting."

"He carried such an air of conviction that I believed him," says the composer. "I built my program of very solid material; something by Brahms, another selection by Bach, some Wagner, and a bit of Strauss. The house was crowded, and when I finished the first number I turned to the audience, expecting salvos of applause. Absolute silence."

"I thought, perhaps this piece was too trivial for them—they are certainly highbrows," and started the next number. That, too, was received in frigid silence.

The flustered leader kept on. "Parsifal" sent half the audience to sleep. Something had to be done.

### "ANNIE ROONEY" GETS THEM

"Boys, I muttered desperately, 'get ready to be hissed off the stage. We are going to play Annie Rooney and if any of you gets maimed or killed I'll tell the government that you died in line of duty, and your widow will receive

a pension. All together!' and we sounded off for all we were worth. "Strong men wept with delight, husbands threw their arms around their astonished wives, and the rest of the evening was, without question, Annie Rooney's."

That night the band sped back to Washington, its faith restored in Pittsburgh.

At another time it was called to play at Fayetteville, N. C., at a celebration. There arose a question of what a government band, sent by a Republican President, should play in a Southern Democratic town, only 25 years after the end of the civil war. Sousa consulted with the chairman, who asked what the musical program was to be.

### SPOOFS THE CHAIRMAN

"Well, I began, 'we will open with the 'Star Spangled Banner.'"

"O. K.," he agreed.

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

"That's all very fine," he said soberly, "but I should like to remind you there's a tune down here that we love like mother's milk. I don't know whether your band plays it, but we surely would like to hear it."

"What is it?" I asked, in a most unconcerned and discouraging manner.

"It's called 'Dixie,'" he said.

"I know the tune. I'll think it over whether we can make any use of it or not. You know we are a very artistic organization and must always consider our programs very seriously."

"Yes, yes," said my disturbed committeman, "but if you can tuck it in, I know the people would like it. Some of them haven't heard it since the surrender!"

### "DIXIE" LIKE ELECTRIC SHOCK

Sousa was only "spoofing" the poor chairman. Of course, he played it. Just

"You are mistaken," said I very slowly, "that I have instructed the troupe to fine you \$200 for your non-appearance in the finale last night."

"I mean, you said I very slowly to fine you \$200 for your non-appearance in the finale last night."

"She glared at me, like a tigress. 'If you do that, I'll not sing!'"

"Very well, madame, I shall go on the stage tomorrow night when your turn comes, and say: 'Ladies and gentlemen, Madame Fursch-Madl, from the Metropolitan Opera House, refuses to appear because she prefers to have her supper before she serves her band, who has gone to her supper, the march.'"

"Madame was a crucial moment like an angel!"

The clerk in a once supplied Mr. Sousa with an Italian edition of his Washington Post march by "Giovanni Filippo Sousa," which he had just heard played by an Italian

music store in Venice. Sousa with an Italian Washington Post march by "Giovanni Filippo Sousa," which he had just heard played by an Italian

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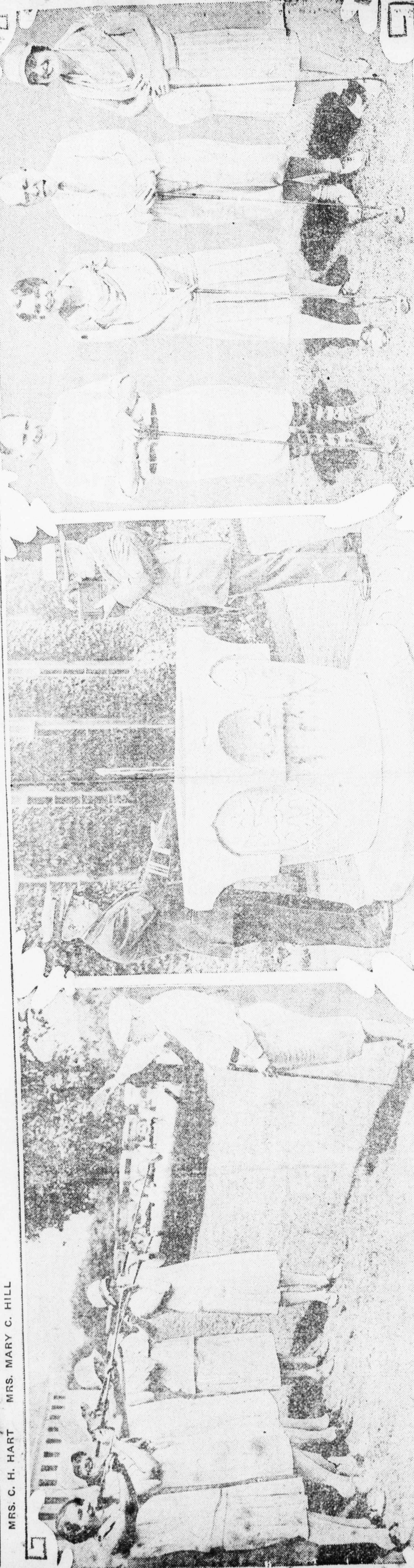


JUL 26 1928

# The 'March King' Takes an Afternoon Off, But Is 'Forced' To Conduct a 'Band' Anyhow And How!

MRS. C. H. HART MRS. RAYMOND GLEICHAUF

MRS. C. H. HART MRS. MARY C. HILL



ARTHUR P. KELLY  
COMMANDER SOUSA  
But the famous musician found time for a little real golf after all. He is shown here at the end of a mixed foursome with the publicity director of the Eastman Theater and two of the golfing ladies who played in the "golfstick" band.

Photos by Staff Photographer

GEORGE EASTMAN  
COMMANDER SOUSA  
Later in the afternoon, the venerable conductor and composer took a little stroll about the East Avenue gardens of George Eastman, "Kodak King," where he was photographed by the owner with his trusty movie camera.

JOHN PHILIP SOUSA  
Nesbit  
Taking an afternoon's rest from his arduous duties as conductor of his band at the Eastman Theater this week, Commander Sousa went to the Locust Valley Golf Club for a little recreation. Imagine his surprise when he was called upon to lead the impromptu band organized for purposes of the above photo.

## SOUSA AND HIS BAND COME HERE

Shawnee amusement seekers are in for a real treat when the fall season opens here, for Manager Jake Jones, of the Criterion theatre announces that he has booked for October 14, John Philip Sousa and his band. It is the 34th annual tour that Sousa has made over the nation and will be the first time that Shawnee persons will have an opportunity to hear the most famous band in the world at a personal appearance.

The Criterion theatre will observe its first anniversary this week, and Manager Jones says that he has many high class attractions booked for the coming fall season.

He was fortunate in being able to book such a famous attraction as Sousa and his band. This makes the 84th season that Sousa has toured the country at the head of his famous band. A musician all his life, Sousa has the distinction of being the only American composer who ever has become a millionaire.

Director of the United States Marine band from 1880 until 1892, during which period he wrote some of the most popular operas of the time as well as earning the title of "March King" the history of Sousa's band dates back to September 26, 1892, when the first concert was given in Plainfield, N. J. As the director of his own organization he has made in addition to the tours of America, two tours of the world, a total traveling distance of 1,000,000 miles.

JOURNAL  
Rochester  
JUL 25 1928

EASTMAN—Rochester not only enjoys the distinction of having John Philip Sousa and his band for a week at the Eastman, in connection with the regular motion picture program, but also has an opportunity to participate in the celebration of the golden jubilee of America's "march king," who this year completes half a century as a conductor and composer. Sousa and his band continue at the Eastman throughout Friday night.

Fifty years ago Sousa first lifted the baton as leader of a band, and since that time has climbed to the top of the musical ladder, until he is one of the most significant musical personalities in the country. His marches are among the most famous of his compositions, and it is his prolific skill with them that has won him the appellation of the "march king." His program at the Eastman this week includes two of his most popular and famous marches, "Washington Post" and "Stars and Stripes Forever."

The jazz-mad younger generation finds expression in the screen feature, "Walking Back," which is a tempestuous story of modern youth and sheds a new light on the wild activities of the boys and girls who have become the most important concern of fathers and mothers everywhere today. Sue Carol and a cast of Hollywood juveniles portray the leading roles.

A rollicking "Our Gang" comedy, "Fair and Muddy," a novelty, "Ship Ahoy," and the Eastman Current Events are other attractions on the bill.

KENNEBEC JOURNAL  
Augusta Me  
JUL 25 1928

## AMUSEMENTS

### Sousa Has Made a Million

It was in 1878, when Hayes was President and eggs were 16 cents a dozen, that Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theatre. Two years later, Hayes, still President, appointed Sousa director of the United States Marine Band. Twelve years later President Harrison regretfully accepted his resignation that he might form his own musical organization, and for the past 36 years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his Marine commission. "Washington Post," "High School Cadets" and "Semper Paratus" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization. Thirty-six annual tours and 16 transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.—Adv.

JOURNAL  
Rochester  
JUL 25 1928

## MANLIUS CLUB SOUSA'S HOST

John Philip Sousa, famous band leader and composer who is filling a week's engagement at the Eastman Theater, will be the luncheon guest of the Genesee Valley Manlius Club at The Sagamore Friday noon. With him as guest of the club will be many of the musical leaders of Rochester.

One of the largest turn-outs in the history of the club is expected at the event in response to an invitation extended by its president, S. H. Rosenbloom, of Rochester. Manlius school officials, including Major Harry C. Durston, adjutant, will come here for the luncheon.

A large number of Manlius Old Boys have played under Mr. Sousa in his famous band and this will be the first opportunity the institution has had to pay fitting tribute to him.

The Manlius School Band is one of the outstanding military school bands and is not unknown in Rochester, where it has been heard over radio station WHAM.

LEWISTON, ME.  
JOURNAL

JUL 24 1928

## Sousa Gives Audiences The Novelty They Crave

Perhaps the chief reason for the long-continued success of Lieut. Com. John Philip Sousa has been that his programs always have been based upon novelty. Although the famous bandmaster is now in his seventy-fourth year and although his tour this season, which will celebrate his fiftieth anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine Band to form his own organization.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious and "The Cornhuskers," dedicated to the University of Nebraska. There is the annual humoresque, in which Sousa comments in terms of music upon the season's foibles and fancies as a review of the New York revues and musical comedies entitled "Ten Minutes on Broadway."

But Sousa does not believe in presenting to his audiences only novelties of his own composition. It was Sousa who presented to American audiences Wagnerian music before the great German's works were played in the Metropolitan Opera House in New York, and it was Sousa who played for the first time outside New York Schelling's "Victory Ball." So it is Sousa who is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextet of Tchaikowsky's "Dance of the Merlons," which Lewiston audiences will probably hear Aug.

STAR-TELEGRAM

## SOUSA TO APPEAR IN CONCERT AT C.I.A. OCT. 19

DENTON, July 24.—One of the greatest musical attractions ever brought to the College of Industrial Arts here will be John Philip Sousa's band, which will appear in concert at the college on October 19.

The band, which is composed of 100 pieces.  
JOURNAL  
Rochester  
JUL 25 1928

## WHEC To Broadcast Address by Sousa

Rochester Ad Club weekly meeting broadcast over Station WHEC, will feature an address by John Philip Sousa, noted band master, at the Eastman Theater this week. Mr. Sousa will begin his address about 12:50 o'clock.

This will be the first meeting of the Ad Club broadcast over Station WHEC, until...



# PR CH

By PR

Please remember  
stamped, self-addressed  
every request for  
make. This will  
and is the only  
assured of a prompt  
answer. That is  
a rule of the office  
throw away every  
which does not  
there is a request  
of each and every  
send your letter  
The Herald office  
to me in care of  
too much to ask  
ities to readdress  
ticularly when  
Just send all of  
to Pringle Box  
Boston, Mass.

Did you notice  
between letters  
in last week's  
How many  
means  
deal  
tho

observed. Permit me  
hisband, Signor Gio-  
sa, the composer of  
Post.

such explanation and  
the shopkeeper nobly  
me only the whole-  
the pirated copy of my

## TH FITZSIMMONS

in Providence "Bob"  
new pugilistic cham-  
d, announced himself  
He asked for a box

erry, Mr. Fitzsimmons."  
eller, respectfully, 'but  
taken.'

an orchestra seat.  
say that I haven't  
there is only stand-

a standing room."  
ons attended the con-  
at its close he said to  
at little fellow that led  
to shake hands with  
draw more people  
on of the World. I  
nee today.' "

into Sousa's dressing  
two chatted of prize  
present, until far into

of the extreme popu-  
band concerts could  
man an incident that  
pia, Washington. Mr.  
strange man standing  
ring out at the aud-  
ask who he was and

## ATURE AT CONCERT

rdon, Mr. Sousa,' said  
ergeant-at-arms of the  
we couldn't transact  
e this afternoon be-  
a quorum, and I've  
over town for our  
I came here I was  
a your audience the  
houses, almost to a  
wondering whether I  
to the absentees, but I  
to remain, and put

before the orator of the day rose to de-  
liver his speech the leader signalled  
and the band launched into "Dixie."

"It was like an electric shock," he  
writes. "A rebel yell, starting on the  
grand stand, went booming down the  
street, through the surging crowds.  
Never was there so tremendous and  
thrilling a shout. The very air seemed  
to quiver with excitement. A myriad  
hats went rocketting upward. Grim  
old warriors cried aloud and women  
turned and hugged each other."

After that, in fact, for the entire  
time of the visit, the Marine Band pro-  
grams ran something like this:

Overture, "William Tell."

Song, Dixie.

Waltz, Blue Danube.

Song, Dixie.

Airs from "Faust."

Song, Dixie.

Medley, favorite tunes.

Song, Dixie.

## A TEMPERAMENTAL DIVA

One "unpleasantness" which Sousa had  
on tour was with Mme. Fursch-Madi.  
"She was," he says, "one of the best  
of the Metropolitan opera singers, but  
she was temperamental."

The dispute arose in St. Louis over  
the program. Sousa had so arranged it  
that the whole solo force of the organ-  
ization, together with a chorus and  
band, was used. It was the grand cli-  
max to the concert. The number be-  
fore the last one was by the band.

Mme. Fursch-Madi objected to this.  
She asked Sousa to change it. "Will  
you not change it?" she said. "It  
makes me so late for the supper which  
I always have after the concert."

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

"I kept my word. The next concert  
was in Omaha, where the Apollo So-  
ciety assisted us. I invited the society's  
conductor to lead the closing number.  
Mme. Fursch-Madi did not appear with  
the other soloists.

## TELLS HER SHE'S FINED \$200

Next day a curt note invited Mr.  
Sousa to the singer's room. He went,  
finding her in a state of high dudgeon.

"You insulted me last night," she  
exclaimed, angrily.

"In what way?"

"You promised me to change the  
program, and you failed to do it."

And she in turn  
to introduce my  
vanini Filippo Sou  
the Washington

"There was m  
laughter, and then  
offered to charge  
sale price for the  
own march."

## MEETING WITH

During a stay  
Fitzsimmons, the  
pion of the worl  
at the box office  
to see the show.

"I'm awfully so  
said the ticket-se  
all the boxes are

"Then give me

"I regret to  
one left; in fact,  
ing room."

"Then give me

"And Fitzsimme

cert, standing! I

my manager:

"Let me see th  
the band. I want  
the man who ca  
than the Champ

had a rotten mat

He was ushered  
room, and the  
fighting, past and

the night.

Better evidence  
larity of Sousa's  
not be offered t  
occurred in Olym  
Sousa noticed a  
in the wings, pec  
ience, and sent to  
what he wanted.

## WHOLE LEGISLA

"I beg your pa  
he, 'but I'm the s  
Legislature, and  
any business the  
cause we lacked  
been hunting all  
members. When  
able to count in  
legislators of bot  
man. I have been  
ought to round u  
guess I won't."

"I invited him t  
in a box."



Phila  
JUL 25 1928



**CELEBRATING HIS GOLDEN JUBILEE.** John Philip Sousa, famous march king, this week will begin tour marking fiftieth year of his appearances as a leader. He will play at Wilmington and Atlantic City and then come to Willow Grove Park for a series of concerts on August 12. He is shown in his home at Fort Washington, N. Y.

ATLANTIC CITY, N. J.  
PRESS

## Palace Picture Held Over

### Engagement of 'The Naked Truth' Extended for a Few Days

The engagement of "The Naked Truth," originally scheduled to end last Friday, has been extended for a few days, and for today's showing, also on Monday and Tuesday, women only will be admitted to the Palace theatre, and the special reels prepared for exhibition to audiences composed exclusively of women, will be screened in conjunction with the feature film.

"The Naked Truth" has been prepared for the purpose of sounding an alarm against the so-called social evils, and the lives of three boys are used in illustration of the theme. Two of the boys have been left in ignorance of the mysteries of life and the dangers which beset the pathway of youth, while the third boy has had wise paternal instruction and advice that stands him in good stead when he hears the warning given him in the years of the mind's most receptive stage.

The cast of "The Naked Truth" contains such well-known screen players as Jack Mulhall, Helene Chadwick, Kate Lester, Emmet King and Pauline Curley. The management is authorized by the statement that Judge Daniel C. Trude, now sitting on the bench of the Moral court in Chicago, said that the picture conforms with many of the cases he listens to daily, and that parents who view it will have a better understanding of the importance of breaking down the barriers of their of about th

Democrat Chronicle

Rochester  
JUL 25 1928

## 'I'm No Golfer, But It's Fun,' Says Sousa of Daily Round

An injury suffered to his shoulder when he was thrown from a horse six years ago necessitated the retirement of Lieutenant-Commander John Philip Sousa from trap shooting tournaments, and trap shooting had been the famous band master's favorite sport for years.

"When my shoulder didn't fully recover, I looked around for another game, and finally decided on golf," said Commander Sousa yesterday. "Of course, I am not a golfer—at least I don't dignify myself as such. But I do manage to go around the course each day, and

score? Oh, well—does it really matter?"

Even on tour (and Commander Sousa is on tour six months out of every year) the band master finds time to round out nine holes almost every day. Days when he has no concerts he often plays a full eighteen holes.

During his week's stay in Rochester, Commander Sousa is playing over several of the links in this city. In the picture shown above he is being given a few lessons in the gentle art of playing a wooden shot from the fairway by Frank Callaghan, professional at the Locust Golf Club.

ut. Com. John Philip Sousa, the march king, who brings his band the pier next Sunday. Below, at left, Marjorie Moody, soprano soloist with Sousa, and at the right, Winifred Bambrick, harpist.

### ARTISTS COMING TO STEEL PIER



### BILLY PHELPS' WILD PARTY

(William Lyon Phelps, in Scribner's Magazine)

I thoroughly enjoy Sousa's music; I love to hear his band; I love to hear him talk. I remember an elaborate dinner given in New York some 20 years ago by Henry Arthur Jones to celebrate the success of his play, "The Hypocrites." It is the only dinner I ever attended where nobody went home. It lasted all night. "Among those present" were Dan Frohman, Mr. Erlanger, Sam and Henry Harris, Charles Klein, -Paul Armstrong, Frederic Thompson, John Philip Sousa, John Mead Howells, John Corbin and of course our host, Henry Arthur Jones, called "Hank." Every one was compelled to make a speech, and along toward dawn several made these speeches in unison.

Paul Armstrong excitedly condemned the whole company for talking about the theater and not praising, as he deserved, "the master of us all, William Gillette." (Bill, you should have been there.) Mr. Howells made a beautiful, modest and graceful tribute to his father, the novelist. Mr. Erlanger amazed us all late in the night by giving an absolutely correct summary of every speech that had been made at the table, with an estimate of the character of each speaker that would have left any psychanalyst far astern. At about 5:30 a. m. John Philip Sousa conducted an oratorio—words and music extempore—the only time I have ever sung under his direction. It was a memorable occasion.

### HERALD

Portsmouth  
JUL 24 1928

### SOUSA WRITES NEW MARCH

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Evans, Orosky and Hall; March, "Golden Jubilee," Sousa; xylophone solo, "Ghost of the Commander," Grossman, Mr. Goulden; "Balance All and Swing Partners," Sousa.

### TRANSCRIPT

Boston Mass  
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JUL 22 1928

Balto amir

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The play off in the class B tournament preceded the finals of class A. The six finalists are Joliet, Nicholas Senn, Chicago; Modesto, Calif.; Council Bluffs, Iowa, and Hammond, Ind. John Philip Sousa, the "March King," directed the 27 bands en masse this afternoon.

### KANSAS CITY, KAN. KANSAN

Kansas City

### SOUSA TO BE IN MANHATTAN

Manhattan, July 26.—(UP) The most famous of all bands in the world, that of Lieut. Com. John Philip Sousa, will come to Manhattan to appear in concert early in October, according to Prof. William Lindquist, head of the department of music at the college.



**ROCHESTER, N. Y. JOURNAL**  
JUL 26 1928

**SOUSA MAY REVIVE MARCH TIME TEMPO**

ing of Parade Music Marks "Golden Jubilee" With Psychology Music

Lieutenant Commander John Philip Sousa, who was king of the march composers when marches were in vogue, has written in commemoration of his fiftieth year as musical conductor a march called "The Golden Jubilee" which, if it should happen to strike the fickle fancy of the music-buying public, may revive interest in this particular style of music and bring Sousa more in the public eye as a composer. During his engagement this summer at the Steel Pier, Atlantic City, Sousa will introduce his new march.

For several months the famous composer had tried to create a melody that, in his estimation, would be a worthy companion piece to "Stars and Stripes," "Semper Paratus" and other well-known numbers from his pen.

"This new march," Mr. Sousa told a friend, "was the result of a happy inspiration, like all my other marches that became known. I remember how I was inspired to write 'The High School Cadets.' I read the pupils in the Philadelphia school were marching to the tune of a Heidelberg march, which inspired me to write a march which would be adaptable for all American schools. 'The Washington Post' was born of an inspiration." For many years prior to the advent of the foxtrot, the marches by Sousa were popular with dancers, numbers being played as two-steps. The jazz craze, however, eliminated one-steps and two-steps and left Sousa and other march composers without a profitable market, so far as sheet music sales were concerned. Sousa's marches are all played on concert programmes and various school exercises, but they seldom are heard at amusement places. It is possible his new march may bring back the two-step as a relief to the continuous foxtrot.

**SOUSA SPEAKS AT AD CLUB**

John Philip Sousa, internationally known musician, gave reminiscences of the past half-century in an informal address to the Ad Club at its luncheon at The Sagamore today.

The "March King," who this season is observing his fiftieth anniversary as a conductor, told some of the high lights of his career, one of the most remarkable in American music.

A fund of anecdotes which he has collected in thirty-six tours of the continent was interspersed in his talk. Mr. Sousa addressed the Ad Club in October, 1924, on the occasion of a former visit to Rochester.

It has been suggested, recently, that his "Stars and Stripes Forever" be designated officially by Congress as the marching song of the United States Army.

The appearance of Mr. Sousa as the Ad Club speaker was through the courtesy of the Eastman Theater, where he is appearing with his band all week.

The Ad Club also had as its guests this noon a committee of three from Bethlehem, Pa., who are here to inspect the public libraries for information relative to the building of a new library in the Pennsylvania city.

The committee consists of W. M. Schwartz, president of the library board of Bethlehem; Mayor James M. Yeakle and Philip J. Byrne.

**JOURNAL**  
Rochester  
JUL 27 1928

**SOUSA GUEST OF MANLIUS CLUB**

After a morning spent on the links with Thomas W. Finucane, prominent Rochester business man, John Philip Sousa, internationally known bandmaster, was a luncheon guest of the Genesee Valley Manlius Club at The Sagamore today.

One of the largest turnouts in the history of the club was present. Manlius School officials, including Major Harry C. Durston, adjutant, came here for the luncheon.

A large number of Manlius old boys have played in Sousa's band, having been recruited from the Manlius School Band on their graduation from that institution.

At present there is but one Manlius graduate in the famous band that is closing a week's engagement at the Eastman Theater today. He is Edmund C. Wall, first clarinet.

"It must be a great pleasure to you and officers of the Manlius School," said Mr. Sousa in praise of the band, "to know its band has been the training school for many great bands of America."

"Since the organization of my band several most excellent players have been recruited from your school. Keep up the good work and we who love training combined with ability will call you blessed."

Rochesterians prominent in music circles were guests of the Manlius Club along with the "March King," who is this season observing his fiftieth anniversary as a conductor.

Included in the group were Frederick Haywood, vocal teacher on the staff of the Eastman School of Music, and Emory Remington and Carl Van Hoesen of the band faculty of the Eastman School.

**PUBLIC LEDGER**  
JUL 29 1928

**Sousa's Jubilee Tour**

Plans for a worthy greeting to Lieutenant Commander John Philip Sousa when he begins his engagement of two weeks at the Steel Pier, Atlantic City, July 29, have been made by a number of his friends. He has just started the thirty-sixth tour which he will make at the head of his own band and, although he is almost 74 years of age, he will for twenty weeks be at the business of conducting during an intensive period of concert-giving. This is his golden jubilee as conductor and it will be the more notable from the fact that he has written a special anniversary march, one of two new compositions of the measured beat that he will play during his concerts. They are called "The Golden Jubilee" and "The Cornhuskers."

The Atlantic City engagement will offer among other Sousa works his new humoresque, "Among My Souvenirs." The soloists, who will also go on tour and who will be with the band when it appears on Sunday, August 12, for that day only at Willow Grove Park, include Marjorie Moody, soprano; John Dolan, cornet; Winifred Bambrick, harp; and Howard Goulden, xylophone. Sousa's tour this season will take him from coast to coast for the sixteenth time.

**HARTFORD, CONN. TIMES**  
JUL 28 1928

Metropolitan

Lieutenant Commander John Philip Sousa has begun his jubilee tour with his famous band, his first concert having been given in Schenectady. He will spend two weeks in New England, with appearances in twenty-five cities in fourteen days. This is his thirty-sixth annual tour at the head of his own organization. He first conducted in a Washington, D. C. theater in 1876, and then became head of the United States Marine Band in 1880. He led this band in 1892 in order to form his own organization. The present tour will be his sixteenth extending from coast to coast. As is his custom he will present two of his own new original marches, "Golden Jubilee March" and "The Cornhuskers," the latter dedicated to the University of Nebraska. The band this season consists of 100 members. The soloists are Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

**JUL 27 1928**  
Chicago Post

**Favorite Jokes of Famous People**  
As Told by Them to Frank Ernest Nicholson

By JOHN PHILIP SOUSA.

**PROFESSOR SOUSA** at the age of 15 years was teaching music, and two years later was the conductor of a band. Shortly after this he was leader of the United States Marine Corps band.

More than thirty years ago he organized his well-known Sousa's band and has traveled with it several times the world over, giving concerts. He is also the composer of a number of marches, including his well-known "Stars and Stripes Forever."

Then there's the Soudaphone — a musical instrument Mr. Sousa designed himself. You should hear him toot his own horn!

At a recent concert it was said that Mr. Sousa was presented with a ukulele valued at \$300. A ukulele! It must have been trimmed with about \$299.50 worth of gold.

"On a trip to Washington, D. C.," said the famous band leader, "I had as my traveling companion the late Colonel W. F. Cody, and our Pullman berths were opposite."

"One morning as we neared the capital city, Cody, after a careful scrutiny of the fellow passengers, thought he would have a bit of fun. He got the morning paper and, after rustling it a few moments, said to me:

"That's the greatest news issued yet!"

"What is that?" I called back from my side of the car.

"Why," returned Cody, "the President has issued orders that all office-seekers be rounded up at the station and sent back home."

"The general consternation that

**AMERICAN**  
Boston  
JUL 28 1928

**Sousa's Band Coming to Boston Next Month**

Lieut.-Comdr. John Philip Sousa will celebrate his 50th year as a conductor with a tour of more than 20 weeks at the head of his band. The season opened in Schenectady, N. Y., and there is included a two-weeks' itinerary in New England during which the bandmaster will make appearances in 26 cities. Sousa and his band will give concerts in Symphony Hall, Boston, Sunday afternoon and evening, August 19.

Following his custom, Sousa will present two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska.

**WILMINGTON, DEL. EVERY EVENING**  
JUL 25 1928

**SOUSA PROGRAM LONGWOOD, SATURDAY**

The following program will be given by Lieutenant Commander John Philip Sousa and his band at the Longwood Conservatory, the home of Mr. and Mrs. Pierre S. duPont next Saturday afternoon and evening.

Afternoon matinee: "A Study in Rhythm," Sousa; cornet solo, "Concerto," Boccarari, John Dolan; Caprice, "At the King's Court," Sousa; soprano solo, "The Beautiful Blue Danube," Strauss, Miss Marjorie Moody; Rhapsody, "Briggs Fair," Delius.

Intermission.

Poem of tone color, "Finlandia," Sibelius; (a) "Parade of the Gendarmes" (new) Lake; (b) March, "University of Nebraska" (new) Sousa; xylophone solo, "Rio Rita," Tierney, Howard Goulden; "Dance of the Hours," Ponchielli.

Evening:

Militaire Francais from "The Algerienne," St. Saens; cornet solo, "Habanera," Sarasate, Mr. Dolan; Suite "Tales of a Traveler," Sousa; soprano solo, "My Butterfly," Sousa, Miss Moody; symphonic poem, "Fountains of Rome," Respighi.

Intermission.

Sketch, "Among My Souvenirs," Nichols-Sousa; Sextette for Flutes, "Dance of the Merlittons," Tschalkowsky, Messrs. Wriggins, Petrie, Phares,

**WILMINGTON, DEL. JOURNAL**  
JUL 25 1928

**MUCH INTEREST IN SOUSA CONCERTS**

Music lovers are delighted with the program announced for the two concerts to be given on Saturday at the Longwood Conservatories by Lieutenant Commander John Philip Sousa and his band. The concerts are to be given through the courtesy of Mr. and Mrs. P. S. duPont for the benefit of the local Young Women's Christian Association.

Not a small part of the attractiveness of the program will be the background furnished the band by the famous multi-colored fountains and the exquisite shrubbery of the Longwood Gardens which will form the mise-en-scene for matinee and evening performance.

Lieutenant Commander Sousa will present a program ranging from the "Concerto" of Boccarari, and old operatic selections, through favorite waltz tunes of Strauss and some of his own compositions, on to some of the current musical comedy favorites.

The soloists for both concerts will be Miss Marjorie Moody, soprano; John Dolan, cornet soloist, and Howard Goulden, xylophone soloist. The matinee program will be as follows:

"A Study in Rhythm," Sousa; cornet solo, "Concerto," Boccarari, John Dolan; Caprice, "At the King's Court," Sousa; soprano solo, "The Beautiful Blue Danube," Strauss, Miss Marjorie Moody; rhapsody, "Briggs Fair," Delius; poem of tone color, "Finlandia," Sibelius; (a) "Parade of the Gendarmes," new; Lake; (b) march, "University of Nebraska," (new), Sousa; xylophone solo, "Rio Rita," Tierney, Howard Goulden; "Dance of the Hours," Ponchielli.

The program for the evening concert will be as follows:

Militaire Francais from "The Algerienne," St. Saens; cornet solo, "Habanera," Sarasate, John Dolan; suite, "Tales of a Traveler," Sousa; soprano solo, "My Butterfly," Sousa, Miss Marjorie Moody; symphonic poem, "Fountains of Rome," Respighi; sketch (new) "Among My Souvenirs," Nichols-Sousa; (a) sextette for flutes, "Dance of the Merlittons," Tschalkowsky, Wriggins, Petrie, Phares, Evans, Orosky and Hall; (b) march, "Golden Jubilee," Sousa; xylophone solo, "Ghost of the Commander," Grossman, Howard Goulden; "Balance All and Swing Partner."

**ATLANTIC CITY, N. J. UNION**  
JUL 27 1928

**Sousa May Visit Here On Golden Jubilee Tour**

E. J. Fenton of Brattleboro, Vt., who is representing Lieut. Commander John Philip Sousa in connection with Sousa's golden jubilee tour with his band of 100 men through New England, has four open dates and this city may be selected for one of them. The choice of the place in this section where the band will play rests among this city, Pittsfield and Bennington, Vt., and will be settled by newspaper ballots, appealing to the people of these three places to show what interest they may have in the proposed visit of the "March King." One of these ballots is printed in an advertisement in the Transcript today.

Mr. Fenton has managed the Paulist Choristers, the Russian choir, the Sistine soloists, Will Rogers and other big attractions on the tours of New England.

**MUSICAL LEADER**  
JUL 26 1928

"Golden Jubilee," the new march from the pen of John Philip Sousa, was written to celebrate the composer's fiftieth anniversary as conductor of one of the world's most famous bands. Lieutenant Commander Sousa said that after 10 months in evolving a melody which could stand the side of "Stars and Stripes" and other known favorites. The new composition was given for the first time during the concert at the great conductor is directing on the Pier at Atlantic City.

**THE STEEL PIER**

Patrons Find Comfort in Cool Breezes That Sweep Decks

Thirty-six annual tours and 16 transcontinental tours have made Lieutenant Commander John Philip Sousa, who comes with a hundred men to the Steel Pier Sunday, more than a millionaire, and probably the only American who has accumulated such a degree of wealth from the musical arts.

The internationally famous march king is now making his golden jubilee tour, celebrating his fiftieth year as a conductor, and is hale and hearty despite his 74 years. He will present two new marches here, and programs that are really theatrical productions because of the many novelties and specialty musical offerings, including parodies on current popular music.

Sousa will be formally welcomed to the shore, his wife's home, and where he appeared many years ago as an unknown player in concert orchestras and bands, by city and civic officials. Mayor Anthony M. Ruffo, by proclamation, having set aside next Sunday as "Sousa Day."

In 1878, when Hayes was president and eggs were worth 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of a Washington theatre orchestra. Two years later he was named director of the United States Marine band. Twelve years later he resigned, and for the past 36 years has been appearing continuously at the head of his own band. He was, however, the recognized march king before resigning his marine commission.

The Steel Pier entertainment program, now offering a wide array of features, includes minstrel artists and movie shows in the Casino theatre; Hawaiian singers, dancers and swimmers, Creators and his band, beautiful ballet girls, the Mikado revue, and Master Warren Bodem, juvenile band player.

Dancing is at its best on the Steel Pier, amid cultured surroundings, both in the spacious ballroom and in the open air on the steaming deck. Jack Crawford and his orchestra play in the ballroom, while the Mikado group play soothing melodies on the steaming deck and in the broad, cool breezes.



Phila  
JUL 25 1928



**CELEBRATING HIS GOLDEN JUBILEE.** John Philip Sousa, famous march king, this week will begin tour marking fiftieth year of his appearances as a leader. He will play at Wilmington and Atlantic City and then come to Willow Grove Park for a series of concerts on August 12. He is shown in his home at Fort Washington, N. Y.

ATLANTIC CITY, N. J.  
PRESS

## Palace Picture Held Over

Engagement of 'The Naked Truth' Extended for a Few Days

The engagement of "The Naked Truth," originally scheduled to end last Friday, has been extended for a few days, and for today's showing, also on Monday and Tuesday, women only will be admitted to the Palace theatre, and the special reels prepared for exhibition to audiences composed exclusively of women, will be screened in conjunction with the feature film.

"The Naked Truth" has been prepared for the purpose of sounding an alarm against the so-called social evils, and the lives of three boys are used in illustration of the theme. Two of the boys have been left in ignorance of the mysteries of life and the dangers which beset the pathway of youth, while the third boy has had wise paternal instruction and advice that stands him in good stead when he heeds the warning given him in the years of the mind's most receptive stage.

The cast of "The Naked Truth" contains such well-known screen players as Jack Mulhall, Helene Chadwick, Kate Lester, Emmet King and Pauline Curley. The management is authority for the statement that Judge Daniel C. Trude, now sitting on the bench of the Morals court in Chicago, said that the picture conforms with many of the cases he listens to daily, and that parents who view it will have a better understanding of the importance of breaking down the barriers of their of about th

**Democrat Chronicle**

Rochester  
JUL 25 1928

## 'I'm No Golfer, But It's Fun,' Says Sousa of Daily Round

An injury suffered to his shoulder when he was thrown from a horse six years ago necessitated the retirement of Lieutenant-Commander John Philip Sousa from trap shooting tournaments, and trap shooting had been the famous band master's favorite sport for years.

"When my shoulder didn't fully recover, I looked around for another game, and finally decided on golf," said Commander Sousa yesterday. "Of course, I am not a golfer—at least I don't dignify myself as such. But I do manage to go around the course each day, and

score? Oh, well—does it really matter?"

Even on tour (and Commander Sousa is on tour six months out of every year) the band master finds time to round out nine holes almost every day. Days when he has no concerts he often plays a full eighteen holes.

During his week's stay in Rochester, Commander Sousa is playing over several of the links in this city. In the picture shown above he is being given a few lessons in the gentle art of playing a wooden shot from the fairway by Frank Callaghan, professional at the Locust Hill Golf Club.

## ARTISTS COMING TO STEEL PIER



ut. Com. John Philip Sousa, the march king, who brings his band the pier next Sunday. Below, at left, Marjorie Moody, soprano; at right, Winifred Bambrick, harpist.

## BILLY PHELPS' WILD PARTY

(William Lyon Phelps, in Scribners Magazine)

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Plans for a worthy greeting to Lieutenant Commander John Philip Sousa when he begins his engagement of two weeks at the Steel Pier, Atlantic City, today, have been made by a number of his friends. He has just started the thirty-sixth tour which he will make at the head of his own band, and, although he is almost 74 years of age, he will for 20 weeks be at the business of conducting during an intensive period of concert-giving.



JOHN PHILIP SOUSA

special anniversary march—one of two new compositions of the measured beat that he will play during his concerts. They are called "The Golden Jubilee" and "The Cornhuskers."

The Atlantic City engagement will offer among other Sousa works his new humoresque, "Among My Souvenirs." The soloists, who will also go on tour and who will be with the band when it appears on Sunday, August 12, for that day only at Willow Grove, include Marjorie Moody, soprano; John Dolan, cornet; Winifred Bambrick, harp, and Howard Goulden, xylophone.

Sousa's tour this season will take him from coast to coast for the sixteenth time. The season began July 19 at Schenectady and it will go on uninterruptedly. Immediately after the Willow Grove engagement he will go into New England, where he will appear in 26 cities and towns in a period of two weeks. He will travel 25,000 miles before his season comes to an end in December. Schedules have been so arranged that he will be in the Dakotas in the chicken and quail season; in Montana and Wyoming in time to be the guest of honor at a buffalo party; and in South Carolina, where he maintains a shooting preserve, when ducks are flying for gunners.

WILMINGTON, DEL.  
JOURNAL

JUL 27 1928

## SOUSA CONCERTS AT LONGWOOD TOMORROW

Lieutenant Commander John Philip Sousa, famed band master, will present two concerts with his band at Longwood Gardens tomorrow. The first concert will be presented at 2.15 o'clock and the second at 8.15 o'clock, advanced time. The evening concert will be given in the open air theater and will be followed by a half hour display of the fountains.

Special buses will leave the station of the Chester Valley Bus Line at 1.30 and 7.30 and will return immediately after the performances.

Tickets are for sale at both Bee Hive stores in the duPont building, Robelen Piano Company, Greenwood Book Shop, Y. M. C. A., Chester Valley Bus Station, Rodney Square Inn, Foster's Drug Store at Union Park Gardens, and the Y. W. C. A. As tickets are limited in number patrons are urged to purchase them early to avoid any disappointment at the concerts.

Providence  
JUL 29 1928

## SOUSA'S LATEST MUSICAL WORKS

On his golden jubilee tour, which includes a stop in Providence at the Carleton Theatre the night of Aug. 13, Lieutenant Commander John Philip Sousa is playing one of his latest compositions, "Golden Jubilee," a march written to commemorate the anniversary. Since his last tour he has composed other pieces, including another march, "The Cornhuskers," dedicated to the University of Nebraska; a new movement for his suite, "Tales of a Traveler," a transcription of the latest musical comedy hits, "Ten Minutes on Broadway," and his annual humoresque of which the theme is expressed in the title, "Among My Souvenirs." It is likely that some, perhaps all, of these new ones will be on his local program either as regular numbers or encores.

And not only to his listening public but to readers he has continued his writings in a book entitled "Marching Along."

Composing and conducting apparently as actively as ever Sousa's 74 years rest lightly on his shoulders, his remarkable virility being demonstrated in the New England sector of his present travels when he will set a record, it is believed, by appearing in 26 cities and towns during a period of two weeks.

Fifty years ago in a theatre in Washington, the slight young man who was to become known as "The March King," took up the baton for the first time. Thirty-six years ago, after 12 years as head of the United States Marine Band, he formed his own musical organization, which is claimed to be the only one of its kind in this country to continue over a period of almost four decades.

In the days at Washington Sousa composed the "Presidential Polonaise" for indoor assemblages at the White House. "Semper Fidelis" was written with the idea in mind of being played for outdoor reviews. One of the well remembered and ever popular marches, "The Washington Post," was written for that newspaper to be played at the reading of essays by school children who had won prizes in a contest conducted by that publication. The irony of it all is that he sold the composition for \$35, and it would have brought him a fortune in royalties. It has been played everywhere and vies in favor with "Stars and Stripes Forever."

Ten operas and hundreds of other compositions are the work of this gifted man. Each work is wholly original and distinctive. Each is lasting and is played over and over again. But when Sousa prepares a program for concert includes in it selections from a wide range of composers.

## Crowds Hear Sousa's Band At Atlantic City Pier

Famous Bandmaster Conducts Opening Concert—  
Million Dollar Art Gallery Open to  
Public at the Arcade

Special to The World  
ATLANTIC CITY, N. J., July 28.—The City Commission and a committee of citizens formally welcomed John Philip Sousa, famous bandmaster, when he arrived here to-day to begin a two weeks' engagement on the Steel Pier. Sousa and his band have appeared here for more than a score of years. He will be followed at the Steel Pier by Frankel's Band, while Goldman's Band will bring the season to a conclusion.

## SOUSA AND HIS BAND AT TROY, AUGUST 24.

Troy has been included in the tour of Lieutenant Commander John Philip Sousa and his band, that is being given in celebration of the famous conductor's Golden Jubilee in music. This event will be presented in Music hall, Troy, Albany is not included in the itinerary. The event will take place Friday night, August 24, and there will be no matinee concert.

It was in 1878 when Hayes was President of the United States that Sousa took up the baton for the first time as leader of an orchestra in a Washington theatre. Two years later President Hayes appointed him director of the Marine band.

The Troy concert will be given under the management of Ben Franklin and the seat sale and other information will be made public in the near future.

Providence  
JUL 29 1928

## Lieut. Comdr. John Philip Sousa and His Band Com- ing Aug. 13

After an absence of two years Lieut. Com. John Philip Sousa will bring his band to Providence at the Carleton Theatre Monday evening, Aug. 13. His 74 years resting lightly on his shoulders, Sousa is this year setting out on his golden jubilee tour. Fifty years ago in a theatre in Washington the slight young man who was to become known to the world as "The March King" took up the baton for the first time. Thirty-six years ago, after 12 years as the head of the United States Marine Band, Sousa formed his own musical organization. It is the only organization in the history of musical America which has been able to continue over a period of almost four decades.

The remarkable virility of the famous bandmaster is demonstrated by the fact that during his New England tour, Sousa will set a record by appearing in 26 cities and towns in a period of two weeks.

In the days at Washington Mr. Sousa composed the "Presidential Polonaise" for indoor assemblages at the White House. "Semper Fidelis" was written with the idea in mind of being played for outdoor reviews. One of the well remembered and ever popular marches, "The Washington Post" was written for that newspaper to be played at the reading of essays by school children who had won prizes in a contest conducted by that publication. The irony of it all is that he sold the composition for \$35 and it would have brought him a fortune in royalties. It has been played everywhere and vies in favor with "Stars and Stripes Forever."

Ten operas and hundreds of other compositions are the work of this gifted man. Each work is wholly original and distinctive. Each is lasting and is played over and over again. But when Sousa prepares a program for concert he includes in it selections from a world-wide range of composers.

That Sousa still composes as easily as he conducts is indicated by the fact that since his last tour he has found time to compose two new marches "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

He has written a new movement for his suite, "Tales of a Traveler," has transcribed the latest musical comedy hits into a sketch "Ten Minutes on Broadway" and has written his annual humoresque, the theme this year being "Among My Souvenirs." Also during his resting spell he has found time to write another book, entitled "Marching Along," at the moment one of America's best sellers.

Boston, Mass.

## Sousa to Recall Picturesque Turns Of Career in The Herald Tomorrow

John Philip Sousa, American march king, recalls some outstanding incidents in his notable career; how "Annie Rooney" saved the day at Pittsburgh; how Bob Fitzsimmons couldn't get a seat at his concert; the unexpected result of the strains of "Dixie" on Confederate veterans and other interesting episodes before music audiences.

Mrs. L. Adams Beck, who abandoned Christianity to embrace Buddhism, suggests a way for westerners to use profitably the philosophy of the Orient, which enabled her to produce a complete book in three weeks.

Five million people have tried to knock Bill Bailey cold. Relating his ex-  
TRIBUNE  
Providence  
JUL 29 1928

tells how he faced the wickedest curves Smoky Joe Wood, Babe Ruth and Ty Cobb could throw at him, and how the zoom of a skyrocket and bullet from a revolver sought his head as a target.

Will the flat course give Joie Ray victory at Amsterdam? This question is raised by track experts who have learned of "Chesty" Joie's determination to be an Olympic champion and what the opportunity of running over the dikes may mean to him.

One hundredth anniversary of Gilbert Stuart commemorated by two full pages in rotogravure of his famous paintings. Twelve other fascinating pages of rotogravure.

These and other interesting articles in tomorrow's Sunday Herald.

## JOHN PHILIP SOUSA



Noted Bandmaster to Give Concert in This City

WILMINGTON, DEL.  
EVERY EVENING

## SOUSA AT LONGWOOD.

Two Concerts Tomorrow For Benefit  
Of Wilmington Y. W. C. A.

The Longwood Gardens, on the estate of Mr. and Mrs. Pierre S. du Pont, will be the setting for the concert to be given by Lieutenant Commander John Philip Sousa and his famous band, tomorrow afternoon and evening. The performance is being given through the courtesy of Mr. and Mrs. du Pont for the benefit of the Local Young Women's Christian Association.

The tickets are on sale at the following places: Greenwood Book Shop, Robelen Piano Company, Y. M. C. A., both Bee Hives in the du Pont building, Chester Valley Bus station, Rodney Square Inn, Foster's Drug Store, Front and Union, and the Y. W. C. A., King street below Tenth.

Persons planning to attend are advised that it would be wise to secure their tickets at any one of the above places in order that there will be no controversy or disappointment over seats at Longwood at the time of the entertainment. A limited number of seats are available for each concert, and after these reservations are disposed of no others may be secured.

## WILL GIVE CONCERT AT LONGWOOD FOR Y. W. C. A.



Lieutenant Commander John Philip Sousa and his band will give a concert tomorrow afternoon and evening at the conservatory at Longwood, the home of Mr. and Mrs. Pierre S. du Pont, for the benefit of the Y. W. C. A.

## TIMES UNION

Albany N.Y.  
JUL 28 1928

## JUBILEE TOUR IS PLANNED

The golden jubilee tour of Lieut. Com. John Philip Sousa and his famous band will include a concert in Music hall, Troy, Friday, August 24, and there will be no Albany concert this season. It was in 1878 that Sousa first took up the baton, and two years later he was appointed as conductor of the Marine band, an organization that he made famous. Twelve years later he resigned from that position in order that he might organize his own band, and for the past thirty-six years he has not only toured this country, but had sixteen transcontinental tours. His immense success and popularity are now things known the world over, and it is not too much to say that Sousa is the best known and most popular of all American musicians. By virtue of his stirring conducting and by virtue of his inspired compositions, Sousa is known the world over as "The March King" and sad's the individual who can keep his feet still when Sousa is leading one of his celebrated marches. For the Troy concert he will be assisted by Marjorie Moody, a delightful soprano, and by Winifred Bambrick, the charming and petite harp soloist, in addition to the soloists of the organization. The concert will be given under the direction of Ben Franklin, and further announcements in regard to prices, seat sale, etc., will be made later.



JUL 29 1928

JUL 29 1928

JUL 29 1928

Albany News  
JUL 28 1928

## SOUSA BAND CONCERTS AT LONGWOOD GARDENS

The matinee performance and the evening concert of the band of Lieutenant-Commander John Philip Sousa, will take place at 2.15 this afternoon and at 8.15 tonight in the Longwood Gardens. The evening concert will be given in the open-air theatre and will be followed by a display of the multi-colored electric fountains.

Special buses will leave the station of the Chester Valley Bus Line at 1.30 and 7.30 and will return immediately after the performance.

Tickets are for sale at both Bee Hive stores in the duPont Building, Robelen Piano Company, Greenwood Book Shop, Y. M. C. A. Chester Valley Bus Station, Rodney Square Inn, Foster's Drug Store at Union Park Gardens, and the Y. W. C. A. As tickets are limited in number patrons are urged to purchase them early to avoid any disappointment at the concerts.

CAMBRIDGE, N. Y.

JUL 27 1928

## WHERE WILL SOUSA PLAY ?

E. J. Fenton of Brattleboro, Vt., who is representing Lieut. Commander Philip Sousa so far as his New England tour is concerned, has begun a series of newspaper ballots, published in a number of New England papers, including the Post, to determine which towns want Sousa most. Already returns are beginning to come in from the publication of these ballots in some papers, showing that there will be keen competition between certain cities to get Sousa and his band of 100 men to visit there on his Golden Jubilee tour.

The jubilee tour is to cover every state in the Union, but since it spreads out over so much territory, only a few dates are allotted to each state. Mr. Fenton has four dates to decide upon, and he has taken four groups of cities or towns—three in each group—and begun the newspaper ballot in the advertising columns of all these papers to learn the sentiment of the people. One of these ballots appears in the advertising columns of the Post today.

Sousa and his band are travelling by special train from Maine to California, so New England will have an opportunity to hear the band at the very start of the grand tour.

## WILMINGTON, DEL. EVERY EVENING

JUL 21 1928

## "SHOWMAN" SOUSA IS GREAT LEADER

The Longwood Gardens with its fountains of various colors will be an appropriate setting for the concert of Lieutenant-Commander John Philip Sousa and his band next Saturday night when will be given for the benefit of the local Y. W. C. A. A concert will be given in the afternoon also.

Lieutenant-Commander Sousa, world-famous composer and band director, is more than a musician. Showmanship is in evidence from first to last in a Sousa recital. The program moves along in trip-hammer style. Large, plainly-printed cards announce encore selections; soloists bow; blushing vocalists "take bows" too, exchanging bows with the director, who graciously leads her forward; every so often a group of horns or flutes avert any possible monotony; even a comedy number is introduced at the psychological moment.

The general atmosphere of a Sousa concert, in a word, is friendly, homey, wholesome. The modern Sousa, is little like the ancient bewhiskered, acrobatic, bowing-and-scrapping Sousa, whom vaudeville and musical comedy impersonators used to purport to imitate. He is, on the contrary, quiet, dignified, unobtrusive.

## Sousa Preparing Special Program For Portland Visit

Will Personally Conduct Concert Here On 20th  
Annual Tour

The fiftieth year of Lieutenant-Commander John Philip Sousa as a composer and conductor of the best music in all the world, will be commemorated this year by a Nation-wide tour of that eminent American's famous band. He will be at the head of the group and he will conduct when the organization plays in this City Wednesday evening, August 15, at City Hall. This tour is the 20th of transcontinental extent and the 36th for the organization. It is an eminently successful tour, and everywhere the band has been there has been tremendous enthusiasm.

The cultural influence of Sousa's band throughout the United States has been as great as that of the symphony orchestras. Sousa played Massenet's "Saites" before they were heard in Paris. He played portions of Wagner's "Parsifal" here before any orchestra had the score. The works of Richard Strauss have been given in cities which otherwise would never have become acquainted with them.

In the performance of much of the standard symphonic literature, the band can almost equal the orchestra, while in the playing of military marches and lighter novelties, it can far surpass the orchestra. There is more of musical merit in some of Sousa's marches than in some of the ultra-modern tone poems placed upon the programs of our leading symphony orchestras, according to Victor J. Grabel, an authority on music.

The stirring marches of John Philip Sousa have done much to lift the morale of men. When played by military bands throughout the Country, they have given men new heart for their daily tasks, entertained them in their idle hours, and inspired them by heroism in battle. Thousands of American soldiers, during the World War, were inspired to spectacular deeds of daring, as much by the magnificent power of "Stars and Stripes Forever," for example, as by the patriotism that blazed in their hearts. If bands of varying degrees of merit have such ability to arouse and stir to action—and no one doubts they possess it, who can determine the heights to which Sousa's own band, organized, developed, trained and directed by the master himself, have lifted millions of listeners?

## ATLANTIC CITY, N. J. PRESS

JUL 27 1928

## THE STEEL PIER

Patrons Find Comfort in Cool Breezes  
That Sweep Decks

Thirty-six annual tours and 16 transcontinental tours have made Lieutenant-Commander John Philip Sousa, who comes with a hundred bandmen to the Steel Pier Sunday, more than a millionaire, and probably the only American who has accumulated such a degree of wealth from the musical arts.

The internationally famous march king is now making his golden jubilee tour, celebrating his fiftieth year as a conductor, and is hale and hearty despite his 74 years. He will present two new marches here, and programs that are really theatrical productions because of the many novelties and specialty musical offerings, including parodies on current popular music.

Sousa will be formally welcomed to the shore, his wife's home, and where he appeared many years ago as an unknown player in concert orchestras and bands, by city and civic officials, Mayor Anthony M. Ruffu, by proclamation, having set aside next Sunday as "Sousa Day."

In 1878, when Hayes was president and eggs were 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of a Washington theatre orchestra. Two years later he was named director of the United States Marine band. Twelve years later he resigned, and for the past 36 years has been appearing continuously at the head of his own band. He was, however, the recognized march king before resigning his marine commission.

The Steel Pier entertainment program, now offering a wide array of features, includes minstrel artists and movie shows in the Casino theatre; Hawaiian singers, dancers and swimmers, Creature and his band, beautiful ballet girls, the Mikado revue, and Master Warren Boden, juvenile banjo player.

Dancing is at its best on the Steel Pier, amid cultured surroundings, both in the spacious ballroom and in the open air on the stamper deck. Jack Crawford and his orchestra play in the ballroom, while the Mikado group play soothing melodies on the stamper deck and in the broad and cool lobbies.

## SOUSA SELECTS FAIR PROGRAM

Famous March King to Give  
Series of Concerts During  
Week Sept. 2-8.

Numbering several new compositions along the style that have made him internationally famous as "the march king," Lieutenant-Commander John Philip Sousa has just released, through officials of the Michigan State fair, the complete program scheduled for Fair week, September 2 to 8.

The familiar marches that have set millions to keeping time with his spirited military airs have a generous representation on the list, assuring Sousa enthusiasts the fullest enjoyment of their favorite band music.

### Sacred Concert September 2.

On Sunday, September 2, Sousa, with his band of 75 musicians and soloists, will officially open the fair with a sacred concert in the Coliseum from 2.30 to 4.30 p. m. In the evening he will give another concert in the Coliseum from 8 to 10 o'clock, a patriotic atmosphere being given to the night concert by the participation of members of the Michigan National Guard, the Boy Scout, Camp Fire Girls and other organizations.

His Sunday afternoon program follows: (1) March, "Power and Glory," Sousa, introducing "Onward Christian Soldiers"; (2) cornet solo by John Dolan, "Inflammatus," from "Stabat Mater," Rossini; (3) "Songs of Grace and Glory," embracing the greatest hymn tunes of the Christians, Sousa; (4) soprano solo, by Miss Marjorie Moody, "Ah Fors e lui," Verdi; (5) descriptive piece, "Finlandia," Sibelius; (6) overture, "Light Cavalry," Suppe; (7) (a) "Parade of the Gendarmes" (new), Lake; (b) march, "Pride of the Wolverines," official march of Michigan, Sousa; (8) xylophone solo, by Howard Goulden, "The Ghost of the Commander," Grossman; (9) excerpts from "La Gioconda," Ponchielli.

In the evening Sousa's program will be: (1) Excerpts, "American Folk Songs," Hosmer; (2) cornet solo by John Dolan, "The Volunteer"; Rogers; (3) suite, "At the King's Court"; (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," Sousa; (4) waltz song, by Miss Marjorie Moody, "My Butterfly" (new), Sousa; (5) rhapsody, "The American," Sousa; (6) scenes from the operas of Victor Herbert; (7) (a) valso, "La Gitana," Buccalosi; (b) march, "The Golden Jubilee," Sousa; (8) xylophone solo by Howard Goulden, "Polonaise," Thomas; (9) "Balance All and Swing Partners," Sousa.

### Grandstand Concerts.

On each day of the fair, from Monday to Friday inclusive, Sousa and his band will be heard from 1.30 p. m. to 2 p. m. in front of the grandstand and from 2.30 to 4 p. m. in the grove. Each evening, from 8 to 10 o'clock, the concert will be given in the Coliseum, in connection with the nightly horse-show there.

## ATLANTIC CITY, N. J. PRESS

JUL 29 1928

## Mayor To Extend Welcome To Commander Sousa Today

Mayor Ruffu and Lt. Commander John Philip Sousa will ride together this morning in a rolling chair at the head of a decorated chair procession from the Pennsylvania Railroad station to the Boardwalk at Brighton avenue and along the Boardwalk to the Steel Pier where formal municipal welcome will be extended the noted musician.

Included in the procession will be civic and municipal officials and a hundred bandmen in uniform. Sousa, who is now seventy-four years old, is celebrating his 50th year as a conductor. He married an Atlantic City girl and appeared here many years ago when he was comparatively unknown.

Although he has made more than a million dollars from his band tours, Sousa, at the beginning of his career, sold some of his most famous marches for a pittance. He received, for example, but \$35 for all rights to the "High School Cadets," one of the finest of his compositions.

SEVENTY-FOUR YEARS OF AGE and yet as active as at fifty! Such is the condition of Lieutenant-Commander John Philip Sousa, whose marches have for years and are still engendering patriotism in the minds of the people, not only in this country, but wherever the radio reaches, and that's about everywhere. Well, the jolly old-young fellow is about to start on a tour at Wilmington with his band, which will keep him going until the time when every young-old man must get home to trim the Christmas tree. After one day in Wilmington he will take his musicians to Atlantic City for two weeks and then come to Willow Grove for a single day, a Sunday. Seems strange that Sousa gives us but one day when we enjoy his concerts so much, and the fact that Sousa does love the golf course as a method of exercise.

He has written a book which he calls "Marching Along," done in a fascinating style in which he gives in entertaining fashion some experiences in his life—a career crowded with interesting happenings. Of course, the volume has its touches of humor which are quite charming. Mrs. Harry Askin, wife of the bandmaster's manager, has had many opportunities to observe this composer and his musicians. "Just think of it," she wrote recently, to a friend in Los Angeles, "here he is at 74, still carrying on although he has been earning his living since boyhood. When he is on tour he is as active as any member of the band—more so in fact, for after hours he stays up to read—novels, magazines, newspapers—and next day he is up bright and early to enter into any vigorous exercise. He has no diet regime—he eats anything that may strike his fancy including rare red beefsteak! But—he doesn't care for lamb. There he was the other day just back from Chicago where he was a judge in a school bands' contest, ready to start at once for Washington to plead the rights of composers to their work. Then back to New York again he started for Boston to consult with his publishers.

NO SPEAKING OF THE PAST

## ROCHESTER, N. Y. JOURNAL

JUL 26 1928

## EASTMAN IS MECCA FOR THRONGS

EASTMAN—Sousa and his band continue on the Steel Pier at the Eastman throughout today and tomorrow, playing a program in conjunction with the regular motion picture performance. They appear three times daily, once in the afternoon and twice at night. The occasion marks the Golden Jubilee celebration of America's famous "march king," who is just completing fifty years as a conductor and composer. Sousa has appeared in concert, but never before has he remained here for an entire week, nor has he appeared on a motion picture program.

The program which he plays combines a variety of the latest jazz, classical and martial music, interspersed with vocal and instrumental specialties, and featuring Marjorie Moody, soprano, and John Dolan, cornetist.

"Walking Back," in which a cast of young Hollywood juveniles portray the thrill-crazy youth of today, provides the screen attraction. It travels at the swift, reckless pace characteristic of jazz-mad youth, and opens with an automobile crash caused when the young chap pays too much attention to the pretty flapper at his side.

An "Our Gang" comedy, "Fair and Muddy"; a novelty, "Ship Ahoy!" and the Eastman Current Events are other attractions.

Public Days plays on

## Sousa and His Band at Troy August 24.

Music lovers will be interested to learn that Lieutenant-Commander John Philip Sousa, perhaps the best known and most popular of all American musicians, is this year making his Golden Jubilee tour of the United States, and that in the itinerary Troy is included for a concert in Music hall, Friday night, August 24, under the management

of Ben Franklin, there being no Albany concert of the organization.

It was in 1878 that Sousa first became a conductor; it was two years after that he was given the leadership of the Marine band, and it was twelve years after that that he resigned in order to become leader of his own band, with which he has made thirty-six annual and sixteen transcontinental tours of the country.

Worcester  
JUL 29 1928

## SOUSA'S BAND TO PLAY HERE AUG. 14

Lieut. Commander John Philip Sousa at the head of the greatest band in the world, so far as popularity is concerned, is to give one concert in Mechanics hall on the evening of Tuesday, Aug. 14.

That is the best musical announcement that Worcester has read for many months. There is something about a band that gets under the skin of about every person, whether he is a musical lover or has little taste for that sort of thing. Listen in on the radio, when musical programs are coming from every direction, and there is nothing that so completely thrills as a band concert. It is the rhythm and harmony of a band that everybody enjoys.

The announcement of a concert by a popular band will find more people "tuning in" than any other announcement. And the band the people always want to hear is Sousa's band. Why? Because it is the last word in bands.

This is Sousa's golden jubilee. And it is his 36th annual tour with his own band. He began conducting a band 50 years ago and this year is the 30th anniversary of that greatest of all marches, his own composition, "Stars and Stripes Forever." When one thinks of the Spanish-American War he instantly thinks of this patriotic tune that is the world's outstanding march. Sousa is to make a jubilee tour of 20 weeks, from Maine to California, and it opens in Schenectady N. Y. this week.

Sousa first conducted in a Washington theater in 1878. Two years later he became director of the United States Marine band. He left the Marines in 1892 to form his own organization and now at the age of 74 he starts on a transcontinental tour to mark his 50 years of conducting and his 36th year with his own band.

The band this year will consist of 100 bandmen and soloists. Following his custom he will present two new marches. One is entitled "Golden Jubilee March" and the other is "The Cornhuskers," dedicated to the University of Nebraska. His program will include such varied material as the works of St. Saens, Ponchielli and his own transcription of themes from the current Broadway musicals. Shows the annual Sousa humoresque this year is based upon "Among My Souvenirs." He will play for encores several of his famous marches, and the outstanding is the greatest of this march king, "Stars and Stripes Forever."

His soloists this season include Marjorie Moody, soprano, John Dolan, cornetist, and Howard Goulden, xylophone. There are several others including Winifred Bambrick, harpist, and E. J. Heene, saxophone. The date is Tuesday evening, Aug. 14, in Mechanics hall. Seats for the concert are now on sale at Steiner's.

## EVE. SENTINEL

JUL 28 1928

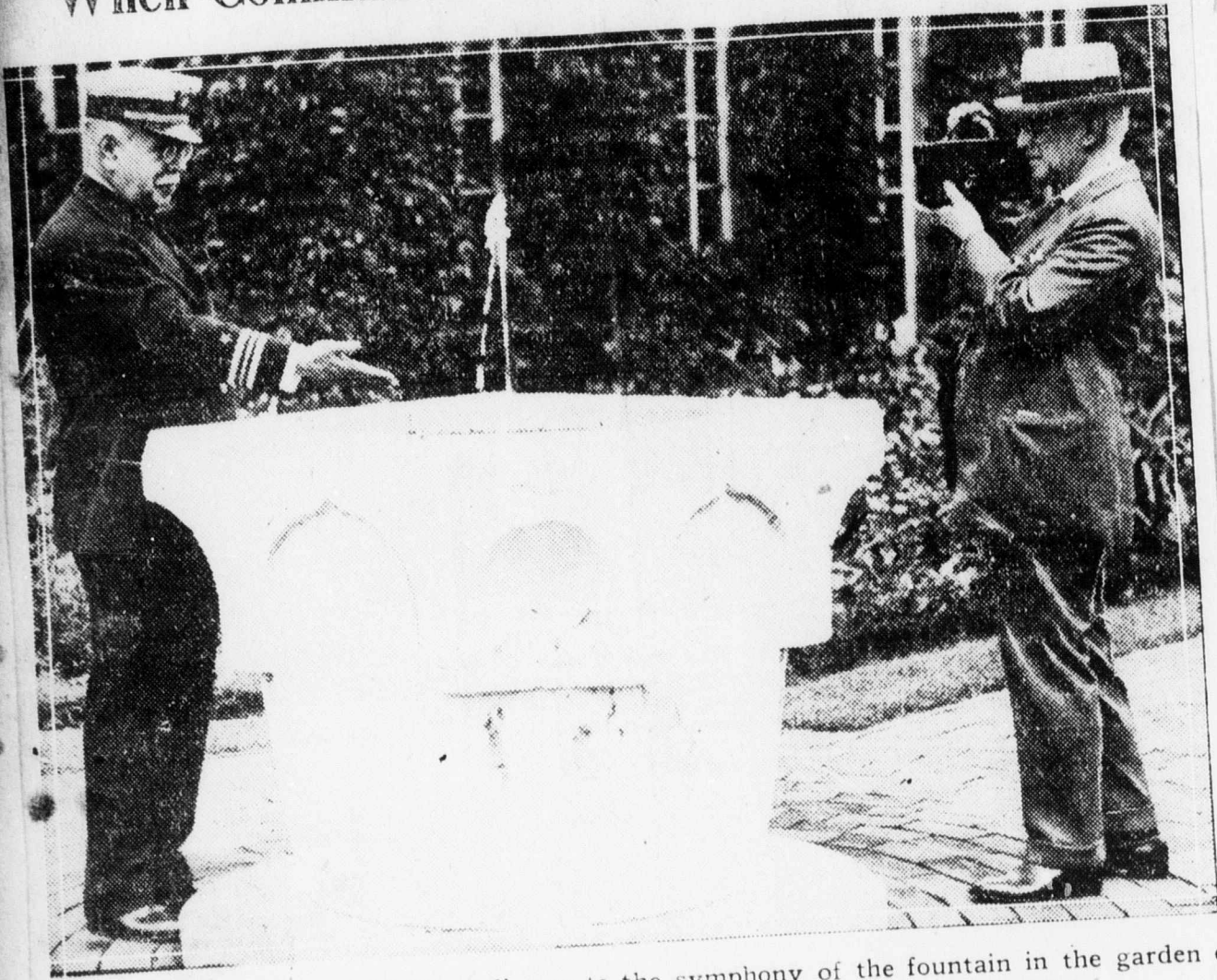
Lt. Comm. John Philip Sousa celebrates his fiftieth anniversary as a conductor when on July 21st he began another transcontinental tour with his band. His career as a conductor began fifty years ago in a Washington theatre. He led the United States Marine Band from 1880 to 1892 when he created his own organization which this summer will start on its thirty-sixth annual tour which will include Atlantic City and San Francisco.







## Pictures, Music, Men's Ages, and Guns Topics When Commander Sousa Visits George Eastman



Bandmaster John Philip Sousa listens to the symphony of the fountain in the garden of George Eastman as Mr. Eastman takes his picture with a motion picture camera.

Lieutenant-Commander John Philip Sousa visited George Eastman yesterday morning at his home in East avenue. It was their first meeting in two years, and the first visit of Commander Sousa to Mr. Eastman's home. They chatted reminiscently for a few moments and then walked through the gardens, where Mr. Eastman took several motion pictures of the bandmaster to add to his private collection.

The proposed visit of Thomas A. Edison to Mr. Eastman was commented on and Sousa asked Mr. Edison's age. Mr. Eastman said he believed Mr. Edison to be 82, at which Commander Sousa observed that Mr. Eastman must be considerably younger.

"I hope I am as bright when I reach that age," Mr. Eastman responded.

"I still am a boy and I think I am bright," Sousa responded with a smile.

Mr. Edison and Commander Sousa have known each other for several years and share a mutual admiration.

The conversation then turned to guns. Commander Sousa recalled some of his experiences in clay pigeon shooting in which he was for many years an enthusiast and a recognized crack shot. Mr. Eastman mentioned some of his experience in Africa.

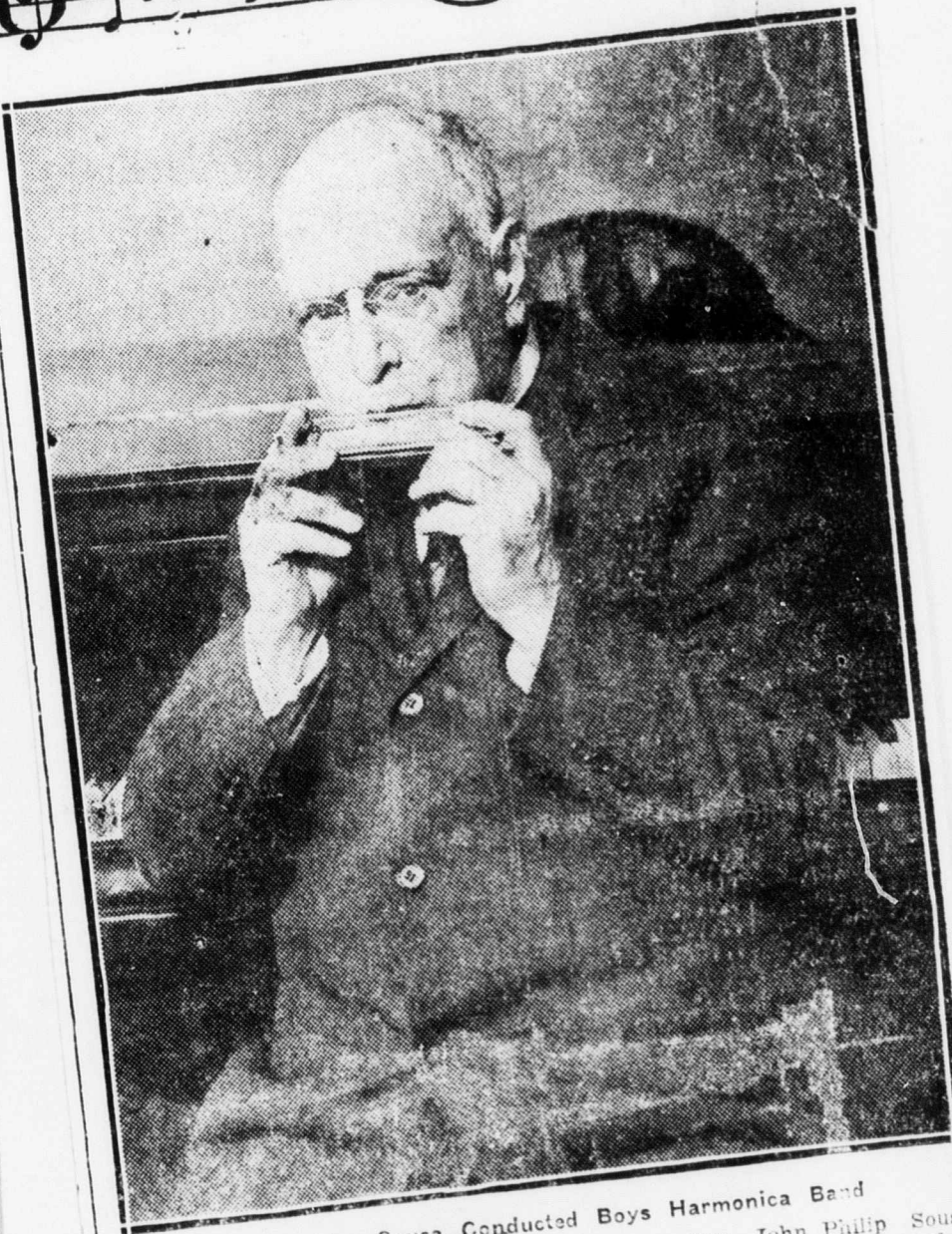
The two then shook hands and

the bandmaster was whisked away in an automobile for the matinee performance at the Eastman Theater.

To-day Commander Sousa will be guest at the Ad Club luncheon meeting at The Sagamore.

To-morrow noon he will be guest of the Genesee Valley Manlius Club in the same hotel. Manlius cadets and alumni will be present. Commander Sousa was invited to attend the luncheon by S. H. Rosenbloom, of No. 907 Harvard street, president of the Genesee Valley Manlius Club. Major Harry C. Durston, school adjutant, will be present.

Many Manlius alumni have played in Sousa's band after training in the school organization.



Bandmaster Sousa Conducted Boys Harmonica Band

It is not surprising to learn that Lieut.-Com. John Philip Sousa, keenly alive to all the musical movements of the day, is interested in boys' harmonica bands. Anything that attracts the young to music is worthwhile in his opinion and he is particularly pleased to find that the leaders of this movement endeavor to make harmonica playing a real art and to get genuine music from this instrument.

The accompanying photograph shows Mr. Sousa playing a harmonica. This, of course, just as a pastime. Mr. Sousa conducted a harmonica band of 120 boys last spring in Philadelphia and hopes to be present and conduct at the National contest of bands in that same city next spring.

Lewiston with his band Aug. 16.

TIMES

Troy JUL 28 1929

### MUSIC MATTERS.

The golden jubilee tour of Lieut. Com. John Philip Sousa and his famous band will include a concert in Music Hall Friday, August 24. There will be no Albany concert this season. It was in 1878 that Sousa first took up the baton, and two years later he was appointed as conductor of the Marine Band, an organization that he made famous. Twelve years later he resigned from that position in order that he might organize his own band, and for the last 36 years he has not only toured this country, but has had 16 transcontinental tours. His immense success and popularity are now things known the world over, and it is not too much to say that Sousa is the best known and most popular of all American musicians. By virtue of his stirring conducting and by virtue of his inspired compositions, Sousa is known the world over as "The March King" and sad is the individual who can keep his feet still when Sousa is leading one of his celebrated marches. For the Troy concert he will be assisted by Marjorie Moody, a delightful soprano, and by Winifred Bambrick, the charming and petite harp soloist, in addition to the soloists of the organization. The concert will be under the direction of Ben

TRANSCRIPT

JUL 31 1929  
No Advertisements

Lieutenant Commander John Philip Sousa and his band of 100 men have been booked to give a concert at Bennington, Vt., Friday afternoon, August 24th, by E. J. Kenton of Brattleboro, Vt., who is arranging for Sousa's tour through this section.

Sousa and his band are making a Golden Jubilee tour this year and before the season is ended will have visited every state in the union. The tour began last week with engagements at Schenectady and Rochester, N. Y., and is already attracting much attention. The Bennington concert will be given in the state armory.

TIMES

### "The March King"



LIEUT.-COM. JOHN PHILIP SOUSA.

After an absence of two years, Lieut.-Com. John Philip Sousa will bring his band to the Carleton Theatre, Providence, Monday evening, Aug. 13. His 74 years resting lightly on his shoulders, Sousa is this year setting out on his golden jubilee tour. Fifty years ago in a theatre in Washington, the slight young man who was to become known to the world as "The March King" took up the baton for the first time. Thirty-six

years ago, after 12 years as the head of the United States Marine Band, Sousa formed his own musical organization. It is the only organization in the history of musical America which has been able to continue over a period of almost four decades. The remarkable virility of the famous bandmaster is demonstrated by the fact that during his New England tour, Sousa will set a record by appearing in 26 cities and towns in a period of two weeks.

UNION

### THE STEEL PIER

Sousa and His Band in Engagement Here on Golden Jubilee Tour

Diving down from a hundred foot height, through the flooding rays of spotlights and into the inky sea beneath, catching coins thrown into the water despite the darkness, are only a few of many natatorial feats performed from the Steel pier now by noted Hawaiian swimmers who give daily and nightly exhibitions.

With almost uncanny skill, the divers recover coins hurled from the pier decks into the waves, and the fancy diving exhibitions, including the triple twist, swan dive, jackknife and a number of truly Hawaiian feats, are extremely interesting.

The entertainment program of the Steel pier this summer is more elaborate and distinctive than ever before, demonstrated among other things by the fact that at this time Lt. Commander John Philip Sousa, famous march king and conductor, gives daily concerts with his five score bandmen and soloists.

Sousa's programs each day and night are works of art and radically different from the usual band concert because of the rapid series of novelties and musical specialties introduced. In fact, the concerts are much

like a theatrical performance. Such master of band composition is the noted conductor that he literally makes the various instruments "tell jokes" in music, keeping an audience constantly interested and entertained.

Sousa is playing two new marches here, and, of course, he also presents many of his famous numbers, such as the "Stars and Stripes," the stirring strains of which have electrified millions throughout the nation and the world.

In addition to Sousa vaudeville performers present a splendid minstrel performance in the Casino theatre where organ concerts and movies, changed daily are also featured.

Dawson's Dancing Dolls, with charming ballet girls stage colorful dance ensembles and specialty acts in the music halls, while there is both open air dancing and dancing in the spacious and luxurious ballroom. The Mikado Revue, Japanese musicians, play in the lobby and for the open air dancing on the steamer deck, while Jack Crawford and his orchestra perform in the ballroom.

The pier, extending out one third of a mile into the ocean, is swept by ocean breezes and is one of the coolest spots on the hottest days, with unobstructed sea view from steamer decks, steamer chairs, promenades, sun parlors and rest lobbies.

DOVER, N. H.  
FOSTER'S  
DAILY DEMOCRAT

AUG 6 - 1929

In the coming of Sousa's band to Dover the citizens have an unusual opportunity for a first class entertainment. This world famous band always attracts attention without fail and we expect the people of Dover will be present in large numbers. The Baptist church is to be congratulated upon securing these musicians.



PRESS

JUL 31 1928

# THE STEEL PIER

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Here on Golden Jubilee Tour

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JOURNAL

JUL 30 1928

## SOUSA DELIGHTS IN BAND CONCERTS

All the old favorites of Sousa's marches were applauded when they were played by the veteran conductor and his band on Saturday evening in the open air theatre at "Longwood," the estate of Mr. and Mrs. Pierre S. duPont. The concerts were given through the courtesy of Mr. and Mrs. duPont for the benefit of the local Young Woman's Christian Association.

The soloists were well received. Miss Marjorie Moody, who has a delightful coloratura soprano voice, sang Sousa's version of "Butterfly" with "Nightingale" as an encore. John Dolan, cornetist, played the difficult "Habanera" with much skill. William Goulden, xylophone player, delighted with "The Dance of the Dolls," with band accompaniment, and the "Indian Love Call" from Rose Marie which he played unaccompanied.

All the selectins of the band were well received, but the biggest ovation went to "Semper Fidelis" with its chorus of slide trombones, and to "The Stars and Stripes Forever" with its chorus of flutes, cornets and trombones.

Members of local society who are in town attended the concert.

The fountain display following the evening concert was enjoyed by the more than a thousand persons present. All the effects of colored lights were so beautiful that each change of color brought a gasp of appreciation from the audience.

UNION

AUG 1 1928

# SOUSA ON STEEL PIER

Band Concerts, Dancing, Minstrels and Other Entertaining Features

Band concerts known throughout the world as masterful musical and theatrical productions, replete with stirring melodies and humorous novelties, are now being presented on the Steel Pier, by Lieut. Commander John Philip Sousa, famous march king and conductor, with 100 bandmen.

Sousa, beloved by the nation, is now making his golden jubilee tour celebrating his 50th year as a leader, and is hale and hearty despite his 74 years. Besides many of his famous marches, such as the "Star and Stripes" which often brings great audiences to their feet, Sousa will play two new marches here.

Thirty-six annual tours and 16 trans-continental tours have made Sousa more than a millionaire and probably the only American who has accumulated such a degree of wealth from the musical arts. His arrival at the shore was marked by a formal welcome by municipal and civic officials and proclamation by Mayor Anthony M. Ruffo Jr., of Atlantic City, naming last Sunday as "Sousa Day" in tribute to the noted composer who married an Atlantic City girl.

In addition to the daily and nightly concerts by Sousa, the Steel Pier offers a wide array of other entertainment. Vaudeville artists appear in the Casino theatre of the pier in the minstrels, where movies are changed daily are also shown. The Mikado Revue plays for open air dancing on the steamer deck, while Jack Crawford and orchestra produce breezy music for dancing in the ballroom.

Ballet girls, beautiful of face and form, stage colorful motion poems in costume in the music hall previous to the band concerts, while Hawaiian swimmers give diving exhibitions from the pier end. A summer school, card rooms, steamer decks and chairs, promenades, sun parlors and rest lobbies, are other features.

KENNEBEC JOURNAL

JUL 28 1928

unusual type.

Sousa Has New March

Lieut. Commander John Philip Sousa has just written a brand new, peppy march, which music critics acclaim as better than anything he had hitherto composed.

Perhaps it is not strange that this march should surpass all others under the inspiration of the occasion, for it commemorates the fiftieth anniversary of the beginning of his remarkable career as a band conductor and it is fittingly entitled the "Golden Jubilee March." It will be played on the country-wide tour that will soon bring him to Maine and to Augusta, where he will give a matinee concert August 16.

The following letter, written to the editor of the Boston Post, is of interest, telling how he came to write the march in response to popular demand:

July 18, 1928.  
To the Editor of the Post:  
Sir—I thought the idea of writing a Jubilee March for myself was just "crowding the mourners" a little bit, but I have had so many requests from all over the country that they would never forgive me if I did not write one, that in the inspiration of the urge the "Golden Jubilee March" came into being. I hope the public will love it. The band, after rehearsing it, spoke very highly of it, and if the rest of the world will applaud as unambiguously as they did, all will be well.  
Yours Sincerely,  
JOHN PHILIP SOUSA.

BEE

AUG 4 1928

## Sousa To Start Tour Of Country Next Week

NEW YORK, Aug. 4.—Lieutenant Commander John Philip Sousa will begin his annual tour in Schenectady next Thursday. His tour this season will commemorate his fiftieth anniversary as a conductor.

Sousa, who will reach his seventy-fourth birthday before the end of the season, says he expects to continue indefinitely. Since his last tour he has written two marches, the final movement for a suite originally composed several years ago and an autobiography, "Marching Along," published two or three months ago.

Sousa and his band will reach California next November and is booked for an afternoon and night at the Sacramento Memorial Auditorium November 2nd.

AMERICAN

AUG 4 1928

# SOUSA AND BAND

PLAYS HERE AUGUST 19

In a recent interview, Lieut. Comdr. John Philip Sousa said: "I feel as if I were the quintessence of youth," and no doubt Commander Sousa keeps youthful by being surrounded by so many youngsters, especially his grandchildren.

Sousa and his band will play at Symphony Hall August 19, in two concerts, one in the afternoon and one in the evening.

"I have just finished rehearsing my band and my new program," he said, "and I think the public will agree with me that it is crammed full of the elements that all those youthful in spirit will relish. Love, humor, travel, adventure, a faint touch of pathos, and new marches and old, with tunes that will stir the blood and awaken hope. And to delight the eyes, there is a stage full of gold and silver and ebony instruments, all played by as capable a lot of Americans as one can gather from the four corners of the United States and Canada. Youth!"

UNION

AUG 2 1928

## DESERVEDLY POPULAR

Atlantic City is visited by so many noted persons each year that the coming here of a celebrity is taken as a matter of fact, and the famous guests are not heralded as much as by other cities. There is, however, in our midst an artist whose renown extends back farther than many of us can remember. Some of us can recall distinctly when we rounded up the boys and girls of our neighborhood and with pans, tubs, horns, and sticks professed to be Sousa's band, while making a noise, which couldn't be the wildest imagination be called music.

John Philip Sousa is back again in the resort with his band—in no ways related to the noisy and unmusical one our childhood fancy organized. The famous bandmaster, 74 years old, but still strong and of military bearing, is now on a golden jubilee tour, celebrating his 50th year as a leader. His band, comprising 100 fine musicians, is a typical Sousa organization, with every known musical instrument. Sousa is still Sousa while directing—gracious, alert, impressive, and most pleasing to watch. He keeps his band-playing with the same old snap, and no unnecessary delays. Those who have never had the satisfaction of seeing the "grand old man of music" and his band should do so, by all means; and his confirmed followers will get renewed pleasure in again hearing concerts under the masterful direction of the veteran millionaire march king and conductor.

Atlantic City has a sort of "home-city" reverence for Lieut. Commander Sousa, because he married a resort girl, but that alone does not account for a never-diminishing popularity here. The name of Sousa and unex-and music are synonymous.

LEWISTON, ME.  
SUN

JUL 28 1928

## SOUSA ON 36TH TOUR

BAND HAS NEVER BEEN SUBSIDIZED—LEWISTON APPEARANCE AT ARMORY AUG. 16

That Lieutenant Commander John Philip Sousa and his famous band which this season makes its 36 annual tour, is America's favorite musical organization has been demonstrated in an unique and emphatic way. Sousa's Band never has been subsidized. It is the only musical organization of its class which has stood upon its own financial feet. The sale of tickets is its sole source of revenue and yet three generations have made it a financially sound organization, even in these later years when its expenses have approached \$2,000,000 a season.

That Sousa is not merely a bandmaster but a National character is amply proven by the universal custom of flying flags and occasionally declaring a business holiday when Sousa comes to town. Even The Greatest Show On Earth does not appeal to the people of America as strongly and as movingly as the man who wrote their country's greatest marches and upon whom they have bestowed the loving title of "The March King." The Lewiston appearance is at the Armory on Aug. 16.

GOLDEN JUBILEE TOUR

Sousa, March King, to Play Here Monday Aug. 13

Lieut. Com. John Philip Sousa who comes to the Garde Theatre for one performance, Monday Aug. 13 in the afternoon will celebrate his 50th year as a conductor with a tour of more than 20 weeks at the head of his famous band. The season will open in Schenectady, July 19 and as a demonstration of the fact that his 74 years rest lightly on his shoulders there is included a two weeks' itinerary in New England during which the famous bandmaster will make appearances in 26 cities in 14 days.

The coming tour will be the 36th which Sousa has made at the head of his own organization. He first conducted in Washington theatre in 1878. Two years later he became director of the United States Marine band, leaving the marines in 1892 to form his own organization. His band this year will consist of 100 bandmen and soloists. The tour will be the 16th which has taken him from coast to coast.

Following his usual custom, Sousa will present two new marches this season. One is entitled Golden Jubilee March and the other The Cornhuskers, dedicated to the University of Nebraska.

The Sousa soloists this season will be Miss Marjorie Moody, soprano; John Dolan, cornet and Howard G.

NEWS

## MORE THAN 1600 HEAR SOUSA'S BAND

More than 1600 persons heard the two concerts given by Lieutenant-Commander John Philip Sousa and his band, given for the benefit of the Y. W. C. A. in the Longwood Gardens on Saturday afternoon and night.

The matinee performance, which was held in the great conservatory, deserved a far larger audience than the bare hundred gathered in the pillared hall.

The concert began with one of Sousa's medleys, comprising everything from Handel's Largo to Swanee River. The cornet solo, a "Concerto" by Boccalini, played by Mr. John Dolan, was very skillfully executed against a background of Spanish castanets. Mr. Goulden also played an encore that showed off his great skill in pyrotechnic blowing. The third number was a frothy ballet with a lovely bit of harp playing, the only string in the band, and the Sousa encore that followed, "Fairness of the Fair" was full of amusing trick noises.

The high light of both concerts was Miss Marjorie Moody's singing. This charming young lady has a most felicitous combination of coloratura skill and very colorful middle register. Her gay, clear rendering of the Beautiful Danube song, which has in accompaniment of softened flutes and clarinets, accented by the kettle drums, was very delightful. Her encore, "Annie Laurie," was sung at such a very slow tempo as to be hard to accompany, but the band followed well, mostly with bass horns and harp, and the singer's rich contralto was well brought out.

One of the best numbers on the program was the "Brigg Fair" Rhapsody of Delius.

The second half began with the "Finlandia" of Sibelius which adapts itself magnificently to the brass instruments, the violins giving their songs to flute and clarinet. Mr. Goulden performed admirably on the xylophone, and after the pleasant Italian ballet of the "Dance of the Hours" which always summons visions of twinkling toes and curving arms, the audience was delighted with a gorgeous rendering of Sousa's best march, "Stars and Stripes Forever," which also ended the evening concert.

Those few who remained at Longwood for the interval between concerts wandered at will along the walks of the conservatory, admiring the bright tiger lilies and heavily-scented giant begonias, the ripening peaches, grapes and melons in their protective baskets, while birds sang and fountains splashed. A supper was served on the east terrace for the members of the band and their families. After supper Swinnen Firman played magnificently on the organ to the delight of the bandmen.

The throng for the evening concert held in the open-air theatre, was immense. All of the 1500 chairs that had been set out there were taken, and many late comers stood against the surrounding wall. The night was clear, almost, and the tones of the band and soloists rang out with excellent effect. Mr. Dolan played a "Habanera" that required immense skill, and Miss Moody sang even more beautifully than in the afternoon, her tones ringing clear and true over a wide space without the aid of a back-drop. She sang a Sousa version of "Butterfly," and as an encore, "Nightingale," which proved her indisputable adapt at coloratura.

After the concerts there was a display of the water-fireworks of the fountains, more spectacular than ever.

PRESS

AUG 1 1928

# SOUSA ON STEEL PIER

Band Concerts, Dancing, Minstrels and Other Entertaining Features

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Ballet girls, beautiful of face and form, stage colorful motion poems in costume in the music hall previous to the band concerts, while Hawaiian swimmers give diving exhibitions from the pier end. A summer school, card rooms, steamer decks and chairs, promenades, sun parlors and rest lobbies, are other features.

UNION

## SOUSA LEAVING SHORE SATURDAY

Last Concerts on Steel Pier This Saturday Evening

With a more elaborate and attractive entertainment program than ever before, amid luxurious surroundings remarkably cool even on the warmest days, the Steel pier this season is breaking all business records established during the past 31 years of operation.

The huge structure, extending out into the ocean one-third of a mile, has seating capacity alone for twelve thousand persons at one time, and the attractions are varied, distinctive and really worth while.

The program now is headed by Lieut. Com. John Philip Sousa, famous march king, and his band of musicians and soloists. Sousa, who gives four concerts daily in the music hall, is 74 years old and now making his golden jubilee tour celebrating his 50th anniversary as a conductor. His last appearance this season will be on this coming Saturday, Aug. 11, and since it is possible that it may be the last appearance in Atlantic City of the noted leader, it is urged that visitors and residents visit the pier during these last three days of his engagement.

In the music hall, besides the band concerts, appear Dawson's Dancing Dolls, beautiful ballet girls, Rexford's Gymnasts and an oriental musical sketch.

In the Casino theatre there are vaudeville artists, under direction of Frank Elliott, who present a minstrel performance, also movies and organ concerts on a newly installed splendid instrument. The gymnasts and musical acts also appear in the Casino.

Hawaiian swimmers give diving and surfboard exhibitions from the pier end, while Hawaiian musicians and singers provide music in the lobby and other sections of the pier. Jack Crawford and his orchestra play lifting dance music in the ballroom, while there is also open air dancing on the steamer deck, swept by ocean breezes. The ballroom is also practically open, because of many wide windows through which floods bracing sea air.



Portland Me.  
TELEPHONE FOREST 1120

# Sousa Credits News Of Day For Inspiration Of 70 Marches



Here are three generations bearing the name of John Philip Sousa. At the right is Lieutenant Commander John Philip Sousa. At the left is John Philip Sousa, 2nd, now a New York business man, and in the center is John Philip Sousa, 3rd, a grandson of the March King.

Wednesday evening, August 15, Sousa and his hundred bandmen will appear at City Hall, on his thirty-sixth annual tour, giving many new compositions as well as some of the old favorites. In becoming one of the greatest conductors of the world, Sousa has achieved his childhood ambition. He was a boy-violinist at Ford's Opera House in Washington (the scene of Lincoln's martyrdom), and the leader of the orchestra became suddenly ill. Sousa became an eleventh hour understudy, Milton Nobles, playing there then engaged him a week later, as musical director "on the road." He toured the world with Nobles, and was offered another post when "The Phenix" star closed.

Later, visiting the Centennial, he unexpectedly met Simon Hassler, a leading Quaker City musician, who heard him play the violin, and engaged him for the Offenbach Orchestra, 1876 being the year of the great Cologne composer's tour of this country. Thereafter, from 1876 to 1928, more than a half century of constant achievement, seemingly without effort as to opportunities, followed, until his boyhood dream was fulfilled.

Sousa, as a composer of marches, is unsurpassed by any other musician. He himself declares that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit was caused by something he saw in the day's news. The announcement that the "Liberty Bell" was to be taken from Philadelphia to the World's Fair in Chicago, was the inspiration for "Liberty Bell," one of his most popular marches. James G. Blaine, the "Plumed Knight" of an almost-forgotten political campaign, inspired "The White Plume." Dewey at Manila brought forth "The Glory of the Yankee Navy," the Jamestown celebration resulted in "Powhatan's Daughter," the organization of the American Legion was the inspiration for "Comrades of the Legion." The Washington Post, a great newspaper, was the inspiration for the march of that name.

The march is distinctively an American musical form, according to Sousa, and can well express the irresistible progress of America recorded day by day in the newspapers. "For the composer, the only trick lies in the ability to distinguish between the fleeting, unimportant things of the day and the deep-rooted happenings which are likely to leave their impress upon history," says the March King.

## NEWS

### MAYOR GREET'S SOUSA

Mayor Dunne today in a statement extended the city's welcome to Lieut. Com. John Philip Sousa and his famous band, which will come here for a concert at the Carlton theatre next Monday evening. Mr. Sousa and his bandmen are now engaged in a golden jubilee tour.

"This is the 36th tour of his band and it commemorates the 50th anniversary of Mr. Sousa as conductor. On nearly all of his trips he has visited Providence during these years and he has won a place in the hearts of the music loving people of our city."

DES MOINES, IA.  
REGISTER

## SOUSA'S BAND TO PLAY HERE NEXT AUTUMN

Will Appear at Shrine Temple Oct. 5.

Sousa and his band will include Des Moines in their golden jubilee tour of 1928, it was learned today. They will appear in concert at the Shrine Temple, Des Moines, Friday night, Oct. 5.

The Golden Jubilee tour marks fifty years of John Philip Sousa's life as a composer and conductor. Mr. Sousa, now 73 years old, intends to carry on so long as the public will listen to him and his musicians.

"This is the Golden Jubilee tour I am making with my band," Mr. Sousa announced a few days ago. "Fifty years ago I laid down the violin and bow and took up the baton and a conductor's bow."

"I have never found occasion since, owing to the goodness of the public and the endeavor on my part to please them, to take up the fiddle. I have every feeling of gratitude to my public."

DOVER, N. H.  
FOSTER'S  
DAILY DEMOCRAT

AUG 7 - 1928

### INSPIRATIONAL MUSIC

It is difficult, yes, it is impossible to estimate the good that inspirational music does in this sometimes dull and gray old world, and it has been truly declared that such stirring marches as those of Lieut. Commander John Philip Sousa, when played by bands the country over, have done much to lift the morale of men. Sousa's inimitable compositions, even when interpreted by ordinary musical organizations, have given men new heart for their daily work, have entertained them in idle hours, and inspired them to heroism in battle. Thousands of American soldiers during the World War, were inspired to spectacular deeds of daring, as much by the magnificent power of "Stars and Stripes Forever," for example, as by the patriotism that blazed in their hearts. If bands of varying degrees of merit have such ability to arouse and stir to action—and no one doubts they possess it, who can determine the heights to which Sousa's own band, organized, developed, trained and directed by the master himself, have lifted millions of listeners.

Wealth has come to Lieut. Commander John Philip Sousa at the rate of a dollar for each mile he travels. Sousa, who in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession during his last season rounded out a million miles of travel with his band. Sousa's traveling record is almost 27,000 miles a season, for his entire career and this season, with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles.

Sousa is not so certain that the first million is the hardest. When Sousa began his career he had fifty men, who were well-paid at an average of \$35 a week. Now he has 100 men, who command an average of \$125 a week.

JOURNAL  
Providence  
AUG 8 - 1928

### MAYOR ISSUES FORMAL WELCOME TO SOUSA

Noted Leader and His Band on 36th Tour of Country

A formal welcome to Providence was extended to John Philip Sousa and his band, on their 36th tour of the United States by Mayor Dunne in a statement issued yesterday. They visit this city next Monday.

The present trip of the widely known musical organization commemorates the 50th anniversary of Lieutenant Commander Sousa as a conductor.

ATLANTIC CITY, N. J.  
PRESS

## MADE A MILLION

Sousa, on Steel Pier, Establishes Unusual Financial Record

Seventy-four years old, worth more than a million dollars, practically all made from his musical compositions and band tours, and still going strong, with a twenty-five thousand mile trip just beginning.

This is a snap description of Lieut. Com. John Philip Sousa, world famous march king, who is now presenting four band concerts daily on the Steel pier, including the playing of some of his noted march numbers, such as "The Stars and Stripes Forever."

Sousa's last concerts here will be given next Saturday, Aug. 11th, and he will be followed by Lieut. Joseph Frankel and his band, beginning Sunday next, Aug. 12th, and remaining until Aug. 25th inclusive.

Coming to the Steel pier, also, on this coming Sunday, is Ted Weems and his noted dance orchestra, succeeding Jack Crawford, now providing snappy dance music in the pier ballroom. Incidentally, there is also open air dancing on the steamer deck, where Japanese musicians play soothing melodies.

The Steel pier entertainment program this summer is more elaborate than ever before. In the music hall, besides the band concerts, appear beautiful ballet girls, Rexford's Gymnasts, the Humanettes, an European oddity act and an oriental musical sketch.

In the Casino theatre there is a splendid minstrel-raudeville show, with movies, while the gymnasts and musical act also appear here. Noted Hawaiian swimmers give diving and surfboard exhibitions from the pier end, while Hawaiian musicians and singers provide entrancing music. A summer school, card rooms, steamer decks and chairs, promenades and rest lobbies, all swept by cool ocean breezes, are other features.

SUN  
Lewiston Me.  
AUG 6 - 1928

### SOUSA THE SHOWMAN

VETERAN BANDMAN KNOWS HOW TO STAGE A PERFORMANCE—AT ARMORY AUG. 16

Lieutenant Commander John Philip Sousa, world-famous composer and band director, is more than a musician. He is a showman, according to J. W. C., "colym conductor" of the Sioux City Journal. Truly, Mr. Sousa is described as one who knows how to stage a performance. The band will be at the Armory on Aug. 16. For the average person, the charm of the Sousa entertainment lies largely in the manner of presentation. It is more than a concert—it is a production. Other directors might offer better music (if any such there be) with less appeal to an audience. Showmanship is in evidence from first to last in a Sousa recital. The program moves along in trip-ham style. Large, plainly-printed cards announce encore selection: soloists bow; blushing vocalists "take bows" too, exchanging bows with the director, who gracious leads her forward; every so often a group of horns or flutes assert a possible monotony; even a comical number is introduced at the psychological moment. The general atmosphere of a Sousa concert, in a word, is friendly, homey, wholesome. It is like the ancient, be-whiskered, acrobatic, bowing-and-scraping Sousa, whom vaudeville and music comedy impersonators used to put port to imitate. He is, on the contrary, quiet, dignified, unobtrusive.

### TRIBUNE

Des Moines  
AUG 8 - 1928

### Sousa's Band Will Play At Shrine Temple Oct. 5

Sousa and his band, making their golden jubilee tour, will appear at the Shrine temple here Friday night, Oct. 5.

For fifty years, John Philip Sousa, now 73 years old, has been active as a composer and conductor.

"This is the golden jubilee tour I am making with my band," he announced a few days ago. "Fifty years ago, I laid down the violin and bow and took up the baton and a conductor's bow."

NEW BEDFORD, MASS.  
STANDARD

## SOUSA'S BAND COMING HERE

Veteran Conductor and Composer to Play in New Bedford Tuesday, Aug. 21

Organization on 36th Tour Has Not Given Concert in City for Two Years

Music lovers will have their first opportunity in two years to hear Sousa's band in New Bedford when the great composer and conductor gives a concert here Tuesday afternoon, Aug. 21.



ASSOCIATED PRESS  
JOHN PHILIP SOUSA

In commemoration of his 50th year as a leading director, Lieutenant Commander John Philip Sousa has determined upon a nationwide tour. He will be at the head of the band and will conduct when his organization plays in this city at the Olympia theater.

### 36th Tour for Band.

Sousa's tour, beginning this summer and including New Bedford as one of the first cities to be visited, is the 20th of transcontinental extent and the 36th for the band. Tremendous enthusiasm has greeted the veteran conductor in previous eastern cities which he has played this year.

Although the "March King's" fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's band has been the one with which Sousa himself has appeared. But once in his 35 years on the roads of America has Sousa been compelled to dis-appoint his audiences. That was seven years ago when a fall from a horse made it necessary for him to cancel his engagements for two weeks. His band played here then, but Sousa was unable to appear.

An element of luck seasons a career which is uninterrupted by illness for so long a period, but back of the luck is thoroughness of preparation—the same thoroughness which Sousa has demanded for his forthcoming visit to New Bedford.

His tours are planned months, even one or two years, ahead. Railroad experts check train schedules and his touring manager arranges transfer facilities which must be ample to transport the big band's baggage quickly with a margin of safety for emergencies.

Sousa is a stickler for promptness and his Boston headquarters has informed J. G. MacNeil, manager of the Olympia theater here, that every concert begins at the advertised hour and New Bedford's will start at 2:30 P. M.

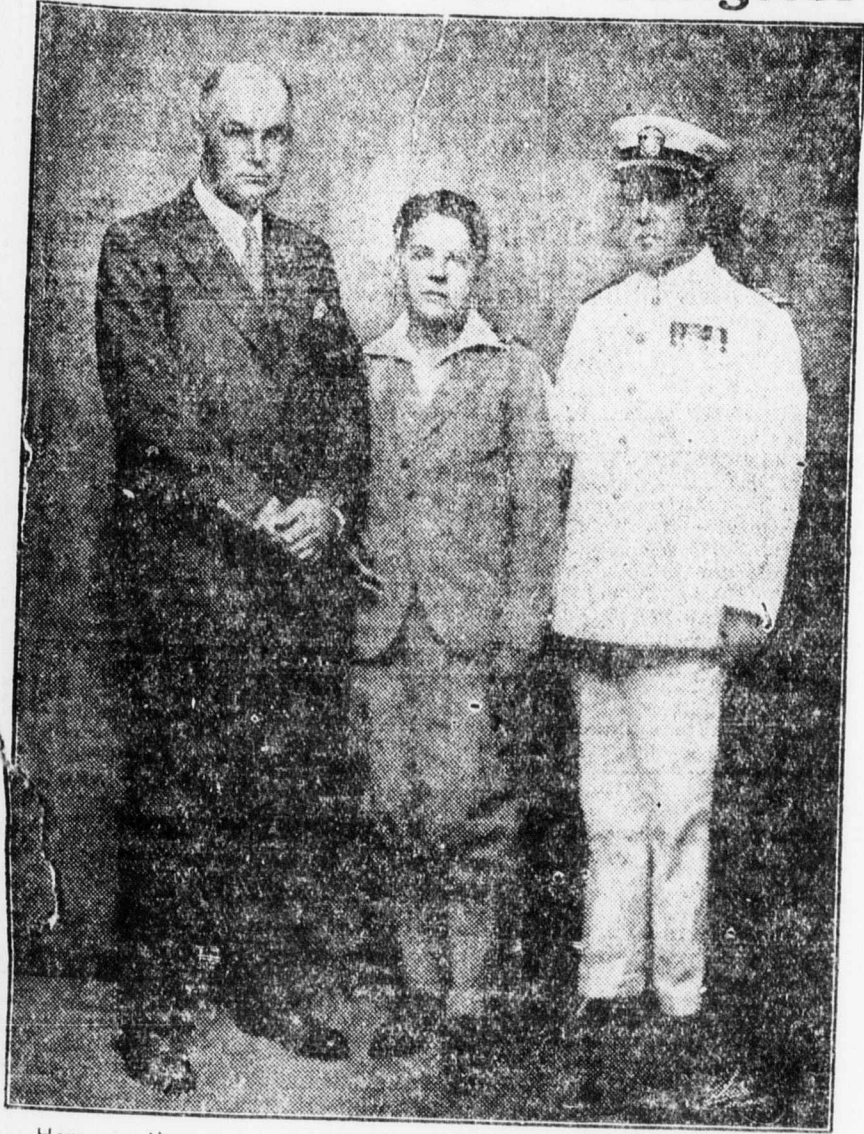
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AUG 7 - 1928

## Granddad Sousa Easily Keeps Pace With the Youngsters



Here are three generations bearing the name of John Philip Sousa. At the right, Lieut.-Com. John Philip Sousa; at the left, John Philip Sousa 2nd, a New York business man; in the center, John Philip Sousa 3rd, grandson of the March King.

"I feel as if I were the Quintessence of Youth," remarked Lieutenant-Commander John Philip Sousa, in his dressing room, at the Fulton Theatre, New York, at the last rehearsal with his band just before starting on the Golden Jubilee tour of more than 20 weeks which will take him from Lewiston and other Maine cities to California.

### A Program of Youth

"I have just finished rehearsing my band in my new program—or 'Big Show' as some critics prefer to call my productions. And I think the public will agree with me that it is crammed full of the elements that all those youthful in spirit will relish: Love, humor, travel, adventure, a faint touch of pathos, and new marches and old, with tunes that will stir the blood and awaken hope. And to delight the eyes, there will be a stage full of gold and silver and ebony instruments, all played by as handsome and capable a lot of Americans as one can gather from the four corners of the United States and Canada. Youth!"

"Tomorrow I start on my thirty-sixth annual tour, and where in the world will you find a person who can endure the rigors of such a tour better than I? Four hours every day, for five months to come, I shall stand on my band platform, directing. Does the public fully realize the vast amount of physical energy required?—and there are no waits between numbers for me to catch my breath. Of the mental strain, I think everyone

### TELEGRAM

### Sousa's Band

There is not a lover of music in the world who does not get a thrill out of the name of Sousa, the march king. Commander John Philip Sousa began directing orchestras 50 years ago this year, and for 36 years he has directed his own band. That is a one man record that cannot be equalled. This year the bandmaster is making his grand jubilee tour of the United States at the head of his own band and is coming to Worcester for one concert, with his band of 100 musicians and soloists, at Mechanics hall Tuesday evening, Aug. 14.

This, of course, is the musical event of the season, for it brings that celebrated march king who wrote in 1898, 30 years ago, the famous march, "Stars and Stripes Forever," and now he is coming to Worcester to play it again as he has done in years gone by. He will also play his new march, "Golden Jubilee," and his regular program of marches from his encore number.

"Tales of a Traveler," Sousa's humorous is a selection from his souvenirs will be worth hearing for he has written suites for half a century and such selections as "Aunt Dinah's Quilting Party," "Seeing Nellie Home," "The Road to Mandalay," "Sweet Mysteries of Life" and familiar numbers which he so well remembers will be filled into his program. There are solos by John Dolan, cornet; Marjorie Moody, soprano, and Howard Golden, xylophonist, his selection being "Mignon."

Seats for the concert are on sale at the market.

and talent that a conductor must possess. And then, we spend four, five and six hours every day riding to the next town—and sometimes we play two different towns in one day, (which is the case with Lewiston and Augusta) with the afternoon town a hundred miles away from the night town.

"And my regular work is all rounded out with countless interviews, countless talks before Rotary Clubs, Kiwanis clubs, Women's clubs, and school children. Am I vain in thinking that it takes the fire of youth to go thru such an itinerary?" So it would seem that, in spite of his 74 years, 50 of which have been spent in conducting and in strenuous concert tours, and the fact that he is "Grandpa" to five lusty grandchildren, Sousa is still going as strong as ever. As evidence of his remarkable virility, he has set a record for less hardy youngsters to shoot at, by appearing in 26 cities and towns in a period of two weeks. His Lewiston date is August 15.

## Jubilee Tour of Sousa Includes Concert Here

The host of admirers of Lieut. Commander John Philip Sousa and his great band of 80 musicians will be intensely interested over the announcement calling attention to the fact that Troy has been selected among the hundred cities to be visited by the famous leader in celebration of his jubilee tour of America, the Troy concert to be presented in Music Hall Friday evening, August 24, under the direction of Ben Franklin. The popularity of Sousa is unquestioned and that he will receive a royal welcome in Troy is equally true. There will be pronounced enthusiasm over the concert for the opportunities to hear Sousa are all too few, the demands on his time being so immense.

Perhaps the chief reason for the long-continued success of Lieut. Commander John Philip Sousa has been that his programs always have been based upon novelty. Although the famous bandmaster is now in his 74th year and although his tour this season, which will celebrate his 50th anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine Band to form his own organization.

AUG 9 - 1928

## Sousa Leaving Shore Saturday

### Last Concerts on Steel Pier This Saturday Evening

With a more elaborate and attractive entertainment program than ever before, amid luxurious surroundings remarkably cool even on the warmest days, the Steel pier this season is breaking all business records established during the past 31 years of operation.

The huge structure, extending out into the ocean one-third of a mile, has seating capacity alone for twelve thousand persons at one time, and the attractions are varied, distinctive and really worth while.

The program now is headed by Lieut. Com. John Philip Sousa, famous march king, and his band of musicians and soloists. Sousa, who gives four concerts daily in the music hall, is 74 years old and now making his golden jubilee tour celebrating his 50th anniversary as a conductor. His last appearance this season will be on this coming Saturday, Aug. 11, and since it is possible that it may be the last appearance in Atlantic City of the noted leader, it is urged that visitors and residents visit the pier during these last three days of his engagement.

In the music hall, besides the band concerts, appear Dawson's Dancing Dolls, beautiful ballet girls, Rexford's Gymnasts and an oriental musical sketch.

In the Casino theatre there are vaudeville artists, under direction of Frank Elliott, who present a minstrel performance, also movies and organ concerts on a newly installed splendid instrument. The gymnasts and musical acts also appear in the Casino.

Hawaiian swimmers give diving and surfboard exhibitions from the pier end, while Hawaiian musicians and singers provide music in the lobby and other sections of the pier.

Jack Crawford and his orchestra play lilting dance music in the ballroom, while there is also open air dancing on the steamer deck, swept by ocean breezes. The ballroom is also practically open, because of the many wide windows through which floods bracing sea air.

### NEWS

## Sousa to Play New Numbers at Fair

(Special to The Sunday News.)

DETROIT, Aug. 4.—Numbering several new compositions along the style that have made him internationally famous as "The March King," Lieut.-Com. John Philip Sousa has just released through officials of the Michigan State fair the complete program scheduled for fair week, September 2-8.

The familiar marches that have set millions to keeping time with his spirited military airs have a generous representation on the list, assuring Sousa lovers the fullest enjoyment of their favorite band music.

On Sunday, September 2, Sousa with his band of 75 musicians and soloists will officially open the fair with a sacred concert in the Coliseum from 2:30 to 4:30 p. m. In the evening he will give another concert in the Coliseum from 8 to 10 o'clock, a patriotic atmosphere being given to the night concert by the participation of members of the Michigan national guard, the Boy Scout, Camp Fire Girls and other organizations.

AUG 11 1928

## VARIATION

By WILLARD M. CLARK

John Philip Sousa is writing his biography and what interesting reading it should be. He stands now, at 74 years old, at the head of his profession and the best known and loved band master in the country. Peoples of all lands have seen him conduct and his marches are played the world over, especially "The Stars and Stripes."

Sousa finds inspiration for his marches in the newspapers. One of the first of the Sousa marches was dedicated to a great newspaper, "The Washington Post," and Sousa is said to have declared that the actual inspiration for more than 70 of the 122 marches which stand to his credit have been written because of something he saw in the day's news.

For example, when Sousa read that the Liberty Bell was to be taken from Philadelphia to the World's Fair in Chicago, he wrote "Liberty Bell." Dewey at Manila brought forth "The Glory of the Yankee Navy," the Jamestown celebration resulted in "Powhatan's Daughter" and the organization of the American Legion inspired him to write "Comrades of the Legion."

That the American daily paper should be the greatest inspiration of the march composer is quite understandable Sousa says. The march is distinctively an American musical form and expression of irresistible progress of America recorded day by day in the papers. For the composer the only task lies in being able to distinguish between the fleeting, unimportant things of the day and the deep

rooted happenings that leave the impression. This mechanical music, especially instrumentalists, are facing the greatest problem they have yet confronted. They are finding themselves displaced by mechanical music. More than 1000 theaters have installed mechanical devices of one sort or another in place of their orchestras and this is only the beginning.

The theater managers have tired of the exacting demands of Musicians' Unions and science has come to their aid and provided mechanical devices which are proving entirely satisfactory both to them and to their audiences. Incidentally the cost to the theaters is much less.

No less company than the Victor Talking Machine Company has opened a department where records suitable for motion picture work are being made and where experts are available to cue an entire picture using these records. This means that full orchestra accompaniments may be had for each picture in place of a seven or eight-piece, none too efficient theater orchestra.

That there will be a battle royal between the theater musicians and those in charge of these mechanical devices seems inevitable. What the end will be is uncertain. It seems probable that many of the smaller theaters, which in the past have used anywhere from an organ, pianist to a three or more piece orchestra, will install mechanical music, while the large theaters like Roxy's or the Paramount in New York or the Metro-

AUG 4 - 1928

## Sousa's Triumphant Tour Will Include Concert Here on Aug. 13



That Lieut. Commander John Philip Sousa who this year is celebrating his golden jubilee as a conductor, is acknowledged to have one of the finest concert bands in the world is a well known fact. He has delighted millions of hearers not only in America but throughout the countries visited by the band during its five triumphal tours of Europe. His tour this season will include a concert at the Carleton Theatre, Monday evening, Aug. 13th.

Perhaps the chief reason for the long-continued success of Lieut. Commander Sousa has been that his programs always have been based upon novelty. Although the famous bandmaster is now in his 74th year and although his tour this season, which will celebrate his 50th anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the

United States Marine Band to form his own organization.

Miss Marjorie Moody who for several years has been one of the featured soloists this season. Miss Moody is from Melrose, Mass. She gained reputation in her home city as a singer of charm and of fine ability. Sousa, in quest of a singer of her type for a band concert, engaged her at first hearing. Her perfect pitch always was apparent and she sang so truly and with such quality that she established herself everywhere that she was heard throughout the country.

Winifred Bambrick, harpist, has also been with the band for several seasons. She is one of America's foremost musicians on that instrument. Other noted soloists appearing with the band are, John Dolan, cornet; Howard Golden, xylophonist, Edward Heney, saxophone, Edward Wall, clarinet, and John P. Schuele, trombone.



# Sousa Easily Keeps the Youngsters



ring the name of John Philip Sousa. At Sousa; at the left, John Philip Sousa in the centre, John Philip Sousa 3rd.

and talent that a conductor must possess. And then, we spend four, five and six hours every day riding to the next town—and sometimes we play two different towns in one day, (which is the case with Lewiston and Augusta) with the afternoon town a hundred miles away from the night town.

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AUG 4 - 1928  
Troy Times

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### NEWS

AUG 5 - 1928  
Sousa to play new numbers at fair

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AUG 4 - 1928

Providence News

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Winifred Bambrick, harpist, has also been with the band for several seasons. She is one of America's foremost musicians on that instrument. Other noted soloists appearing with the band are, John Dolan, cornet; Howard Goulden, xylophonist, Edward Heney, saxophone, Edward Wall, clarinet, and John P. Schuele, trombone.



AUG 4 - 1928

PROVIDENCE, R. I.  
TRIBUNE

AUG 7 - 1928

**Mayor Dunne Extends  
Welcome to Sousa**

John Philip Sousa's appearance at the Carlton Theatre here next Monday evening, during the 36th tour of his band and his 50th anniversary as a conductor, to-day was heralded by Mayor James E. Dunne in the following public statement:

"I am informed that Lieutenant Commander John Philip Sousa, the famous bandleader, is to be present in our city on Aug. 13th.

"This is the thirty-sixth tour of his band and it commemorates the fiftieth anniversary of Mr. Sousa as conductor.

"On nearly all of his trips he has visited Providence during these years and

he has won a place in the hearts of the music-loving people of our city.

"He and his band occupy a unique place in the musical history of our country; his achievements have been many.

"We all remember the march music written by him in war time and how it stirred the hearts of the people of our nation.

"This band indeed has become an American institution and every citizen is proud of it.

"It is a great pleasure for me as Mayor of Providence, to extend to Lieutenant Commander Sousa and his band at this time, a very cordial welcome and I believe I am expressing the feeling of those musically inclined in our city, when I say to him that we wish that he will be here to his profession for many years to come."

**Sousa's Band**

His 74 years resting lightly on his shoulders, Lieut. Comdr. John Philip Sousa has set out on his golden jubilee tour. Fifty years ago in a theater in Washington the slight young man who was to become known to the world as "The March King" took up the baton for the first time. Thirty-six years ago, after 12 years as the head of the United States marine band, Sousa formed his own musical organization. It is the only organization in the history of musical America which has been able to continue over a period of almost four decades paying its own way from the patronage and favor of music-loving Americans.

The remarkable virility of the famous bandmaster is demonstrated by the fact that during his New England tour, Sousa will set a record for less hardy youngsters to shoot at by appearing in 26 cities and towns in a period of two weeks. The tour this year, which will take Sousa from coast to coast for the 16th time, began in Schenectady, New York, on July 19, and will continue for more than 20 weeks. His Worcester date is Mechanics hall, Tuesday evening, Aug. 14.

That Sousa still composes as easily as he conducts is indicated by the fact that since his tour last year he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska. He has written a new movement for his suite, "Tales of a Traveler" and has transcribed the latest musical comedy hits into a sketch, "Ten Minutes on Broadway" and has written his annual humoresque, the theme this year being "Among My Souvenirs." He carries 100 musicians and soloists. Seats for the concert are on sale at Steinert's.

SACRAMENTO, CAL.  
UNION**SOUSA BAND TO  
APPEAR IN CITY  
ON NOVEMBER 2**

Lieut. Comdr. John Philip Sousa, with his band, will appear in the Memorial auditorium on the afternoon and evening of November 2. It was announced here yesterday.

The organization, now in rehearsal in the east, will begin its thirty-sixth annual tour of the United States within a few days. This year marks the fiftieth anniversary of Sousa as a band director, and will also witness the celebration of his seventy-fourth birthday anniversary.

A number of new selections, compositions of the famous director, will be included in the program, to be given on the 1928 tour, which will include most of the large cities of the United States.

**SOUSA FULL OF  
'MUSICAL PEP'****'March King' Tells of New  
Program; Will Visit in  
Los Angeles**

NEW YORK, Aug. 4.—"I feel as if I were the quintessence full of youth," remarked Lieut. Commander John Philip Sousa in his dressing-room at the Fulton Theater in New York today. "I have just finished rehearsing my band in my new program—or big show, as some critics prefer to call my productions.

"I think the public will agree with me that it is crammed full of the elements that all those youthful in spirit will relish—love, humor, travel, adventure, a faint touch of pathos and new marches and old, with tunes that will stir the blood and awaken hope.

"To delight the eyes there will be a stage full of gold and silver and ebony instruments, all played by as handsome and capable a lot of Americans as one can gather from the four corners of the United States and Canada.

"Tomorrow I start on my thirty-sixth annual tour, and where in the world will you find a person who can endure the rigors of such a tour better than I? Four hours every day, for five months to come, I shall stand on my band platform directing.

"My regular work is all rounded out with countless interviews, talks before service clubs, women's clubs and school children."

The "March King" will visit Los Angeles this year under the L. G. Behymer management.

DELICIOUS ADVENTURE

ATLANTIC CITY, N. J.  
PRESS

AUG 7 1928

**FATHER OF JAZZ****Sousa Now on Steel Pier, May Have  
Been Originator**

Although Lt. Commander John Philip Sousa, noted march king, now on the Steel pier with his band, does not claim the honor, it is entirely possible that he was also the "father of jazz."

More than thirty years ago, Sousa, who is now seventy-four and making his 36th annual tour, experimented with a dance composition in a tempo out of the ordinary. He played it in public a time or two, and then put it away because it "shocked" the two-steppers and waltzers of the day. Recently he came across the manuscript and is now playing it again. It is known as "The Gliding Girl," and is a red-hot bit of jazz, although written almost a third of a century ago.

The Steel pier now also offers, besides the four daily Sousa concerts, an extremely varied and attractive program of entertainment. In the Casino theatre, cool and comfortable, Frank Elliott directs a company of vaudeville entertainers, and there also will be found Rexford's gymnasts and an oriental musical novelty.

In the lobby below, Hawaiian and Japanese musicians play alternately, and there are performances of the Humanettes, an European oddity act.

On the steamer deck, there is open air dancing, and in the entrance to the great music hall, a most interesting exhibit of weapons and other articles made and used by prehistoric man. This collection was made by Dr. Charles F. Brown, noted archaeologist, of Toledo, and is believed to be at least two thousand years old.

In the great music hall, besides Sousa, ballet girls, in Dawson's Dancing Dolls, appear in costume dances, while the gymnasts and musical sketch also appear there.

Jack Crawford and his orchestra furnish fine dancing music in the ball-

**JOURNAL**Atlanta  
AUG 5 1928

John Philip Sousa has written his recollections of his own life and music under the title "Marching Along." It is a life story of a remarkable man, from baker's boy to "March King"—the romance of a patriot through the years from the Civil war to the World war and after. At 15 John Philip Sousa was a teacher of the violin, at 17 a conductor of operettas, at 26 a director of the United States marine corps band. There are references to Sousa's famous compositions such as

"The Liberty Bell," "Stars and Stripes Forever," "El Capitán," and "King Cotton," which was adopted as the official march at the cotton states exposition, in Atlanta. There is a most interesting chapter telling of Mr. Sousa's experiences in Atlanta at the time of the exposition.

**SOUSA'S BAND**

There is only one Sousa, and he will be in Worcester with his great band of 100 pieces and soloists for a single concert in Mechanics Hall, Tuesday evening, Aug. 14. The famous march king, who wrote "Stars and Stripes Forever" 30 years ago, is making his golden jubilee tour to mark his 50th anniversary of conducting an orchestra in Washington. This was followed by his conducting the Marine Band, and 36 years ago headed his own band, and it is the golden jubilee and the conducting his own band for 36 years that he starts out for this golden jubilee tour. Worcester loves Sousa and every lover of music in the world hums his famous marches. This is to be a transcontinental tour and is now well under way. He has prepared a program of attractiveness, and it will include his new "Golden Jubilee" written for this anniversary year. He has a new suite, "Tales of a Traveler," and his humor-sque, which is new every year, is "Among My Souvenirs," during which he goes back into the past and selects the airs which are still remembered and loved. The program consists of the latest in classical, humorous, jazz, martial and vocal selections. He has 100 musicians and soloists, the latter including Marjorie Moody, soprano, John Dolan, cornet, and Howard Goulden, xylophone. He has a sextet of flutes, a sextet of trombones and a triple octet of clarinets. His regular program is exceptionally interesting and the encores gives him a chance to play those marches he has written and have become so famous.

Seats for the concert are on sale at Steinert's.

**New London, Conn.**

AUG 7 - 1928

**SOUSA COMING SOON**

ated Bandmaster to Be at Garde Theatre Aug. 13

Lieut. Comdr. John Philip Sousa, who will appear at the Garde theatre Monday, Aug. 13 and who this season is observing 50 years of activity as a musical conductor, began his career as a violinist. He went on the road with theatrical and operatic companies and then in 1880 was nominated that he had been appointed head of the U. S. Marine Corps band. "I had rather looked down upon bands, being a fiddler," he said recently. "But it wasn't long before I realized that the band had great possibilities. I decided to develop them. At the same time I determined to improve the repertoire of the band. Those pieces that were in the band's library were badly arranged and there was a dearth of good compositions. For instance, there wasn't any representation of Wagner, Tchaikowski, Berlioz and others of that type. Today they are in every good band's program lists. I soon had the great masters represented in the Marine music and I managed to lift the band out of the rut of polkas, cavatinas and national airs."

**GAZETTE**Worcester  
AUG 8 - 1928**SOUSA'S BAND**

"Sousa and his band is one of the outstanding musical solgans of the nation. It suggests military marches that are hummed and whistled by everyone everywhere. The author of these marches, which include "Stars and Stripes Forever," Lt. Commander John Philip Sousa, is coming to Worcester with his famous band of 100 pieces and soloists Tuesday, August 14, for one evening concert in Mechanics hall. This is Sousa's golden jubilee transcontinental tour, to celebrate the 50th anniversary of his conducting an orchestra in Washington, the beginning of his career as a conductor, and it is the 36th anniversary of his conducting his own band. With him as soloists are John Dolan, cornet, Marjorie Moody, soprano, and Howard Goulden, xylophonist. There are 15 soloists but these are the principals. His program is particularly attractive this year, including his new march "Golden Jubilee," his new suite, "Tales of a Traveler," and his new humoresque, "Among My Souvenirs." His souvenirs bring back music of days that are almost forgotten. While the program is attractive, it is the encores that arouse the enthusiasm of an audience, for there is where the familiar marches that have stirred the nation for more than a quarter of a century are heard. It will be a typical Sousa concert.

**CINCINNATI, OHIO  
BILLBOARD**

AUG 11 1928

**Sousa at Michigan State Fair**

John Philip Sousa has announced that several new compositions will be played under his direction by his famous band during the engagement at the Michigan State Fair, September 2 to 8. The engagement will be opened with a sacred concert on Sunday afternoon, September 2, in the Coliseum, and in the evening a patriotic program will be presented. Lieut. Commander Sousa and his band will give concerts on each day of the fair from Monday to Friday in the afternoon, also in the evening.

MANCHESTER, N. H.  
UNION

AUG 9 - 1928

**MUCH INTEREST IN  
COMING OF SOUSA****March King and His Musicians at P. A. H. Hall  
on August 17**

Judging from the advance information, the enthusiastic demonstrations which have marked the appearance of Sousa and his band since the opening of their annual tour last month are due to be repeated in this city on Friday evening, August 17, when the famous musical organization will give a concert at the Practical Arts High school auditorium.

This year's tour assumes added importance in that Lieut. Com. John Philip Sousa is celebrating the 50th anniversary of the beginning of his career and it seems that all America is planning to turn out and help him observe his "Golden Jubilee" as a conductor. In 1878, when Hayes was President and eggs were 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theatre.

Two years later, Hayes, still President, appointed Sousa director of the United States Marine band. Twelve years later President Harrison regretfully accepted his resignation that he might form his own musical organization, and for the past 36 years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his Marine commission. "Washington Post," "High School Cadets" and "Semper Parvulus" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization.

Thirty-six annual tours and 16 transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a cal

**SOUSA'S BAND ON  
JUBILEE TOUR**

In a golden jubilee tour that will take him from East to West Coast within 20 weeks, Lieutenant Commander John Philip Sousa has decided upon 26 New England appearances. The schedule calls for these performances to be completed in a period of two weeks, which will be a record for less hardy youngsters than the 74-year-old bandmaster to shoot at.

Sousa appears in New Bedford Tuesday afternoon, August 21. The "March King," a stickler for

**JOHN PHILIP SOUSA**

promptness, has set 2:30 P. M. for start of his concert here. His tour manager has notified J. S. MacNeill, manager of the Olympia theatre, in which the program will be presented to base preparations on that schedule.

To celebrate the 50th anniversary of the start of his remarkable career as a band conductor, Sousa has just written a brand new march, which critics are acclaiming as better than anything he has ever composed.

"I have had so many requests from all over the country that they would never forgive me if I did not write a Jubilee March," the veteran composer wrote recently. "In the inspiration of the urge, the 'Golden Jubilee March' came into being. I hope the public will love it. The band, after rehearsing it, spoke very highly of it, and if the rest of the world will applaud as unanimously as they did, all will be well."

Sousa's present tour of the country began in Schenectady, N. Y., July 15. This, the 36th of his annual trips, has brought more acclaim to him than any in previous years.

Not only does Sousa compose as easily and effectively as he conducts, but he has entered the field of literature with a book, entitled "Marching Along." His own bands, however, that they would not lose his musical notes than

ATLANTIC CITY, N. J.  
UNION

AUG 8 - 1928

**MADE A MILLION**

sa, on Steel Pier, Establishes Un-usual Financial Record

Seventy-four years old, worth more in a million dollars, practically all made from his musical compositions and band tours, and still going strong, with a twenty-five thousand mile trip just beginning.

This is a snap description of Lieut. Com. John Philip Sousa, world famous march king, who is now presenting four band concerts daily on the Steel pier, including the playing of some of his noted march numbers, such as "The Stars and Stripes Forever."

Sousa's last concerts here will be given next Saturday, Aug. 11th, and he will be followed by Lieut. Joseph Frankel and his band, beginning Sunday next, Aug. 12th, and remaining until Aug. 25th inclusive.

Coming to the Steel pier, also, on this coming Sunday, is Ted Weems and his noted dance orchestra, succeeding Jack Crawford, now providing snappy dance music in the pier ballroom. Incidentally, there is also open air dancing on the steamer deck, where Japanese musicians play soothing melodies.

The Steel pier entertainment program this summer is more elaborate than ever before. In the music hall, besides the band concerts, appear beautiful ballet girls, Rexford's Gymnasts, the Humanettes, an European oddity act and an oriental musical sketch.

In the Casino theatre there is a splendid minstrel-vaudeville show, with movies, while the gymnasts and musical act also appear here. Noted Hawaiian swimmers give diving and surfboard exhibitions from the pier end, while Hawaiian musicians and singers provide entrancing music. A summer school, card rooms, steamer decks and chairs, promenades and rest lobbies, all swept by cool ocean breezes, are other features.

PROVIDENCE, R. I.

AUG 8 - 1928

**Sousa for 12  
Years Was With  
Marine Band**

For 12 years Lieut. Commander John Philip Sousa, who comes next Monday to the Carleton Theatre, was at Washington with the Marine Band, of which he was conductor. He saw Presidents come and go, to the accompaniment of his music. It wasn't long before he decided to form his own band with which he has since toured the country 36 seasons.

Among his numerous compositions, "Stars and Stripes Forever" seems to be the outstanding number. "Stars and Stripes Forever," has been heard in every country in the world. But strange as it may seem this marvelous march was a long time in establishing popularity with bands. The march dates back to 1898. Sousa band gave it spirited performance with all the frills that one could wish and with an orchestration of ingenious sort, musically in ever respect.

The 50th year of Lieut. Com. John Philip Sousa as a composer and conductor is being appropriately commemorated this year by a nation-wide tour. Sousa is recognized everywhere as America's foremost musical

clan and his distinction as a musician is matched by his eminence as a citizen. Many persons have paid tribute to him and he has always been modest in his acknowledgment of kaudations that have come to him. He is being accompanied this season by over 100 bandmen and soloists. Among the latter Marjorie Moody, John Dolan and Howard Goulden are the outstanding features.



## The Youthful Mr. Sousa



(Photo by Gabor Eder, New York)

Bandmaster and His Youngest Granddaughter, Jane Priscilla Abert

THE grandchildren of Lieutenant Commander John Philip Sousa keep him young and his work may be a contributing factor, though anybody who knows of the exacting nature of his work may be inclined to question this statement.

Sousa himself says: "I feel as if I were the quintessence of youth, and I believe that the Boston public, when I appear here with my band at Symphony Hall on Sunday, August 19, will agree with me that my new program has all the elements that those youthful in spirit will appreciate—love, humor, travel, adventure, a faint touch of pathos, and new marches and old, with tunes that will stir the blood and awaken hope. And to delight the eyes, there is a stage full of gold and silver and ebony instruments, all played by as capable a lot of Ameri-

cans as one can gather from the four corners of the United States and Canada. Youth!

"I am on my thirty-sixth annual tour, and where in the world will you find a person who can endure the rigors of such a tour better than I? Four hours every day, for months to come, I shall stand on my band platform, directing. And then, we spend four, five and six hours every day riding to the next town, and sometimes we play two different towns in one day, with the afternoon town a hundred miles away from the night town. And my regular work is rounded out with countless interviews, countless talks before Rotary Club, Kiwanis Clubs, Women's Clubs, and school children.

Sousa and His Band will be heard both afternoon and evening on August 19.

### TRANSCRIPT, SATURDAY,

of its members who have gained fame, and humanity that is eager to show off its neighborhood and to bask a bit in the reflection of having known Smith "way back when."

### Sousa Will Be Here Sunday, Aug. 19

Sousa and His Band will come to Boston on Sunday, Aug. 19, for two concerts in Symphony Hall, one in the afternoon and the other in the evening. It might be reasonable to say Sousa and His Family, for the group of players is like

### TWO SOUSA CONCERTS IN HUB NEXT SUNDAY

Lieut.-Comdr. Sousa and his band will be heard at Symphony Hall on Sunday, August 19, both afternoon and evening. He will play two new marches—the "Golden Jubilee," in celebration of his fiftieth year as a conductor, and "The Cornhuskers," which is dedicated to the University of Nebraska.

The annual humoresque is based upon "Among My Souvenirs." The present tour of Sousa covers a period of 20 weeks. Tickets for the Boston concerts will go on sale tomorrow.

At the Boston concerts the soloists will be Marjorie Moody, soprano, and Winifred Bambrick, harpist.

Miss Moody, who comes from Melrose, has been a Sousa soloist for several years. Miss Bambrick is from Quebec. She played with a New York orchestra before joining the Sousa band.

### Sousa's Soloist



Miss Marjorie Moody

one big family and when Sousa gathers his soloists and guests about him at a hotel table it is much like home.

There are other attractions in a Sousa concert besides the band music and two such features are the soprano solos of Miss Marjorie Moody and the harp playing of Miss Winifred Bambrick, both of whom are well known to the many music lovers who attend the Sousa concerts whenever the band is in Boston. Miss Moody is especially remembered in this vicinity, because she comes from Melrose and sang in local churches before going on the road. Miss Bambrick is from Quebec and played with several New York orchestras before joining Sousa.

This year the band is playing two new marches—one, the "Golden Jubilee," in recognition of his fiftieth year as a conductor; and the other, "The Cornhuskers," dedicated to the University of Nebraska. The annual humoresque is based upon "Among My Souvenirs." The present tour of Sousa covers a period of twenty weeks. Tickets for the Boston concerts will go on sale Monday at Symphony Hall and at Steinert Hall.



MARGARET MOODY is to be the featured singer at the march king's concerts in Symphony Hall August 19.

## SOCIAL SECTION

# Plays and Players

## NOW TOURING NEW ENGLAND



John Philip Sousa, now on his golden jubilee tour of the country. Mr. Sousa is shown with his grandchildren.

## SOUSA OFF ON JUBILEE TOUR

Famous Master Presents Two Novelties on His 16th Trip Across Continent

His 74 summers resting lightly on his shoulders, Lt.-Comdr. John Philip Sousa is now preparing to set out on his golden jubilee tour of America. Fifty years ago, in a theatre in Washington, the slight youth who was to become known to the world as "The March King" took up his baton for the first time, and 36 years ago, after 12 years at the head of the United States marine band, Sousa formed his own musical organization.

It is said that it is the only organization in the history of musical America which has been able to continue over a period of almost four decades, paying its own from the patronage and favor of music-loving Americans.

His virility is demonstrated in that during his New England trip, Sousa will set a record for less hardy men to shoot by appearing in 26 cities and towns in a period of two weeks. The tour, which will take his band from coast to coast for the 16th time, started at Schenectady, N. Y., last July 19, and will continue for more than 20 weeks. The new marches, among the other novelties of his program, are "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

### SOUSA'S BAND

Wealth has come to Lt. Com. John Philip Sousa at the rate of a dollar for every mile he travels. He is in all probability the only American composer-conductor who has amassed a fortune of a million dollars solely through his practice of his profession. During last year he rounded out a million miles of travel with his band, his traveling record being 27,000 miles a year for his entire career and this season with a comparatively short tour, it being his golden jubilee tour, from July to November, he will click off 25,000 miles. He comes to Worcester to give one concert, Tuesday evening, August 14, in Mechanics Hall, and brings a band of 100 pieces and soloists and one of his numbers will be "Golden Jubilee" march, written for this occasion, marking his 50th year as a conductor and 36 years at the head of his own band.

He has a good program with several novelties and of course his famous marches which he plays for encores. These include the best loved of them all, "Stars and Stripes Forever." Sousa is not so certain that "the first million is the hardest." When Sousa began his career he had 50 men, who were well paid at an average of \$35 a week. Now he has a hundred men who command an average wage of \$125 a week. Sousa's programs are most satisfying, the first half being given over to the classical side of music and the last half to his novelties, this year being "Tales of a Traveler," the new suite, "Among My Souvenirs," the new humoresque, and the soloists are John Dolan, cornet, Marjorie Moody, soprano, and Howard Goulden, xylophonist. Seats for the concert are on sale at Steinert's.

### TRAVELER Boston, Mass.

## Sousa in Concert at Symphony Hall

A concert by Lt.-Comdr. Sousa and his band has other attractions than the band music, and two such features are the soprano solos of Miss Marjorie Moody and the harp playing of Miss Winifred Bambrick, both of whom are well known to the many music lovers who attend the Sousa concerts whenever the band is in Boston. Miss Moody is especially remembered in this vicinity, because she comes from Melrose and sang in local churches before going on the road. Miss Bambrick is from Quebec and has played with several New York orchestras before joining Sousa.

Sousa and his band will be heard at Symphony hall, Sunday, Aug. 19, both afternoon and evening. He will play two new marches—one, the "Golden Jubilee," in recognition of his fiftieth year as a conductor, and the other "The Cornhuskers," dedicated to the University of Nebraska. The annual humoresque is based on "Among My Souvenirs." The present tour of Sousa covers a period of 20 weeks. Tickets for the Boston concerts will go on sale on Monday at Symphony hall and at Steinert hall.

## Sousa in Boston

on August 19

Lieutenant Commander John Philip Sousa and his band will make their annual visit to Boston on Sunday, Aug. 19, and two concerts will be given that day at Symphony Hall—one in the afternoon and the other in the evening.

This is Sousa's fiftieth year as a conductor and he will make a tour of more than twenty weeks, opening in Schenectady, N. Y., and demonstrating that his twenty-four years rest lightly on his shoulders. Besides his concerts in Bos-



Lieutenant Commander Sousa

on, he will appear in a number of other cities of New England, where in all he will spend two weeks.

The coming tour will be the thirty-sixth which Sousa has made as the head of his own organization. He first conducted in a Washington theater in 1878. Two years later he became director of the United States Marine Band, leaving the Marines in 1892 to form his own organization. His band this year will consist of one hundred bandmen and soloists.

Following his custom, Sousa will present two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska. His programs will include such varied material as the works of St. Saens, Ponchinelli and his own transcription of themes from the current Broadway musical shows. The annual Sousa humoresque this year is based upon "Among My Souvenirs."

The Sousa soloists will be Miss Marjorie Moody, Soprano; John Dolan, cornet, and Howard Goulden, xylophone.

### OLD RAZOR BLADES

Marion Emerson, pianist.

## Sousa to Broadcast Talk Over WBET

Famous "March King" Will Address the Radio Audience Prior to Sunday Concert

Lieutenant Commander John Philip Sousa, observing his fiftieth year as a band conductor, will broadcast over WBET, the Transcript radio station, Sunday afternoon at 1.30 o'clock.

Commander Sousa will arrive at the North Station from Laconia, N. H., in the forenoon and will be met by two officers assigned by Rear Admiral Andrews, commander of the Charlestown Navy Yard. He will be taken to the Hotel Somerset in the official car of Admiral Andrews and, after a rest, will go to the Transcript studio in the First National Bank Building for the radio talk.

In the afternoon, and again in the evening of Sunday, Sousa and His Band will give concerts in Symphony Hall.

Mayor Nichols says: "John Philip Sousa, the world's most famous conductor and composer of martial and patriotic music, was a teacher of music at fifteen years, a conductor at seventeen and a violin soloist at twenty and the leader of the United States Marine Corps Band at the age of twenty-four. His career is an inspiration to every American youth desirous of securing a prominent place in the music of the nation. He has provided a musical spirit and fervor unequalled in our national history."

"I am delighted to learn that our citizens will have an opportunity of enjoying his glorious music of 'Liberty Bell,' 'The Washington Post,' 'The Stars and Stripes Forever,' 'The Bride Elect,' 'The Captain' and 'The Charleston.'"

*Transcript Aug 15, 1928*



# "March King" John Philip Sousa's Brand New March Celebrates His Golden Jubilee

## Famous Bandmaster Tells Sunday Post Readers Why He Wrote Latest Masterpiece--To Make Grand Anniversary Tour of N. E.

Lieutenant-Commander John Philip Sousa has just written a brand new, peppy march, which music critics have acclaimed as better than anything he has ever composed.

And through his courtesy the Boston Sunday Post today presents to its readers the first copy of the melody of the composition to be published in New England.

It is fittingly entitled the "Golden Jubilee March," in view of the fact that the world-famous "March King" is now celebrating the 50th anniversary of the start of his remarkable career as a band conductor with a country-wide tour that will soon bring him to Boston and New England, where he has always been immensely popular.

How he came to write the composition in response to popular demand is told in this letter:

July 18, 1928.

To the Editor of the Post:

Sir—I thought the idea of writing a Jubilee March for myself was just "crowding the mourners" a little bit, but I have had so many requests from all over the country that they would never forgive me if I did not write one, that in the inspiration of the urge the "Golden Jubilee March" came into being. I hope the public will love it. The band, after rehearsing it, spoke very highly of it, and if the rest of the world will applaud as unanimously as they did, all will be well. Yours sincerely,

JOHN PHILIP SOUSA.

### To Appear in 26 N. E. Cities

In spite of his 74 years, 50 of which have been spent in strenuous tours of the United States and several foreign countries, Sousa is still going apparently as strong as ever, and as evidence of his remarkable virility, he plans, during his New England visit, to set a record for less hardy youngsters to shoot at by appearing in 26 cities and towns in a period of two weeks.

His complete tour, this year, which will take him from coast to coast for the 16th time, began in Schenectady, N. Y., the past week, and will continue for more than 20 weeks.

It was way back in 1878, when Hayes was President and eggs were 10 cents a dozen, that Sousa then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theatre. Two years later President Hayes recognized his musical genius by appointing him director of the crack United States Marine Band, and ever since "The March King" has been an outstanding figure in American life.

After 12 years as head of the United States Marine Band, Sousa formed his own band, and it is the only organization of its kind in the history of musical America which has survived over a period of almost four decades, paying its own way from the patronage and favor of music-loving Americans.

### MUSICAL LEADER

AUG 9 - 1928

### Sousa Holds Personal Contact Essential Factor in Concerts

The vast radio audience that has listened to broadcasts of symphony orchestras, concert artists and every variety of band from jazz to military, may perhaps have puzzled over the fact that John Philip Sousa's famous organization has never been heard "on the air." However, to those who have read his recently published autobiography "Marching Along" the explanation is no longer a secret, and the following paragraphs from the noted bandmaster's discussion of radio will serve to clear up the mystery:

"At the moment, radio is undoubtedly wielding a tremendous influence over the public," Mr. Sousa writes. "By this medium the masses are becoming acquainted as never before with the best of the world's music. It is pleasanter, moreover, at times to give one's self up to the charms of music with pipe and footstool at hand than in the crowded concert hall. I cannot tell whether this influence extends to the student of music in his practice, for I am sure that the progress of any student depends largely upon the urge he feels within him. But even at its highest and finest degree, radio will never take the place of the personal performance by the artist.

"It fulfills its purpose, just as the movies do, but its scope is limited. The rapport between performer and audience is invaluable and can be fully attained only through actual vision. I have refrained from broadcasting for this very reason; I am reluctant to lose the warm personal touch with my audience. Still the radio is excellent for our busy people."

Marine Band commission, through the composition during this period of "Washington Post," "High School Cadets" and "Semper Fidelis," all of which met with great public favor. In fact, they are still frequently heard with delight.

"The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever," the most famous of Sousa's compositions, was written when his band was yet a new organization.

That Sousa still composes as easily and effectively as he conducts is shown by the fact that, since his tour last year, he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

He has also written a new movement for his suite, "Tales of a Traveler," has transcribed the latest musical comedy hits into a sketch, "Ten Minutes on Broadway," and has written his annual humoresque, the theme of this year being "Among My Souvenirs."

Moreover, during his resting spell, he has written another book, entitled "Marching Along."

Thirty-six annual tours and 16 transcontinental tours have made Sousa one of the most beloved of American musicians, and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

Now, take his new march and play it over on your piano, and see if you don't get a big "kick" out of it.



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Try this over on your piano. The melody of Sousa's newest composition, "The Golden Jubilee March," reproduced exclusively in the Boston Sunday Post by special permission.

## "Standing Room Only," S. 1

TELEGRAM

TELEGRAM

POST

AUG 13 1928

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AUG 13 1928

### SOUSA'S BAND

And now comes Sousa's band, with the incomparable Sousa conducting. He gives one concert in Mechanics Hall tomorrow night at 8.15 o'clock. Everyone loves Sousa and it is worth the price of a ticket to hear that band play "Stars and Stripes Forever," a Sousa march that is popular throughout the world. Lieut. Comdr. Sousa's ambition throughout his life has been to make a golden jubilee to mark his 50th anniversary of conducting orchestra and band. It is his 36th year conducting his own band, and if it is the last thing he ever does his heart is set on making this tour. He has written a march, "Golden Jubilee," to commemorate his 50 years in the musical world, and Worcester should turn out and greet this great musician and march king, for it is possible he may never be heard here again. This great band master has had such a remarkable career, 50 years in music, and has written so many marches that are world-wide popular, that the public should do him the honor in assisting in the commemoration of this great anniversary tour. He has written a march to commemorate it, "Golden Jubilee," and will play it tomorrow night. He will also play the new suite, "Tales of a Traveler," also his new suite, or sketch, "Among My Souvenirs," a group of numbers that have appealed to him as he has traveled through life and "listened in." He has a splendid program including three excellent soloists, Marjorie Moody, soprano, John Dolan, cornet, and Howard Goulden, xylophone. He also has several of his familiar marches to play. Seats for the concert are

### Sousa's Band

After a two years absence Lieut. Comdr. John Philip Sousa comes to Worcester to give a concert in Mechanics hall tonight at 8.15 o'clock. Sousa, now 74 years old, has reached his life ambition, to make a golden jubilee tour of the United States to commemorate his 50th anniversary of conducting orchestra and band. It also his 36th anniversary of conducting his own band.

There is another anniversary, the 30th of his writing that most patriotic of all marches, "Stars and Stripes Forever." For his golden jubilee tour he has written a new march, "Golden Jubilee." He is a remarkable man and Worcester should not miss seeing him and hearing his band tonight.

His concerts have always been a class, selections from the masters of his own new suite, occupying the first half, while the more popular numbers come in the last half. His new suite is "Tales of a Traveler," and his humoresque, or "sketch," as he calls it, is "Among My Souvenirs." This prove one of the highlights of the program, for from among his souvenirs may come some air that brings a riot of recollections.

It is in the second part of the program that his new march is played, and among his encores will be those famous marches that have stirred the world. The soloists are Marjorie Moody, soprano; John Dolan, cornet; and Howard Goulden, xylophone.

Seats for concert are on sale at

### Sousa's Band

The life ambition of Lieut. Comdr. John Philip Sousa has been to give a golden jubilee tour with his band. He has reached years of life when transcontinental tours will be considerable of an effort. But he has kept his health in perfect condition that he might celebrate his 50th anniversary of conducting orchestra and band, and show to the people of this country that he has "stuck to his job" diligently to reach this golden goal of his great career.

He comes to Worcester to give a concert in Mechanics hall, Tuesday evening. It is uncertain if Worcester will ever hear him again, and Mechanics hall should be crowded to see and hear this great march king in action celebrating the 36th anniversary of conducting his own band.

Worcester has heard him conduct the Marine band, "the President's own," in the past. He has also heard playing that patriotic march "Stars and Stripes Forever," for 3 years. A season in Worcester without Sousa is "lonesome," as was experienced last year, when he did not come to this city. But he will give one of his best programs tomorrow night. He will play his new march, written for this occasion, "Golden Jubilee," and his new suite, "Tales of a Traveler." He will also offer his new humoresque, or "Sketch," as he terms it, "Among My Souvenirs." The originality of musical Sousa will be clearly demonstrated in these new numbers.



SOUSA AT SYMPHONY HALL,  
SUNDAY, AUG. 19



Marjorie Moody, popular soprano soloist with Sousa and his band, to be heard at Symphony Hall on the afternoon and evening of Sunday, Aug. 19.

A concert by Lieut. Commander Sousa and his band have other attractions than the band music and two such features are the soprano solos of Miss Marjorie Moody and the harp playing of Miss Winifred Bambrick, both of whom are well known to the many music-lovers who attend the Sousa concerts whenever the band is in Boston. Miss Moody is especially remembered in this city, because she comes from Melrose and sang in local churches before going on the road. Miss Bambrick is from Quebec and has played with several New York orchestras before joining Sousa.

Sousa and his band will be heard at Symphony Hall, Sunday, August 19, both afternoon and evening. He will play two new marches—one, the "Golden Jubilee," in recognition of his fiftieth year as a conductor; and the other "The Cornhuskers," dedicated to the University of Nebraska. The annual humoresque is based upon "Among My Souvenirs." The present tour of Sousa covers a period of twenty weeks. Tickets for the Boston concerts will go on sale on Monday at Symphony Hall and at Steinert Hall.

MODERN AND BECOMING

TRIBUNE

AUG 13 1928

All America Helps  
Sousa Celebrate

All America seems to be turning out this year to help Lieut. Com. John Philip Sousa who appears to-night at the Carlton Theatre, celebrated his Golden Jubilee as a conductor. In 1878 when Hayes was President Sousa, then 24 years old, picked up his baton for the first time as a leader of the orchestra in a Washington theatre. Two years later, Hayes, still President, appointed Sousa director of the United States Marine Band. Twelve years later President Harrison regretfully accepted his resignation that he might form his own musical organization, and for the past 36 years Sousa has been appearing continually at the head of his own band.

Sousa was the "March King" before he resigned his Marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization. Thirty-six annual tours and 16 transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

At his performance here this evening Sousa will be assisted by over one hundred bandmen and soloists. Miss Marjorie Moody, who has been with the organization, will again be heard as the principal soprano soloist. Others are John Dolan, cornet; Howard Goulden, xylophone, and Winifred Bambrick, harp. Among the many novelties to be presented will be the annual Humoresque, this year based on the popular "Among My Souvenirs," "Ten Minutes on Broadway," "The Tales of a Traveler" and "The Cornhuskers." The "Golden Jubilee" written to commemorate this event, and "The Cornhuskers," dedicated to the University of Nebraska.

which toured the United States and played at the Philadelphia centennial in 1876. He joined the United States Marine band and conducted that for 12 years from 1880 and 1892, afterward organizing his own band which has become recognized as outstanding on this continent.

POST

AUG 12 1928

SOUSA AT SYMPHONY HALL,  
SUNDAY, AUG. 19



Marjorie Moody, popular soprano soloist with Sousa and his band, to be heard at Symphony Hall on the afternoon and evening of Sunday, Aug. 19.

A concert by Lieut. Commander Sousa and his band have other attractions than the band music and two such features are the soprano solos of Miss Marjorie Moody and the harp playing of Miss Winifred Bambrick, both of whom are well known to the many music-lovers who attend the Sousa concerts whenever the band is in Boston. Miss Moody is especially remembered in this city, because she comes from Melrose and sang in local churches before going on the road. Miss Bambrick is from Quebec and has played with several New York orchestras before joining Sousa.

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TIMES

AUG 11 1928

PHILIP SOUSA OF  
PORTUGUESE STOCK

Band Leader's Family  
Lived in Portugal—  
Spelling of Name  
Changed

Three generations today bear the name of John Philip Sousa and although the representative of each was born in the United States, the "March King" himself is of Portuguese stock.

Thus, it is fitting that Lieutenant Commander Sousa, in his 50th year as conductor of his famous band, should include in his itinerary New Bedford, the home of so many high ranking Portuguese musicians, several of whom have gained more than local fame.

In addition to the John Philip Sousa who will appear at the Olympia theatre here Tuesday afternoon, August 21, there are John Philip 2d, a New York business man, and John Philip 3d, grandson of the noted musician.

Although all European countries, and four in particular, claim Sousa as a native son, he has definitely established that Washington, D. C., was his birthplace. Spain, Italy, France and Portugal set forth the strongest contentions that Lieutenant Commander Sousa first saw the light of day under their sunny skies.

A careful study of the "March King's" lineage shows that his father's family lived in Portugal, the name then being spelled Souza, which is the way New Bedford knows it. The father moved to Spain, lived there for years until he came in political conflict with authorities and left for the United States where John Philip was born.

From his early youth, Sousa displayed a strong learning to music and when he attained the age of 21, he was first violinist in Jacques Offenbach's famous orchestra.

The March King After  
Half a Century

Long before we became self-conscious of American music as an art product, years before jazz grew aware of itself and Europe decided that syncopation reflected our indigenous folk song, John Philip Sousa was saving the life of many a parade with his inspiring martial strains and leading the Marine Band with that peculiarly crisp, smart, snappy technique that was an unmistakable index of his ingratiating personality.

In the golden jubilee year of his activity as a conductor Sousa is with us again, introducing his newer marches of characteristic sprightliness and repeating the old ones which we remember best. Visually he is a changed director, for that close-cropped bristly beard which made him a recognizable figure in any crowd has vanished, but his little baton still waves with all the old incisiveness, and sonorous trombones are still effectively summoned to emphasize the climactic punch in his enlivening musical rhythms.

The old songs pass away. The Sousa marches abide. Though the idea runs counter to prevailing critical fashions, we are disposed to believe that there is much more genuine "folk music" in "The High School Cadets," "The Washington Post," "The Liberty Bell," "Semper Fidelis" (one of the best), "Manhattan Beach" and "The Stars and Stripes Forever" marches than in the much-exploited spirituals or the charivari of a jazz band.

Americans are supposed to be up and coming. Well, that is the implication of the most typical of the Sousa marches. They were and are good music within their field, just as the melodious waltzes of Strauss are good music in their province.

Sousa is no brother of the one-finger composers of Tin Pan Alley. He has ever had a shrewd knowledge of orchestration and a thoroughly professional grasp of his own capacity. It is this latter asset which has spared him from attempting to outrun the measure of his talents. It is true that he dramatized himself, but with such skill and personal magnetism that the nation rightly applauded, while the products of his inspiration have been refreshingly free from pose. He is a splendid bandmaster, an excellent composer of light music, and the "March King" undisputed.

In this last role his supremacy has not been challenged. For half a century he has been infusing our blood with tingles every time a parade went by, or his full-toned musicians came to town. Save for the pictorial change noted he is as flavorful as ever. If pedantic superlatives can keep their hands off the history of American music, the dapper Sousa will have a significant place in its annals.

Though we continue to seek a native grand opera that will keep the boards for more than a year or two, there is not much doubt about the longevity of the rousing "Stars and Stripes Forever" and its popular kin.

TIMES

AUG 13 1928

Sousa Will Lead  
His Band Tonight

Lieut.-Com. John Philip Sousa will be assisted at his concert in the Carlton Theatre tonight by over 100 bandmen and many notable soloists, including Miss Marjorie Moody, Winifred Bambrick, John Dolan, Howard Goulden and others. The programme, which promises to be most interesting, includes many novelties by Sousa as well as his new march, "Golden Jubilee," which was written to commemorate his 50th anniversary as a bandman. All of the old favorites will be given.

The programme is as follows: Peroration known as "Militaire Francais," from "The Algerienne," St. Saens; cornet solo, "Habanera," Sarasate, John Dolan; suite, "Tales of a Traveller," Sousa (a) "The Kaffir on the Karree," (b) "The Land of the Golden Fleece," (c) "Easter Monday on the White House Lawn," soprano solo, "Love's Radiant Hour," (new) Sousa, Miss Marjorie Moody; symphonic poem, "Death and Transfiguration," Richard Strauss; interval; sketch, "Among My Souvenirs," (new) Nichols-Sousa; (a) sextette for flutes, "Dance of the Merlons," Tschalkowsky, (b) "The Golden Jubilee," (new) Sousa; xylophone solo, "Polonaise," Mignon, Tierney, Howard Goulden; "Balance All and Swing Partners," Sousa.

PORTSMOUTH, N. H.  
HERALD

AUG 10 1928

LIEUT. COMM. SOUSA  
ARDENT SPORTSMAN

Lieut. Comm. John Philip Sousa's thirty-fifth annual tour at the head of his band, which begins in July and ends in November, probably will be remembered as his "game tour." Sousa, always an ardent sportsman, will be in the Dakotas in prairie chicken and quail season, in the Mari-

Sousa's Band

The "golden jubilee" tour of Lieut. Comdr. John Philip Sousa and his band and soloists, is now on its way. It was 50 years ago that Sousa first conducted an orchestra in a Washington theatre. Soon after he became director of the Marine band, the President's own.

To commemorate this half century of conducting, Sousa and his band are making a transcontinental tour of 25,000 miles to celebrate the event. It also marks the 36th anniversary as the conductor of his own band, and the 30th anniversary of his writing that most stirring and patriotic of all marches, "Stars and Stripes Forever."

The band comes to Worcester as a link in this tour and will give one concert in Mechanics hall, Tuesday night at 8.15 o'clock. He has arranged a most delightful program, including his new march, "Golden Jubilee," to commemorate the anniversary. He has a new suite, "Tales of a Traveler," and his new humoresque is "Among My Souvenirs." His souvenirs of 50 years as musician and composer include some "Airs" of a past generation.

The program is well arranged and well balanced, but when it comes to the encores there are heard the famous marches that gave Sousa the name of the march king. Seats for the concert are on sale at Steinert's.

DEMOCRAT

AUG 3 - 1928

FAMOUS SOUSA'S BAND COMING  
TO LACONIA AUGUST 18th

The world famous Sousa's Band, under the personal direction of John Philip Sousa, will include Laconia in the list of New Hampshire cities that will hear the famous musical organization on its Golden Jubilee tour. The Laconia appearance will be at the Colonial Theatre on Saturday evening, August 18th.

This is the fiftieth year that Sousa's Band has been organized, and as usual the year's tour takes them from California to Maine. Their concert in this city will mark their second appearance here, the organization having given a concert at the Colonial Theatre four years ago.

AUG 3 - 1928

Sousa's Band at Concord

A musical treat is in store for the people of Concord and vicinity on Saturday afternoon, August 18, when Lt. Commander John Philip Sousa and his famous band appear at the Auditorium theatre to give a concert. This is the golden jubilee tour of Mr. Sousa who this year celebrates his 50th anniversary as a band leader and composer and at the age of 74 years is now making his 36th band tour of the country.

The estimated expense of the 1928 tour is well near \$2,000,00 which represents salaries paid by the veterans leader to his 100 musicians and the traveling expenses and incidentals involved in the tour.

It is stated that the band is unique in its character as it is the only organization of its kind which is entirely supported by box office receipt, the severest test of popularity. That there is a demand for such an organization is evidenced by the fact that Mr. Sousa as the leader of the famous organization has accumulated a fortune well over the million mark, being the only millionaire band leader the world has ever known.

As there are only 1100 seats in the Auditorium Theatre, people who desire seats are urged to make applications early. Orders are now being filled by mail in the order they are received. The prices for the Concord engagement are \$1.50, 1.00 and 75 cents, and no tax is charged.

MANCHESTER, N. H.  
LEADER

AUG 8 - 1928

SOUSA'S FAMOUS  
BAND HERE SOON

March King and His Musicians at P. A. H. Hall on August 17



HOWARD GOULDEN.

The famous trap drummer with Sousa and his band, who has just returned from London, where he exhibited his skill as the most prolific drummer in the world, will be here Friday, August 17.

Judging from the advance information, the enthusiastic demonstrations which have marked the appearance of Sousa and his band since the opening of their annual tour last month are due to be repeated in this city on Friday evening, August 17, when the famous musical organization will give a concert at the Practical Arts High school auditorium.

This year's tour assumes added importance in that Lieut. Com. John Philip Sousa is celebrating the 50th anniversary of the beginning of his career and it seems that all America is planning to turn out and help him observe his "Golden Jubilee" as a conductor. In 1878, when Hayes was President and eggs were 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theatre.

Two years later, Hayes, still President, appointed Sousa director of the United States Marine band. Twelve years later President Harrison regretfully accepted his resignation that he might form his own musical organization, and the past 36 years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his Marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization.

Thirty-six annual tours and 16 transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

Sousa's season this year begins July 19 in Schenectady and continues for more than 20 weeks. New marches, among the novelties of his program, are "Golden Jubilee" and "The Cornhuskers" dedicated to the University of Nebraska.

New London, Cor

SOUSA'S MARCH DIFFICULT

Stars and Stripes Forever Had Too Many Notes, Some Thought.

Stars and Stripes, or, as it is more correctly written, Stars and Stripes Forever, has been heard in every country of the world. But strange as it may seem this marvelous march by Lieut. Comdr. John Philip Sousa, who appears at the Garde theatre Monday afternoon at 2.15 o'clock, was a long time in establishing popularity with bands. The march dates back to 1898. Sousa's band gave it spirited performance with all the frills that one could wish and with an orchestration of ingenious sort, musicianly in every respect. And that was the trouble—bands throughout the country could not play the music because it was too difficult. It had "too many notes."



# Sousa Celebrates 50 Musical Years



**HANDY** —Lieut.-Com. John Philip Sousa, who comes to Boston Aug. 19 in celebration of the "Golden Jubilee" with his famous band, handily chats with his youngest granddaughter, Jane Priscilla Abert, daughter of Helen Sousa Abert. (Eder photo.)



**MELROSE GIRL** — Miss Moody, soprano soloist with Sousa's famous band for five years, has a "world of friends" right around the Hub. Melrose can be proud of the fact that both Miss Moody and Geraldine Farrar hailed from Melrose.





AUG 12 1928

Borden

## NOW TOURING NEW ENGLAND



John Philip Sousa, now on his golden jubilee tour of the country. Mr. Sousa is shown with his grandchildren.

## SOUSA OFF ON JUBILEE TOUR

Famous Master Presents Two Novelties on His 16th Trip Across Continent

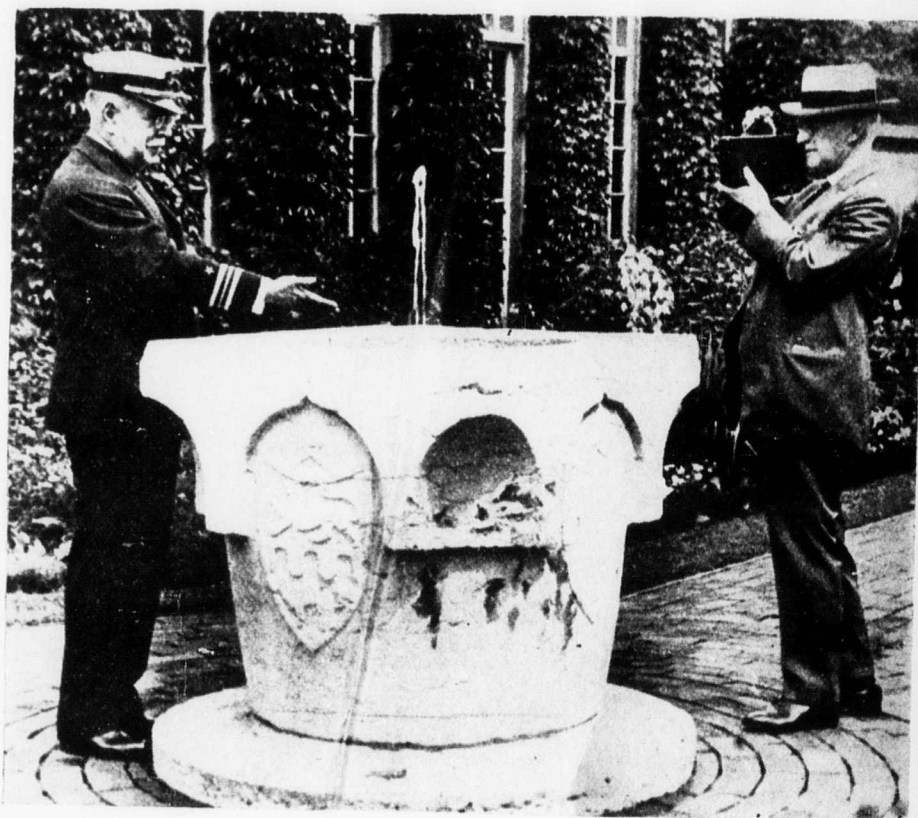
His 74 summers resting lightly on his shoulders, Lt.-Comdr. John Philip Sousa is now preparing to set out on his golden jubilee tour of America. Fifty years ago, in a theatre in Washington, the slight youth who was to become known to the world as "The March King" took up his baton for the first time, and 36 years ago, after 12 years at the head of the United States marine band, Sousa formed his own musical organization.

It is said that it is the only organization in the history of musical America which has been able to continue over a period of almost four decades, paying its own from the patronage and favor of music-loving Americans.

His virility is demonstrated in that during his New England trip, Sousa will set a record for less hardy men to shoot at by appearing in 26 cities and towns in a period of two weeks. The tour, which will take his band from coast to coast for the 16th time, started at Schenectady, N. Y., last July 19, and will continue for more than 20 weeks. The new marches, among the other novelties of his program, are "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

## MUSICAL AMERICA

AUG 11 1928



GEORGE EASTMAN, AT THE RIGHT, TAKES HIS OWN MOTION PICTURES OF JOHN PHILIP SOUSA IN THE GARDENS OF THE EASTMAN ESTATE IN ROCHESTER.

New London, Conn.

RECORD

AUG 12 1928

RECORD

AUG 12 1928

## Friends of Sousa Lunch Informally With Bandmaster

Lieut. Comdr. John Philip Sousa, world famous musician, who appeared this afternoon at the Garde theatre with his band, was tendered an informal luncheon and reception by representative citizens and officials of this city this afternoon at the Colonial Shoppe. The celebrated bandmaster, now in his 74th year, is making his golden jubilee tour, marking his 50th year as a band leader. He has appeared here for many seasons past and the delegation which greeted him at the luncheon today included several whom he had previously met personally.

Among those in the local representation was an old friend of the venerable commander with whom he exchanged many reminiscences—Charles C. Perkins, leader of the 193rd Field Artillery band, of this city. Commander Sousa and Mr. Perkins met in Washington in 1889 at the inauguration of President Benjamin Harrison. The commander was then leader of the marine band which participated in the inaugural program.

This morning Commander Sousa went to the Lawrence and Memorial Associated hospitals, intent upon visiting his friend of many years, Fred Stone, who is receiving treatment for fractures of both legs, sustained in an airplane accident here recently. The commander was disappointed, however for he was unable to see the famous comedian.

When Commander Sousa arrived at the hospital he learned that Mr. Stone had just been removed to the operating room to have the plaster casts cut from his legs. The procedure, he was told, would take some time and the patient would not be permitted to receive visitors until this afternoon.

When asked to make a statement for publication today, the commander replied with characteristic brevity that he was "glad to be here again with the people of New London."

At the table in the Colonial Shoppe, a place of honor, near the commander, was reserved for Mr. Perkins in respect for their 40-year-old friendship.

Others who attended the luncheon were Councilor Robert B. Chappell, Mayor James A. May, City Manager William A. Holt, former Mayor William C. Fox, Councilor Malcolm M. Scott, Walter S. Garde, Samuel M. Prentis, Dr. Clarence G. Brooks, representing the New London Chamber of Commerce and the Lions club; Or-

vin G. Andrews, representing The Day, and Sol Manheimer, manager of the Garde theatre, through whose courtesy the dinner was given.

Mr. Prentis and Mr. Garde were introduced as members representing the Lambs club of New York, of which Commander Sousa is also a member. Mayor May was called away and former Mayor Fox was called upon to make the formal address of welcome and others were asked to make remarks in turn.

## Sousa's Visit to Be Joyous

Willow Grove Audiences Will Acclaim Him at Concerts Today.

Lieutenant Commander John Philip Sousa, just beginning his fiftieth anniversary as conductor and, with his band, on thirty-sixth annual tour, will give concerts today at Willow Grove Park. Tomorrow he will depart upon a New England visit, that will ultimately take him and his musicians across the country to San Francisco and that will end when he returns in December to New York. Special arrangements have been made to give him worthy reception today and a committee, consisting of Clara Barnes Abbott, Helen Pulaski Innes, Mrs. Edwin A. Watrous, George L. Lindsay, Clarence K. Bawden, James Francis Cooke, Walter E. Hering and Herman L. Dieck, has arranged to have him address audiences at 2:30 and at 9 o'clock. Meyer Davis has installed a modern amplifying system so that the speaker's voice may be heard by the entire audience.

All America seems to be turning out this year to help Sousa celebrate his golden jubilee as conductor. In 1873, when Hayes was President and eggs were 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theater. Two years later, Hayes, still President, appointed Sousa director of the United States Marine Band. Twelve years later President Harrison regretfully accepted Sousa's resignation that he might form his own musical organization, and for the past 36 years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization. Thirty-five annual tours and 16 transcontinental tours have made Sousa not only the most famous, but also the most beloved of American musicians and a public which adores him has poured at his feet a fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

Screen Features

DAILY DEMOCRAT

AUG 10 1928

SOUSA'S BAND HERE WEDNESDAY AFTERNOON

Winifred Bambrick harpist with Sousa and his band, appearing here next Wednesday afternoon, is one of America's foremost musicians. She is a soloist who has appeared in the pit with orchestras of leading New York musical comedy and operetta productions. Miss Bambrick hails from Quebec. She lives there very happily with her mother, and, when it is at all possible, Mrs. Bambrick accompanies Miss Winifred on tour.

## SOUSA FAMILY TREE

Above are three generations of the Sousa family, all named John Philip. At the left is John Philip, Jr.; in the center, John Philip, 3d. Can you find the grandfather? In the photo, at the right, the bandmaster holds Jane Priscilla Abert, while the mother, Helen Sousa Abert, smiles approval. Miss Jane is considerably younger than in the top page view.





# Music Notes

**Sousa and His Band Play Golden Jubilee Concert Here Tomorrow Night.—New Compositions on Program.—Two Municipal Band Concerts in Park Today.**

Lieut. Commander Sousa and his band, for many years harbingers of the new season in Providence, will be here tomorrow night. A new program for this afternoon and another attempt to give the one designed for last Sunday night, postponed because of the weather, are scheduled for today at Roger Williams Park by Fairman's Band under the direction of Roswell H. Fairman. The numbers for this afternoon, beginning at 4 o'clock, are as follows:

Overture, "Hans Heiling," Marschner; operatic selection, "The Daughter of the Regiment," Donizetti; melodies from "The Chimes of Normandy," Planquette; "A Toi," Czibulka; "Pan-American," Herbert; "Religious Fantasia," arr. Tobani; suite romantique, "A Day in Venice," Nevin; paraphrase, "The Palms," Faure; "Polish Dance No. 1," Scharwenka; descriptive fantasia, "Village Life in the Olden Time," Le Thiere; "The Star Spangled Banner." At 8 o'clock the evening program opens, the list of numbers being repeated from last week: Overture, "Tannhauser," Wagner; opera selection, "Faust," Gounod; trumpet solo, "Arabian's Fantasia Brillante," arr. Checcha; R. E. Checcha; "Scenes" from "Granada," Chapt; popular selection, "The Magic Melody," Romberg; sextet, "The Rosary," Nevin, Messrs. Checcha, Ferri, Zambano, Oliveri, Gamble, Langevin; "Two Hungarian Dances," Brahms; "Liebestraume," Liszt; "Serenade Espagnole," Bizet; caprice heroique, "Awakening of the Lion," Di Koutski; "The Star Spangled Banner."

The band gives its municipal programs at Federal Hill on Tuesday night and Hopkins Square on Thursday night, the selections for the former being as follows: March, "Grand Commandery," Carter; overture, "William Tell," Rossini; selection, "Cavalleria Rusticana," Mascagni; gems from "Attila," Verdi; "Dance Suite," Tschakoff; excerpts from "Faust," Gounod; concert waltz, "España," Waldeufel; melodies from "Sweethearts," Herbert; "The Daughter of the Regiment," Donizetti; "The Star Spangled Banner."

The Thursday night concert has the following arrangement: March, "The Bedouin Patrol," Wright; overture, "La Gazza Ladia," Rossini; "Reminiscences of Verdi," arr. Godfrey; gems from "La Gioconda," Ponchielli; selection from "The Serenade," Herbert; melodies from "Martha," Flotow; descriptive fantasia, "Gypsy Life," Le Thiere; popular songs, Remick; gems from "Maid Marian," De Koven; "The Star Spangled Banner."

## SOUSA'S PROGRAM TOMORROW NIGHT

New Sousa compositions, including "The Golden Jubilee," commemorating his present tour, are features of the program the veteran bandsman will conduct at his concert in the Carlton Theatre tomorrow night at 8:30 o'clock. Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone, are the soloists listed on the program, which is announced as follows:

Peroration, known as "Militaire Français," from "The Algerienne," Saint-Saens; cornet solo, "Habanera," Sarasate, John Dolan; suite, "Tales of a Traveler," Sousa, "The Kaffir on the Karoo," "The Land of the Golden Fleece," "Easter Monday on the White House Lawn," soprano solo, "Love's Radiant Hour" (new), Sousa, Marjorie

## N. Y. TELEGRAPH

SOUSA will close his engagement at the Steel Pier next week and depart for Boston where he begins his annual tour. A feature of the pier's Sunday program will be the first performance in Atlantic City of Debussy's "L'Enfant Prodigue," (the Prodigal Son) which won for the composer the coveted Prix de Rome. The work will be sung in English and will be given in the mode of the Greek drama with chorus and dancers in keeping with the original notes for its production. Among the principals will be Helen Buchanan Hittner, soprano, Bernard Poland, tenor, and Eduardo Lippi, baritone. Next Sunday (August 19) the Russian Symphony choir will make its first appearance here giving afternoon and evening concerts on the pier.

Moody, symphonic poem, "Death and Transfiguration," Richard Strauss; sketch, "Among My Souvenirs" (new), Nichols-Sousa; sextet for flutes, "Dance of the Merlions," Tschakowski, Messrs. Evans, Petrie, Grosky, Zlotnik and Hall; "The Golden Jubilee" (new), Sousa; xylophone solo, polonaise, "Mignon," Tierney, Howard Goulden; "Balance All and Swing Partners," Sousa.

There are said to be over 100 bandmen in Lieutenant Commander Sousa's entourage this year in addition to the several soloists carried. They all combine to give a program whose general atmosphere has been described as "friendly, homey and wholesome." The personality and the music of the leader pervade the concert, attractions that have won him world-wide fame.

To his marches mainly he owes his greatest fame, but only a few bars behind them are his many operettas, "novelties" and miscellaneous works which number into the hundreds. "The Bride-Elect," "El Capitán," "The Charlatan" and "The Free Lance" were well known comic operas to an older generation. His marches, such as "Stars and Stripes Forever," "The Washington Post" and "Semper Fidelis" are as well known today as when they first swept the land, and a parade, military or otherwise, is hardly a parade without them. Sousa is also a writer of books which include "The Fifth String," "The Transit of Venus," "Pipetown Sandy," "Through the Years With Sousa," and an autobiography. Musician and showman he has become something of an American institution.

The barn studio at the summer home of Dr. and Mrs. Alex M. Burgess at Jackson, N. H., was recently opened with a musicale for the benefit of the Memorial Hospital at North Conway by the Highland-Overlook Orchestra, under the direction of Evangeline Larry. The orchestra numbers Mary Rita Handy, Elinor Burnham, Bertha Buffinton Hull and Robert Burgess, violins; Warren Leonard and Samuel Burgess, flutes; Assistant were Mrs. Shirley Weber of Princeton, N. J., in song groups, with Prof. Weber at the piano, and Evangeline Larry and Warren Leonard in solos. Abby Burgess sold candy and Clyde K. Nichols, Jr., acted as usher.

Already several applications have been received from this city, Pawtucket, Woonsocket and Westerly to enter the annual contests for young artists and students next June in Boston to be held by the National Federation of Music Clubs, according to Miss Virginia Boyd Anderson, President of the Rhode Island Federation. There will be prizes of \$500 and \$150 in each class in the national contest, and an embossed certificate in the State and district contests. The requirements for entrance to these contests and other information relative to them may be secured by writing Miss Anderson at 22 Rhode Island avenue, Providence.

## \$6000 FOR NEW NATIONAL ANTHEM

Recently this department quoted an editorial on the lately announced contest for a new national anthem.

AUG 10 1928

## SOUSA'S BAND

There is a fascination about a Sousa Band concert that comes from no other musical organization. The name of Lieut.-Com. John Philip Sousa produces a thrill, probably because he wrote that stirring and patriotic march, "Stars and Stripes Forever." This was written 3 years ago but it is just as new and popular today as it was during the height of the Spanish-American War, and it never gives a concert that this popular number is not played as an encore. Lieut.-Com. Sousa and his band of 10 pieces and soloists are on a golden jubilee tour from coast to coast, marking the 50th anniversary of Sousa conducting an orchestra in a Washington theater, his first job, and it is also the 36th year he has been conductor of his own band. He comes to Worcester next Tuesday evening for one concert in Mechanics Hall, and this promises to be the best band concert Worcester will hear for many months. There is only one Sousa and he will be here rain or shine. Although the march king's fame has been such that he might have trained and presented another band, he, the only Sousa's Band has been the one with which Sousa, himself, has appeared. And never but once in his 36 years on the roads of America has he been compelled to disappoint an audience. This was seven years ago when fall from a horse made it necessary for him to cancel his engagements for two weeks. Sousa brings his band and soloists in a program that will be pleasing, for it is original, classical, unique, humorous and includes new transcriptions, also the old marches that have made him famous.

Seats for the concert are on sale at Steinert's.



**Marjorie Moody**  
Soprano Soloist With Sousa's Band Tomorrow Night in Carlton Theatre.

coming like the cart before the horse to the following conditions of the contest which may be of interest as lined up in the New York Herald-Tribune.

"Six thousand dollars in cash prizes," it says, "have been offered for a national anthem by Mrs. Florence Brooks-Aten, founder of the Brooks-Bright Foundation for the promotion of international understanding through education. The contest is in two parts, a preliminary competition for words only, closing Oct. 15, and the final contest for both words and music, closing Feb. 1, 1929. Prizes in the preliminary contest will be awarded on or before Nov. 15, and the winning poems published and made available to composers.

The 10 persons submitting the best poems in the preliminary contest will be awarded \$100 each. The prizes in the final contest are a first prize of \$3000, a second of \$1000 and 10 others of \$100 each. If any prize winning anthems are the work of two persons, one composing the words and the other the music, the amount of the award will be divided equally between them. The final awards in the anthem competition will be announced on or before April 15, 1929.

tion will be announced on or before April 15, 1929.

The judges already chosen are Lambert Murphy, tenor; Reinald Werrenrath, baritone, and Dr. Sigmund Spaeth, music critic, writer and lecturer. Two other judges are to be selected.

Intending competitors are invited to register their names, so that further information and copies of the poems published in the preliminary contest may be sent them. Works must be sent anonymously, each accompanied by a sealed envelope containing the author's name and address.

Any composer or poet may submit as many works as he wishes. The winning of a prize by any contestant will not disqualify him or her from winning any other prizes in the competition. The contest is open to all American citizens, native born or naturalized.

All rights, copyrights, and royalties, will be reserved for the authors or composers. Widespread publicity is to be given to the contest and the winning anthems. The first 10 chosen by the judges are to be broadcast and popular opinion about their merit solicited.

All communications should be addressed to National Anthem Competition, Room 2017, 342 Madison Avenue, New York.

## PUBLIC LEDGER

AUG 13 1928

## FRIENDS HERE LAUD SOUSA ON JUBILEE

Famed Band Renders His New Compositions, but Old Favorites Get Ovation

## CONDUCTOR HOST AT DINNER

Fifty years of conducting that have made him internationally famous were honored by Philadelphia friends of John Philip Sousa at his first appearance this year in Philadelphia at Willow Grove yesterday.

The season also marks the thirty-sixth tour of the world-famous band which has been identified with Willow Grove concerts for more than twenty-five years. Last year was the first summer Mr. Sousa had not appeared at the Philadelphia park.

Yesterday's audience at three concerts was augmented by many of the veteran conductor's and composer's friends.

Mr. Sousa included on his programs several new compositions, which were received enthusiastically, but the popular favorite, "The Stars and Stripes Forever," played as an encore at the close of the first concert, received an ovation which drowned opening strains.

## Old Favorites Rendered

Other old favorites of Sousa's 217 stirring marches played yesterday were "Semper Fidelis" and "The Pride of the Wolverines."

The conductor's new march, played as the final number on the first program, "The Golden Jubilee," marks the jubilee year of his conducting. Miss Marjorie Moody, soprano soloist with Sousa's Band for many years, also sang his new waltz song, "My Butterfly," which Mr. Sousa has just rechristened "Love's Radiant Hour."

Popular numbers on the three programs were the overture, "American Maid," Messager's fantasia, "Monsieur Beaucaire," Kern's "The Show Boat," Respighi's tone poem, "Fountain of Rome," the ballet music from "Aida" (Verdi), Sousa's march, "Minnesota," and a Victor Herbert medley. John Dolan, cornet soloist, played "Habanera" (Sarasate). Miss Moody also sang Sousa's "The Flashing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball" (Camera Studies), and "The Kaffir on the Karoo," "The Land of the Golden Fleece" and "Easter Monday on the White House Lawn," from his "Tales of a Traveler."

## Xylophone Solo on Program

The second program included a xylophone solo by Howard Goulden, "The Ghost of the Commander" (Grossman).

During his visit Mr. Sousa was the guest of Walter E. Hering, a friend of fifty years' standing, at his home in Abington. Last night the conductor was host to Philadelphia friends at dinner in the Huntingdon Valley Club.

The Philadelphia committee in charge of invitations to the anniversary concerts was Mrs. Clara Barnes Abbott, Mrs. Helen Pulaski Innes, Mrs. Edwin A. Watrous, George L. Lindsay, Clarence Bawden, James Francis Cooke, Walter E. Hering and Herman Dieck.

## Sousa's Soloist



**MARGARET MOODY** is to be the featured singer at the march king's concerts in Symphony Hall August 19.

THE BRIEF VISIT OF LT. COMMANDER John Philip Sousa, the eminent composer and conductor of the band bearing his name, recalls that he has little liking for, or sympathy with, the long-haired eccentrics, who seem to think the chief evidence of musicianship is an abnormality of conduct. Mr. Sousa is left distinctly cold by displays of "the artistic temperament" (which is so often merely an eight-syllabled way of pronouncing "temper").

Sousa learned his first lesson in despising temperament gone mad early in his childhood. He was a "kid" in knee pants—not that trousers (as they frequently do) played any part in making the lad remember a cruel taskmaster. "Johnny" Sousa wanted to learn music—ever since he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania avenue, Washington, way back in 1865, when the weary battalions were about to be mustered out, after four long years of service afield. Accordingly, the boy began the study of the violin, under an irritable instructor. The "Professor" chided him for drawing too short a bow ("drawing the long bow" never being a Sousa trait, you see) and the youth spoke up, in defense, saying he was too close to the wall. The flaming "temperament" was forthwith there, and the teacher angrily shouted, said Mr. Sousa, when he recalled the incident: "What! How dare you tell me my business? I'll howl you." But he didn't, and three-score years and more thereafter, Mr. Sousa likes to tell the tale. The teacher looked at him, however, in the course of the clash, and tried once to hit him with a bow, and when that broke down, as Sousa leaped aside, to hit him with his fists. "Johnny" clubbed his own violin, and defied the man to "lay a finger on" but the boy ultimately fled, when the instructor made a final "temperamental" dash for him. The young Sousa went safely home, and ever after the boy's mental retina was imprinted with a vision of the silliness and worthiness of "temperament" when synonym of abnormality. He has ever sympathized with it since.



AUG 11 1928

## SOUSA AND BAND COMING TUESDAY

March King Includes Several of  
His Famous Numbers for  
Worcester Program



MARJORIE MOODY  
Soprano, with Sousa's Band

Lieut. Comdr. John Philip Sousa with his band of 100 pieces and soloists is to give a concert in Mechanics hall Tuesday evening, at 8.15. It is his Golden Jubilee transcontinental tour, commemorating his 50th anniversary of conducting band and orchestra. It is also his 36th anniversary of conducting his own band, and it is the 30th anniversary of writing the march "Stars and Stripes Forever." For this occasion he has written a new march, "Golden Jubilee," which is included in his concert program. The program for the concert opens with "Militaire Francaise," from "The Algerine," by St. Saens, and the second number is a cornet solo, "Habanera," by Sarasate, by John Dolan. The third selection is a new suite by Sousa, "Tales of a Traveler," in three sections, "The Kaffir on the Karoo," "The Land of the Golden Fleece," and "Easter Monday on the White House Lawn." Miss Marjorie Moody sings "Love's Radiant Hour," by Sousa, as her soprano solo. The closing number of the first part is Richard Strauss' symphonic poem, "Death and Transfiguration." The second part opens with Sousa's new humoresque, "Among My Souvenirs," using the air of Nichols' song, "Among My Souvenirs," and then going back many years to some of the old time numbers that are among Sousa's souvenirs.

Other numbers in the second part are Sextet for flutes, "Dance of the Merlions," by Tschalkowsky, Sousa's new march, "Golden Jubilee," a xylophone solo, Tierney's "Mignon," and "Balance All and Swing Partners." His encore numbers include Sousa's famous marches. Seats for the concert

AUG 12 1928

## SOUSA'S BAND HERE TUESDAY NIGHT

Lt. Comdr. John Philip Sousa and his band of 100 pieces and soloists, is to give a concert in Mechanics hall Tuesday evening at 8.15 o'clock. It is one of the units in the golden jubilee tour of this great band and conductor, for it was 50 years ago that Sousa first conducted an orchestra in Washington and later was the leader of the celebrated Marine band, the "President's Own." This is also the 36th anniversary of his conducting his own band and his 30th anniversary of writing the march "Stars and Stripes Forever," which the world thinks is his best, and this is always an encore number of his program. His program for the Worcester concert is:

(1) Militaire Francaise, from "The Algerienne," St. Saens; (2) Cornet solo, "Habanera," by Sarasate, John Dolan; (3) Suite, "Tales of a Traveler," (new), by Sousa; (4) "The Kaffir on the Karoo"; (5) "The Land of the Golden Fleece"; (6) "Easter Monday on the White House Lawn"; (7) Soprano solo, "Love's Radiant Hour," (new), Sousa, Miss Marjorie Moody; (8) Symphonic poem, "Death and Transfiguration," Richard Strauss.

Part 2—(1) Sketch, "Among My Souvenirs," (new), Nichols-Sousa; the Nichols song is lengthened into a sketch, opening with "Among My Souvenirs" and running into the old-time selection that Sousa has called time selection of Sousa's, then comes his own souvenirs, then comes the closing picture, "Among My Souvenirs." (2) a. Sextet for flutes, "Dance of the Merlions," Tschalkowsky; by Messrs. Evans, Peters, Petrie, Phares, Orchesky, Zlotink and Hall; b. March, "The Golden Jubilee," (new) Sousa; 3. Xylophone solo, "Polonaise," Mignon, Tierney, Howard Goulden; (4) "Balance All and Swing Partners," Sousa. Seats for the concert are on sale at Steinert's.

AUG 12 1928

## Ovation Awaits



JOHN PHILIP SOUSA

Who will be given rousing receptions when he steps on the band platform at Willow Grove this afternoon and tonight

## PARENTS ARE WILD, IN SOUSA'S OPINION

Believes "Devil Has Firmer Grip  
on Eiders Than on Young  
Folks"

## FRIENDS PREPARE GREETING

Commander John Philip Sousa believes in America, believes it is "not the young folk but the parents who are going wild" and doesn't believe in too many laws.

Nor does he believe that any new American national anthem is in sight just yet.

"It will not come through some prize competition or by enactment of a Legislature or Congress," he said. "If a real new national song appears it will be something the people take to themselves."

For the same reason the great bandmaster, who directs two concerts at Willow Grove Park today, sees evils in legislated prohibition.

Commander Sousa has written about 250 compositions, many of which are household airs. He said he started playing in a band when he was 13, "and it never made me feel unlucky either." Besides his marches he has written operas, cantatas, te deums, suites, waltzes, songs, etc., but he is still "The March King" and proud of it.

"Jazz is like the little girl with the curl," Commander Sousa replied to a question. "When it is good it is very, very good and when it is bad it is horrid."

When Commander Sousa remarked that he thinks "the devil has a firmer grip today on parents than on the younger element," he added:

"Still I think the world is better and will progress."

Numerous Philadelphia friends of Commander Sousa plan to give him a memorable greeting today when he appears in the bandstand.

The greetings are being arranged by a committee including Mrs. Clara Barnes Abbott, Mrs. Helen Pulaski Innes, Mrs. Edwin A. Watrous, George L. Lindsay, Clarence Bawden, James Francis Cooke, Walter E. Hering and Herman Dieck. They will take place at 2:30 P. M. and 9 P. M., and Commander Sousa will make an address each time through the modern amplifying system installed at the park.

AUG 12 1928

## THIRD SECT

## A MUSICAL TREAT

Sousa and His Band at Carleton  
Theatre Monday Evening

Lieutenant Commander John Philip Sousa, who is now in his golden jubilee year as bandmaster, believes that there is no more delightful occupation than that of the musician. He is showing his fealty to his art by continuing on tour this season with his famous band and when that organization is heard here at the Carleton Theatre to-morrow evening, Aug. 13th, he will demonstrate his enthusiasm by conducting with all the vim and skill that have been characteristic of him during half a century.

Truly, Mr. Sousa is described as one who knows how to stage a performance. He is more than a musician, he is a showman. For the average person,

## JOHN PHILIP SOUSA



Leader of Sousa's Famous Band.

the charm of the Sousa entertainment lies largely in the manner of presentation. From first to last the program moves along in a most interesting style. Large, plainly printed cards announce encore selections; soloists bow; blushing vocalists "take bows," exchanging bows with the director, who graciously leads her forward, every so often a group of horns or flutes avert any possible monotony, even a comedy number is introduced at the psychological moment. The general atmosphere of a Sousa concert is friendly, homey, wholesome.

While Lieutenant Commander Sousa is best known as a composer of swinging marches, ten operas and hundreds of other compositions are the work of this gifted man. He has also achieved distinction as a novelist and as a composer of comic operas. He is the author of "The Fifth String," "The Transit of Venus," "Pipetown Sandy," "Through the Years with Sousa," and an autobiography, "In the realm of light opera, he wrote 'The Bride-Elect' (for which he refused \$100,000), 'Desiree,' 'The Charlatan,' 'The Smugglers,' 'El Capitan,'

## HOWARD GOULDEN



Noted Trap Drummer With Sousa's Band

"The Free Lance," "The American Maid" and other works. Among his marches are the world famous "The Stars and Stripes Forever," "Liberty Bell," "Semper Fidelis," "The Washington Post," "The High School Cadets," "King Cotton," "Hands Across the Sea," "Hail to the Spirit of Liberty," and "The Free Lance."

At his concert here to-morrow evening Sousa will be assisted by over 100 bandmen and many notable soloists, including Miss Marjorie Moody, Winifred Bambrick, John Dolan, Howard Goulden and others. The program which promises to be most interesting includes many novelties which were arranged by Sousa and his new march "The Golden Jubilee" which was written to commemorate this event. All of the old favorites will be given.

The program is as follows:

## SOUSA'S THIRTY-SIXTH TOUR

Brings Him to Garde Theatre Here on Coming Monday Afternoon.  
The very thing that years ago stood in the way of musical progress in America, is today giving life to the practice and development of the musical art. That is the declaration of Lieut. Comdr. John Philip Sousa, who, with his band, will be heard here at the Garde Monday afternoon at 2.15. The Sousa visit is in the course of the golden jubilee of the composer



JOHN PHILIP SOUSA

Noted Bandmaster Who Comes to the Garde Monday Afternoon.

and conductor and is made during the band's 20th transcontinental tour and its 36th general tour.

Most interesting is the comment of the eminent band-master upon aspects of music in this country and in Europe. He goes back to the Puritans to indicate what hampered musical growth in the U. S. A. "At

the beginning of our national existence," he said the other day, the "Puritan fathers did not vociferously acclaim music as of consequence unless the music was of a religious kind. They even believed that the devil had all the good tunes. All the early music of America was of the hymn-like quality. And we may attribute to that Puritan influence the fact that we have fewer folk songs than any other country in the world. So it is that our principal patriotic songs are not native. The Star Spangled Banner was originally a drinking song called To Anacreon in Heaven, Yankee Doodle was British and even Columbia, the Gem of the Ocean, is of foreign origin, the melody being known in England as Britannia, the Pride of the Ocean. And it was from the rude beginnings in the hymn tunes of New England that there came such inspiration as might be and that was responsible for the establishment of the singing schools down east.

"Today one of the very things that stood in the way of encouraging musical education and thereby of encouraging musical appreciation, is giving new life to music. Commerce was the stumbling block. Now the men of commerce, having financial success, are turning to the cultural and especially to music. The great halls that are devoted to musical events; our richly endowed orchestras; our opera comparing favorably with the best in the world; the increase in the monetary rewards for the instrumentalist, the singer, the composer, have made America the land of promise and of fulfillment for every player or singer on earth. New York is now the center of every artist.

## POST

AUG 11 1928

## SOUSA'S BAND

Lt. Com. John Philip Sousa's Band and soloists, 100 in all, come to Worcester Tuesday evening for one concert in Mechanics Hall. It is the 50th anniversary of Sousa's conducting band and orchestra, and his 36th anniversary of conducting his own band, and is called the "Golden Jubilee Tour." For this tour Sousa has written a new march, "Golden Jubilee," which is played in his program. The features of the program are in nine numbers. He opens with St. Saens' "Militaire Francaise," from "The Algerine," and the second number is a cornet solo by John Dolan, "Habanera," by Sarasate. The third number is Sousa's new suite, "Tales of a Traveler," in three parts, "The Kaffir on the Karoo," "The Land of the Golden Fleece," and "Easter Morning on the White House Lawn."

Marjorie, soprano, sings "Love's Radiant Hour," by Sousa, and the first part closes with Richard Strauss' symphonic poem, "Death and Transfiguration."

The second part opens with Sousa's new humoresque, "Among My Souvenirs," taking Nichols' song of the same name for the theme at the opening and closing, and introducing some of his souvenirs which has pleased him in the long past.

There is a sextet for flutes, Tschalkowsky's "Dance of the Merlions"; there is his new march, "Golden Jubilee," there is a xylophone solo, Tierney's polonaise, "Mignon," and the program closes with Sousa's "Balance All and Swing Partners." His encore numbers introduce his familiar marches. Seats for the concert are on sale at Steinert's.

AUG 12 1928

## At Willow Grove Park

With the Anthracite Exposition closing today at Willow Grove Park, Meyer Davis has announced that the forthcoming Exposition of Progress and Pure Food and Health show will open at the park August 23 to remain open until September 9. This exposition will illustrate every branch of home economics. There also will be special lecture courses and many novel contests to run in connection with the show.

August 23 and 29 will be "Mitten Days" at the park when the P. R. T. employees have their annual frolic. On August 30 the official "Miss Philadelphia" of the year will be chosen and she will preside later in the evening at a Bal Masque at Dance-land.

On September 1 fire companies from fifty nearby towns will parade and take part in a demonstration of fire fighting and life saving. Ross Davis, chief of the Fire Bureau, is among the judges for the contests.

John Philip Sousa returns to Willow Grove Park today for his first Sunday concert in more than a year and his only one here during the year. Marjorie Moody is again his principal soloist. Next Sunday Paul Whiteman will lead his famous jazz orchestra out to Willow Grove park for three special concerts.

LEWISTON, ME.

SUN

AUG 8 - 1928

## SOUSA GOES EVERYWHERE

CELEBRATED BAND TO BE AT  
ARMORY ON AUG. 16-MOST POP-  
ULAR BAND ORGANIZATION

They come for miles to hear Sousa and his band. People often imagine that on tour Lieutenant Commander Sousa confines himself to the large cities. It is true that he plays many engagements in cities of large population but it is equally true that he invades communities with scarcely enough inhabitants to fill the selected auditorium—high school auditorium, armory or grange hall. It is because the entire country-side is interested and for miles the people come to be present on the concert occasions. Automobiles make this no great hardship today, but, in the past, there was the same eagerness and it was manifest in the great number of "buggy riders" who would be present from remote places when the band was to be heard.

The small towns, fortunately, have often large auditoriums, and this makes it possible for the Sousa organization to go into what may be called the hinterland. Culture is there but opportunities for such concert attendance as Sousa affords are, naturally, limited. He plays to capacity in those places, yet they may not have sufficient population to fill their largest auditorium. It is this enthusiasm for Sousa that heartens him and that induces him to go to such small communities as International Falls, Minn.; North Battleford, Saskatchewan; Twin Falls, Idaho, and Hays, Kansas, for instance. Each of these is on his itinerary for this season and it is assured that each will crowd his concerts and will enjoy every minute of the music. It is a joy for him to play to such audiences and he gives of his best. Indeed, no matter what may be the attendance or the place, Sousa never stints. His programs are full and his encores are always generous. As is well known Sousa concerts move briskly and there are never dull moments of intermission. The only let-up is an announcement of the program. In g. 16.

To Give Concert  
Here Tuesday



JOHN PHILIP SOUSA



AUG 13 1928

## FRIENDS HERE LAUD SOUSA ON JUBILEE

Famed Band Renders His New  
Compositions, but Old Fa-  
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ALBANY, N. Y.  
Knickerbocker Press

AUG 12 1928

### SOUSA AND HIS BAND AT TROY AUGUST 24.

Ben Franklin announces a concert in Music hall, Troy, Friday night, August 24, by John Philip Sousa and his famous band of eighty musicians, assisted by six soloists. This event will be one of a series of 100 concerts to be presented this year in celebration of Sousa's fiftieth year as a conductor, the journey through the country being styled "The Golden Jubilee Tour." The Troy event will be the last in this section as Albany will not be visited. The seat sale will open at Cluett and sons, Troy, Tuesday morning, August 21, and until then mail orders sent to Mr. Franklin in care of Cluett and

sons, will be filled in the sequence of receipt, and before the opening of the sale at Cluett's.

In reference to this tour, Archie Bell, critic of the Cleveland News says: "America should ring all the bells and blow all the whistles from San Diego to Boston in celebration of Sousa's fiftieth jubilee."

AUG 12 1928

## PRESS INSPIRES BAND MASTER

70 of Sousa's Compositions  
Based on Newspaper  
Reading

### Famous Leader to Give Con- cert at Olympia Tuesday Afternoon

Seventy of the 122 march compositions which stand to his credit have been inspired by something he saw in the daily newspapers, Lieutenant Commander John Philip Sousa recounted in Boston the other day as he began the New England part of his transcontinental tour.

Sousa who appears with his famous band at the Olympia theater here Tuesday afternoon, Aug. 21, said that one of his first marches was dedicated to The Washington Post.

The inspiration for a stirring composition may be found in any good newspaper, he great conductor believes. He recalled that he wrote Liberty Bell soon after he saw in a Philadelphia publication announcement that the liberty bell was to be taken to Chicago for the World's fair.

James G. Blaine, "plumed knight" of a long-gone political campaign, inspired The White Plume march. Dewey at Manila brought forth The Glory of the Yankee Navy, the Jamestown celebration resulted in Powhatan's Daughter and organization of the American Legion created in his mind the stirring Comrades of The Legion.

That the American daily newspaper should be the greatest inspiration of the march composer is quite understandable, Sousa says. The march is distinctively an American musical form and expression of the country's progress recorded daily in the newspapers, he declares.

Although J. S. MacNeill, manager of the Olympia theater, has not yet received official announcement of the band's program when it appears here Aug. 21, he said yesterday that he believes one or more of the marches dedicated to news events will be played before the New Bedford audience.

WORCESTER, MASS.  
GAZETTE

AUG 10 1928

#### SOUSA'S BAND

The announcement of the visit to Worcester on the evening of Tuesday, August 14, in Mechanics hall of Sousa and his band which is one of the principal stops on his transcontinental tour, making his golden jubilee tour—is simple, but tells a real story. It commemorates the 50th anniversary of Lieut. Comdr. Sousa's conducting an orchestra in a Washington theater in 1878, also the 36th year of the "march king" conducting his own band, after severing his connection with the famous Marine band, the President's own. The program consists of the latest in classical, humorous, jazz, martial and vocal novelties. It includes Sousa's new marches, written for this tour, "Golden Jubilee," and "Cornhuskers," dedicated to the University of Nebraska, and "Minnesota." It includes instrumental novelties by the sextet of flutes, sextet of trombones, triplet of clarinets, and in this group is a Worcester boy. At each performance Sousa will play a selection of the greatest marches ever written, including "Stars and Stripes Forever," which the world thinks is his greatest march and "Semper Fidelis," which Mr. Sousa thinks is his greatest march. Seats for the concert are on sale at Steinert's.

AUG 12 1928

### SOUSA AND HIS BAND COMING TO SYMPHONY HALL AUG 19

Sousa and his band will give two concerts at Symphony Hall Sunday afternoon and evening, Aug. 19, as part of the celebrated bandmaster's 50th anniversary tour of the United States. Besides a number of the old favorite Sousa marches and several more elaborate compositions, next Sunday's program will feature two new Sousa marches. One of these is entitled "Golden Jubilee March," in honor of the composer's 50th season before the public. The other, called "The Corn Huskers," is dedicated to the University of Nebraska.

Soloists, as in former seasons, will appear at each concert. The chosen artists are Marjorie Moody, soprano, a Boston girl who has toured with Sousa for several seasons; John Dolan, the deservedly admired cornet player, who has long dazzled the amateur cornetists in Sousa audiences, and Howard Goulden, one of the most dexterous of xylophone players.

Sousa and his band are appearing in a number of New England cities during the current month.

PHILADELPHIA, PA.  
PUBLIC LEDGER

AUG 12 1928



JOHN PHILIP SOUSA  
Willow Grove

PORTSMOUTH, N. H.  
HERALD

AUG 9 - 1928

## SOUSA HAS MADE A FORTUNE

Wealth has come to Lieut. Com. John Philip Sousa at the rate of a dollar for each mile of his travels. Sousa, who is in all probability the only American composer-conductor, who has amassed a fortune of a million dollars solely through the practice of his profession during his last season, rounded out a million miles of travel with his band Sousa's travel-

ing record is almost 27,000 miles a season for his entire career and this season with a comparatively short tour extending only from mid-July until late in November, he will click off 25,000 miles. Sousa is not so cer-

tain that "the first million is the hardest." When Sousa began his career he had fifty men, who were well paid at an average of \$35 a week. Now he has 100 men, who command an average wage of about \$125 a week.

EAGLE

CLAREMONT  
AUG 9 - 1928

#### SOUSA AND HIS BAND

Notwithstanding that Lieut. Commander John Philip Sousa and his band have made 36 annual tours and 16 transcontinental tours, the Golden Jubilee tour which is now under way finds the veteran, world famous bandmaster as eager as ever to entertain an appreciative public. But, as Sousa is 73 years old, and this is his Jubilee jaunt across the country from Maine to California, it may mean

that after this celebration of his successful career he may at least cut short his annual circuit.

It is possible that his appearance in the new opera house at Bellows Falls on Thursday afternoon, Aug. 23rd may be the last opportunity for people of this section to hear him personally, and, as Sousa and his band never broadcast by radio his concerts can only be heard in person.

## Many Albanians to Attend Sousa Jubilee Concert

Many Albanians will travel to Troy on the night of Friday, August 24, to hear Lieutenant John Philip Sousa and his famous band of 80 musicians play in the Music hall.

Sousa will visit Troy as one of the 72 cities on the jubilee tour of the band which is celebrating Sousa's 50 years as a conductor.

The program to be presented at the Music hall will include many of the famous Sousa pieces which have been composed during the many years the famous conductor has been leading his band throughout the country.

Sousa was "The March King" before he resigned his Marine commission. "Washington Post," "High School Cadets," and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's band was yet a new organization. Thirty-six annual tours and sixteen transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians.

## Marjorie Moody, Soloist, to Appear With Sousa's Band



MARJORIE MOODY

Lieut. Com. John Philip Sousa, who is now in his golden jubilee year as a bandmaster, believes that there is no more delightful occupation than that of the musician. He is showing his fealty to his art by continuing on tour this season with his famous band and when that organization is heard here at the Carleton Theatre next Monday evening, he will demonstrate his enthusiasm by conducting with all the vim and skill that have been characteristic of him during half a century.

Truly, Mr. Sousa is described as one who knows how to stage a performance. He is more than a musician, he is a showman. For the average person, the charm of the Sousa entertainment lies largely in the manner of presentation.

At his concert here Sousa will be assisted by over 100 handmen and many notable soloists, including Miss Marjorie Moody, Winifred Brambrick, John Dolan, Howard Goulden and others. The program which promises to be most interesting includes many novelties by Sousa and his new march, "Golden Jubilee," which was written to commemorate this event. All of the old favorites will be given.

PROVIDENCE, R. I.  
BULLETIN

AUG 11 1928



SOUSA and His Band  
CARLTON  
Monday Eve. Aug 13.



AUG 12 1928

## Favorite Marches to Be Included in Sousa Program

Famous Band To Appear  
Here Wednesday Even-  
ing, Coming Week

Lieutenant Commander John Philip Sousa, who, with his band, is making his twentieth transcontinental tour and his thirty-sixth general tour, as well as celebrating his own golden jubilee as a composer and conductor, will appear at City Hall Wednesday evening, August 15. No other conductor in the world has done so much to raise the standard of band music. He was the first band-leader to use classical compositions on his programs. Today they are in every good band's program lists.

Sousa has been called the Will Rogers of Music. He is perhaps the only American composer who has the facility to tell stories and jokes in terms of music, and for at least two decades the American people have laughed as heartily at his humoresques and parodies upon current popular music as they have applauded such march-tunes as "Stars and Stripes Forever" and "El Capitan."

Sousa, who has observed closely the growth of music appreciation in America, says that one of the very things which formerly stood in the way of encouraging musical education and there by encouraging musical appreciation now is giving new life to music. "Commerce was the stumbling block," he declares. "Now the men of commerce having financial success, are turning to the cultural and especially to music. The great halls that are devoted to musical events; our richly endowed orchestras; our opera comparing favorably with the best in the world; the increase in the monetary rewards for the instrumentalist, the singer, the composer,—have made America the land of promise and fulfillment for every player or singer on earth. New York is now the Mecca of every artist."

As an indication of the advance of Americans in musical endeavor, Sousa states that thirty years ago, his band was composed almost exclusively of foreigners. Now, out of 100 men, there are only three who are not Americans.

The eminent band-leader declares that he has met many famous men during his tours who were glad to state that, at the time or another, they had played in a band. "The first time I met President Harding," he stated recently, "was in his Senatorial days in Washington. Both of us had been honored that day by the bestowal of the degrees respectively of doctors of law and music. We sat together at the faculty dinner of the Pennsylvania College that night. He told me that he played in his youth in the Concordia Brass Band of Marion, Ohio, and he was unquestionably very proud of the fact."

Sousa's Portland program will include his favorite marches and a transcription of the hit numbers from the various New York musical shows. The customary solos, quartettes and other ensemble numbers, which give the most talented of his bandmen an opportunity to show their skill, and which are a welcome contrast to the numbers by the entire band, will be also a part of the program.

MANCHESTER, N. H.  
UNION

JUL 19 1928

## Sousa's Band to Play Here on August 17

His 74 years resting lightly on his shoulders, Lt. Com. John Philip Sousa starts Thursday from Schenectady, N. Y. on his golden jubilee tour which will bring him to Manchester on Friday, August 17 for a concert at the Practical Arts auditorium.

Fifty years ago in a theatre in Washington the slight young man who was to become known to the world as "The March King" took the baton for the first time. He formed his own organization 14 years later, after having served 12 years as head of the United States marine band. His band is the only organization in the history of musical America which has been able to continue over a period of almost four decades paying its own way from the patronage and favor of music-loving Americans.

That Sousa still composes as eas-



220 WEST 19th ST., NEW YORK  
Tel. Chelsea 8860

THIS CLIPPING FROM  
SPRINGFIELD, MASS.  
REPUBLICAN

AUG 12 1928

### Cleveland in Love.

Finally the news was given out that President Cleveland was to be married. When the time for the wedding was drawing near, Col. LaMont and I carefully measured the number of steps from the place where they were to stand, and I measured off Mendelssohn's "Wedding March" to correspond to the exact number of steps. A week or so before the wedding I was notified that the President desired me to submit to him the program of music for the wedding, if I had made it out. I had not only done this, but had thoroughly rehearsed it, and went to the White House at once. Mr. Cleveland read the program carefully. He noticed a number by Ardit called "I Am Thy Rose." "Of course that is a compliment to the bride," he said. "Yes, Mr. President."

Another number was from my opera "Desiree." On the program it appeared as "A Quartette: The Student of Love." He read it very slowly, then said, "I think I'd play that number just as 'A Quartette,' leaving out 'The Student of Love.'"

"Yes," he said, "doubtless an effective number, but I think it will sound just as well as 'A Quartette,' without 'The Student of Love.'—[From "Marching Along: Recollections of Men, Women and Music," By John Philip Sousa.]

DOVER, N. H.  
FOSTER'S  
DAILY DEMOCRAT

AUG 8 - 1928

### GREAT RECORD BY SOUSA'S BAND

That Lieutenant Commander John Philip Sousa and his famous band, which this season makes its thirty-sixth annual tour, is America's favorite musical organization, has been demonstrated in a unique and emphatic way. Sousa's Band, which plays here Aug. 15, has never been subsidized. It is the only musical organization of its class which has stood upon its own financial feet. The sale of tickets is its sole source of revenue, and yet three generations have made it a financially sound organization, even in these later years, when its expenses have approached \$2,000,000 a season.

That Sousa is not merely a bandmaster, but a national character, is amply proven by the universal custom of flying flags and occasionally declaring a business holiday when Sousa comes to town. Even the Greatest Show on Earth does not appeal to the people of America as strongly and as movingly as the man who wrote their country's greatest marches and upon whom they have bestowed the loving title of "The March King."

As he conducts is indicated by the fact that since his tour last year he has found time to write two marches, "Golden Jubilee" and "The Cornhuskers," the latter dedicated to the University of Nebraska. He has composed a new movement for his suite "Tales of a Traveler," has transcribed the latest musical comedy hits into a sketch "Ten Minutes on Broadway" and has written his annual humoresque, the theme this year being "Among My Souvenirs." Also during his resting spell he has found time to write another book "Marching Along."

## LEADING HARPIST WITH SOUSA

Winifred Bambrick, harpist, with Sousa and his band, is one of America's foremost musicians. She is a soloist who has appeared in the pit with orchestras of leading New York musical comedy and operetta productions. Miss Bambrick hails from Quebec. She lives there very happily with her mother, and when it is at all possible Mrs. Bambrick accompanies Miss Winifred on tour. "It's a most fascinating experience to be with Mr. Sousa on concert tour," said Miss Bambrick the other day. "He is most considerate, of. EX-185 Recreation

it a pleasure to be with him for he is appreciative of all that is done. He encourages us by his praise and he is quick to say the kindly word that means so much to all of us. No wonder that he is able to keep his organization intact year after year. Some of us could take other engagements and remain at home but as soon as the time for touring arrives, there we are, ready to join him and go wherever he has been scheduled. We are indeed a happy family.

WILLOW GROVE ILLU

## BIG BEAUTY C

THE THREE SOUSAS



Here are three generations bearing the name of John Philip Sousa. At the right, of course, is Lieut. Com. John Philip Sousa. At the left is John Philip Sousa, 2nd, now a New York business man, in the center is John Philip Sousa, 3rd, grandson of the March King.

## OVATIONS PLANNED TO WELCOME SOUSA TO WILLOW GROVE

Friends of Bandmaster to Mark His  
Jubilee Year by Big Demonstration Tomorrow

Lieutenant Commander John Philip Sousa and his world-famous band returns to Willow Grove Park tomorrow.

After an absence of one season—due to unforeseen booking arrangements—Mr. Sousa will lead the band in the same music pavilion that so often has been filled with his stirring melodies.

And in honor of his return, and also to make his "jubilee year" as a musician, composer and conductor, the friends of Mr. Sousa have planned to give him an ovation at the afternoon concert and also at his appearance in the evening.

Plans for the demonstration are in charge of Mrs. Clara Barnes Abbott, Mrs. Helen Pulaski Innes, Mrs. Edwin A. Watrous, Walter E. Hering, George L. Lindsey, James Francis Cooke and Herman Dieck.

Mr. Sousa began his career as a violinist. He went on the road with theatrical and operatic companies and in 1830 was notified that he had been appointed head of the U. S. Marine Corps Band.

"I had rather looked down upon bands—being a fiddler," he says. "But it wasn't long before I realized that the band had great possibilities. I decided to develop them."

"Those pieces that were in the band's library were badly arranged and there was a dearth of good compositions. For instance there wasn't any representation of Wagner, Tchaikowski or Berlioz. Today they are in every good band's program lists. I soon had the great masters represented in the Marine music and I managed to lift the band out of the rut of polkas, cavatinas and national airs."

"I do not advocate the playing of Haydn, Beethoven and Mozart by the band. Composers as

Dvorak and Tchaikowski permit particularly expressive use by bands. In fact there is much in recent composition that is better adapted to a wind combination than to strings."

"America wants the best in Music. Everywhere there is evidence of this, what with numberless orchestras throughout the country, numerous festival associations, choral groups, grand opera companies, music clubs and the like. Instrumental and vocal soloists are well patronized too and the talking machine and the radio give further evidence of music's popularity. The young composer should welcome America's verdict. It would be correct and just. Yes, this is a musical nation and the composer who realizes that fact will give evidence of the fact by being an originator—not obscure or materialistic."

### CHURCH OUTING TODAY

The Rev. William A. Pelosi has arranged the annual outing of the Church of the King of Peace, Twenty-fifth and Wharton, at Willow Grove Park this Saturday.

JUL 20 1928

## SOUSA'S BAND AT EASTMAN TOMORROW

EASTMAN—John Philip Sousa and his world famous band open a week's engagement at the Eastman tomorrow as a part of the regular motion picture program. This is the first time the famous march king and his band have appeared in Rochester at movie prices. The band will give four performances tomorrow and four on Sunday, continuing with three daily throughout the remainder of the week.

The program which the band will present in the Eastman is one which will include the latest in classical, jazz, martial and vocal music, together with special novelties which include a sextet of flutes, a sextet of trombones, and a triple octet of clarinets. He will also play the newest march he composed, "The Golden Jubilee March," which commemorates his own fifty years as a bandmaster.

"Walking Back," a tempestuous story of modern youth, which weaves its plot around a group of youngsters typical of the thrill mad generation of today, is the screen attraction which shares the bill. A cast of juvenile artists is featured, headed by Sue Carol. Robert Edson, the distinguished stage and screen personality, and Richard Walling, a new Hollywood favorite, play important roles.

The Eight Victor Artists on the stage, and Colleen Moore in "Happiness Ahead" on the screen continue at the Eastman today.

LEWISTON, ME.  
JOURNAL

JUL 20 1928

## All America Helps Sousa Celebrate Golden Jubilee

All America seems to be tuning out this year to help Lieut. Com. John Philip Sousa celebrate his Golden Jubilee as a conductor. In 1878 when Hayes was President and eggs were 10 cents a dozen, Sousa then twenty-four years old, picked up his baton for the first time as leader of the orchestra in a Washington theatre. Two years later, Hayes, still President, appointed Sousa director of the United States Marine Band. Twelve years later President Harrison regrettably accepted his resignation that he might form his own musical organization, and for the past thirty-six years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his Marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization. Thirty-six annual tours and sixteen transcontinental tours have made Sousa not only

the most famous but also the most beloved of American musicians and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

Sousa's season this year begins July 19 in Schenectady, New York, and continues for more than twenty weeks, the concerts including one in Lewiston in August. The new marches, among the other novelties of his programs, are "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.



# SOUSA GIVES CONCERTS, LEADS NEW ORCHESTRA, TALKS OVER THE RADIO

NE, AUGUST 19, 1928.



LIEUT. COMMANDER JOHN PHILIP SOUSA LEADING NEWSBOYS' ORCHESTRA AT BURROUGHS FOUNDATION

Left to Right, Front Row—Harry E. Whittemore, the newsboys' musical director; Herbert Williams, Sousa, Hyman Finkel, Clarence Russo, Benjamin Whitman, David Schlossberg, John Mulkern, Fred Connell, Joseph Lapidus, director. Second Row—Reuben Okstein, John Torrone, Evans Freedman, Sam Wurf, Fred Weinstein, Noel Jackson, Leo Shore, Max Isveck, Abraham Mogul, Herman Berkowitz. Third Row—Oscar Robinson, Liboria Marotte, David Greenberg, Harry Waxman, Sidney Fleischer, Jack Lasoff, David Esselson, Nat Levitan, Philip Goldfarb, Benjamin Glecklen, Daniel Gannon.

The American maestro, Lieut. Commander John Philip Sousa, arrived at the North Station yesterday morning for his Boston concerts at Symphony Hall and was met quite appropriately by a band. The Newsboys' Band, formed under the direction of the Burroughs Newsboys' Foundation, 10 Somerset st., invited the march king last week to visit them and lead them in several selections.

Sousa accepted the invitation while he was playing in New Hampshire and, to show their appreciation, the newsboys brought their instruments to the new North Station and unofficially dedicated the new waiting room which had not been opened to the public by greeting the famous band master there.

Following his matinee concert yesterday afternoon, Sousa visited the

Newsboys' Foundation to greet the boys. When he entered the hall the orchestra played one of his selections, "The Stars and Stripes Forever." Then, after giving them some words of encouragement, he led the boys while they played two selections, the rendition of which he commended highly.

Rear Admiral Philip Andrews detailed Lieut. Commanders Lee Carey and G. C. Manning to welcome Sousa to Boston, as the leader of the famous Marine band. The Admiral's car, which was placed at his disposal, took the march king to Station WBET, where he delivered a brief address over the radio.

On his arrival in Boston yesterday, Sousa said that, according to his estimate of the distance he had travelled in his 50 years as a conductor, he was just completing 1,200,000 miles. Five times to Europe, once around the

world, 18 times from Atlantic to Pacific and back, his tours have taken him. For 37 years of his half-century as a band leader he has been leading his own band.

His visit to Boston yesterday marked the first time that the entire personnel of the band was American. Sousa's first band had five American musicians in the ensemble. Gradually, as he influenced American music, his band became more American until this year it is as 100 percent American as are his many compositions.

In his radio address, Sousa spoke on behalf of the project to restore, "Old Ironsides," the famous frigate now in the process of restoration at the Charlestown Navy Yard, and, applying an old war time slogan, he asked his audience to "give until it hurts" toward the fund being raised for the preservation of the Constitution.



THE THREE SOUSAS

Here are three generations bearing the name of John Philip Sousa. At the right of course is Lieut. Com. John Philip Sousa. At the left is John Philip Sousa 2nd, now a New York business man, and in the centre is John Philip Sousa 3rd, grandson of the March King.

## The Sousa Story

Portsmouth turned out on the hottest day of the season in such numbers and to show John Phillip Sousa their love and admiration for him, when they nearly filled the Colonial Theatre. He was the same Sousa, although several years beyond the 70 mark, and this band can be said to have demonstrated that the wizard of music was still in his prime as far as effectiveness was concerned. Throughout the concert the applause was inspiring to the leader. Our mayor who has known him for a number of years, paid his respects on the stage and with a hearty hand shake the great leader's first remark was, "Why aren't we on the big stage at the Portsmouth Theatre?" Well, that was a long story. That showed his keen memory and interest in everything. Later he walked from the theatre to the station and dropped into The Herald office just to say hello.

MINNEAPOLIS, MINN.

The world JOURNAL eat composition "The Stars and St

Marion Emerson, pianist.

## Sousa to Broadcast Talk Over WBET

Famous "March King" Will Address the Radio Audience Prior to Sunday Concert

Lieutenant Commander John Philip Sousa, observing his fiftieth year as a band conductor, will broadcast over WBET, the Transcript radio station, Sunday afternoon at 1:30 o'clock.

Commander Sousa will arrive at the North Station from Laconia, N. H., in the forenoon and will be met by two officers assigned by Rear Admiral Andrews, commander of the Charlestown Navy Yard. He will be taken to the Hotel Somerset in the official car of Admiral Andrews and, after a rest, will go to the Transcript studio in the First National Bank Building for the radio talk.

In the afternoon, and again in the evening of Sunday, Sousa and His Band will give concerts in Symphony Hall.

Mayor Nichols says: "John Philip Sousa, the world's most famous conductor and composer of martial and patriotic music, was a teacher of music at fifteen years, a conductor at seventeen and a violin soloist at twenty and the leader of the United States Marine Corps Band at the age of twenty-four. His career is an inspiration to every American youth desirous of securing a prominent place in the music of the nation. He has provided a musical spirit and fervor unequalled in our national history."

"I am delighted to learn that our citizens will have an opportunity of enjoying his glorious music of 'Liberty Bell,' 'The Washington Post,' 'The Stars and Stripes Forever,' 'The Bride Elect,' 'El Capitan' and 'The Charlatan.'"

## PRIZE OFFERED FOR NEW NATIONAL ANTHEM

John Philip Sousa made a statement the other day to the effect that America would never get a national anthem by giving prizes for one or advertising for one.

Sousa, a soldier and composer, an American of Americans, should know. His famous march, "The Stars and Stripes Forever," were not born of a desire to take a prize for \$100 or \$200 in a musical contest. The biased opinions of jaded society leaders, hungry for a new thrill did not as much as stir a note in his loyal heart. That tune was born of an impulse to be an American because it was wonderful to be one.

"The Star Spangled Banner," Francis Scott Key's masterpiece, and the one song which has held the unwritten position in the nation's heart as the American song, does not deserve to be ousted from its niche in our hall of inspiration for an upstart song born of monetary inspiration. As idealists, and that we profess to be when country is involved, we should not allow it.

Politicians may be thrust upon us and in our weakness we must accept them, disillusionments in public trust cannot be averted, but the song that we hand to our children and our children's children must be born of a holy and inspired moment. Money and a moment's diversion did not buy our freedom, neither should it buy our inspiration in song.

Mental independence is a splendid thing to possess. We talk about it, but now there must be proof that we do possess it. National songs are not fads, and something that has been carried in the hearts of our defenders, and lived on in souls after the last great sacrifice should not be destroyed because the sands of Newport failed to please or because there happened to be an unforeseen lull between the season for travel and the Charity ball.

## SOUSA TO PLAY AT S. D. CLUB MEET

200 Expected at Brookings Next Month for State Federation Sessions

Brookings, S. D., Sept. 15.—The coming of Sousa and his band to this city for the annual convention of the State Federation of Women's Clubs, October 2, 3 and 4, has been announced as one of the convention features by Miss Alice Foster, president of the local federation, who is in charge of general arrangements.

Plans for the entertainment of the 200 women expected were outlined at a meeting of the city federation of women's clubs. Members of Brookings clubs other than federation members have been invited to attend.

The appointment of working committees is under way, and Miss Foster has asked each club delegate to send a complete membership list in order to make the committee representative of all the clubs in the state.

A reception will precede the convention Monday, October 1. Convention music will be under the direction of Mrs. H. L. Kohler.

An address of welcome by Mayor C. O. Trygstad formally will open the meeting Tuesday morning, and sessions will continue through Wednesday and Thursday. Mrs. Robert Cargill of Minneapolis will talk on "Women of the Bible."

A "See Brookings Tour" has been arranged by the committee for the visitors and will end at the high school where tea will be served. Meses H. L. Kohler, T. H. Jeffre, and E. A. Lentz are in charge of the tea. E. H. Sexaur, president of the Commercial Club, and P. W. Hunter will co-operate with the committee in the afternoon for the



episodes, are just as distinct and natural as on the speaking stage. The Vitaphone not only faithfully reproduces the conversation of the performers but also provides a perfectly synchronized musical score interpretive of the different elements in the pictured story.

An added attraction made possible by Vitaphone will be Gus Arnheim and his famous Ambassador orchestra, one of the favorite musical organizations of Hollywood's motion picture colony. Vitaphone will also present Meyers and Hanford, "The Arkansas Travelers," who will give an audible vaudeville act interspersed with dancing and musical novelties.

Byron G. Barker's 12-piece orchestra will continue to be a musical feature and there will be a real of current events.

## LIEUT. SOUSA A MARVEL

Lieutenant Commander John Philip Sousa is a progressive citizen who keeps abreast of the times and is quick to adopt the newest ideas and inventions. But he will have nothing to do with the radio. He recognizes its marvels, of course, but he is firmly of the belief that his concert value would be seriously affected should he permit his band to broadcast, thereby giving listeners an inadequate idea of the perfection of his musicians.

"I have for years been building up my band," said Mr. Sousa the other day, between concerts. "In the early days I was obliged to take men where I found them, and

most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to change the personnel of the band by introducing wherever possible American born and American trained bandmen. There are plenty of bands throughout the country, but in the days of a quarter of a century and more ago, the bandmen to a great extent were not professional musicians—in the sense that they devoted all their time to music. Men with small businesses, artisans, clerks and others were in bands. Thus there was not developing a body of musicians comparable with those of foreign training. It wasn't that Americans were a bit less musical; but they didn't take music up for a

SCHENECTADY, N. Y.  
GAZETTE

## Great Band Master Is Given Ovation At Concert Here

John Philip Sousa Enthusiastically Greeted by Audience at Wedgeway.

John Philip Sousa received a real ovation when he appeared with his band last night at the Wedgeway Theater. The house was not filled but a good sized audience applauded the great band director in all of his numbers, and when he played his golden jubilee piece there were lasting applause and cheers. He seemed pleased and played many extra numbers. The orchestra were well liked too, both Miss Marie Moody, the soprano, John L. Goulden and Howard Goulden who played the xylophone solos were received with much enthusiasm. Sousa has an audience that never tires of his music. Of course there are many people who do not like band music indoors, but they do not come. The audience is made up of young people who are learning with delight this spirited, rhythmic music and the older ones who not only enjoy it but have reminiscent pleasure in it, knowing it since they danced the "two step" to the beautiful marches.

It is difficult to comment upon a Sousa program because they are so good and so characteristic. Last night he played several new things which were decidedly interesting. Of course, it goes without saying that they were composed in the best band music manner. Sousa has a style which varies little, but why should he when it is so good. From a piece like the Liberty Bell to the University of Nebraska March there is almost the whole history of band music, and Sousa, entering his 50th anniversary of leadership of his great band has always led the way. His pieces are band music, the parades, the soldiers going to war march to them, every band wants to play them as soon as it can really play. If it is lucky it attains something of the accuracy of rhythm, perfect intonation and harmony that Sousa has taught the world to know.

He gave a Saint Saens number which showed how facile is his handling of the groups of bulky instruments. Then Mr. Dolan appeared and played an almost perfect cornet solo. There seemed to be just a succession of perfect notes of that ravishingly beautiful quality which only the cornet has, making he Sarasate "Habenera." For an encore he played "Twilight Romance," (Gurevich), with the clarinets. Miss Moody sang a Verdi number with much fine coloratura work, singing with part of the band for accompaniment.

Her voice is admirably suited to work with the orchestra for she sings clearly above the loud instruments, with a compelling sweetness and a pleasing range of tone and style. "Nightingale," (Alabieff), was her encore.

Nearly everybody likes the xylophone and the player last night, Howard Goulden was an expert in handling the little drumsticks which beat out such astonishing music from the long instrument. He played several numbers including the Love Call from Rose Marie, a "Rio Rita" number and another. The audience applauded him with great enthusiasm.

The band played Sousa's suite, "Tales of a Traveler." "The Land of the Golden Fleece," seemed the prettiest thing in this group, though of course the egg rolling on the White House lawn was amusing and pleasant. And the band's work is so inspiring that each piece seems, the best while being played. "Among My Souvenirs," with the additions that the bandmaster has made was particularly enjoyable. Of course the older ones which he plays for encores are always as delightful as anything, such as "The Gliding Girl," "Stars and Stripes Forever," "El Capitan," and the rest. The Jubilee March is splendidly worthy of the subject and was played in admirable spirit. There were the usual special numbers when the cornets of the flutes play in a group, even small flutes, or were smallest flutes in the world, out front and the band

tions seemed more attractive from a pecuniary standpoint. It was necessary to develop a group. And so, as I traveled throughout the country I would take note of any instrumentalist who seemed to have the right idea about music and who was a student. When there came opportunity I placed them under contract. Today the band is practically one hundred percent American and any foreigner in our personnel is fully imbued with the American spirit. That is one reason why I am so proud of my band. It is American in every way, and without egotism I have no hesitancy in asserting that it is the best in the world. The repertoire is most extensive and the band can play anything that I may set before the men—and on night, America has just cause to be proud of these fine musicians and citizens."

## FATE PLAYS ROLE TO UNFOLD GREAT CAREER OF SOUSA

That a strain of mysticism and a deep spiritual sense are woven into the warp and woof of a true artist's being, none may doubt. Indicative of the truth of that, Lieutenant Commander John Philip Sousa used a phrase in the dedication of his forthcoming book. He declared that a review of his career, from boyhood to the ripeness of his days—he is now past three score and ten—"makes him feel that his advance in life's journey in all things that counted were directed by a power beyond himself. Whatever I craved in professional advancement, an unseen mind was there to direct it."

Thus, as time goes on, he realized his boyhood dream, to become a conductor and to tour the world. He was a boy-violinist at Ford's opera house in Washington, the scene where Lincoln was slain, and the leader of the orchestra became suddenly ill. Sousa became an eleven hour understudy. Milton Nobles, playing there, engaged him a week later as musical director on the road.

He toured the United States with Nobles, and was forthwith offered

another post, when The Phoenix star closed. Still later, he chanced to visit the centennial and unexpectedly met Simon Hassler, a leading Quaker City musician, who heard Johnny play the violin and engaged him for the Offenbach orchestra, 1876 being the year of the great Cologne composer's tour of this country. Thereafter, from 1876 to 1928, more than half a century of constant advancement followed.

Mr. Sousa and his band will be at the Masonic auditorium in Rock Island Sunday, Oct. 7, under the local management of W. J. Klinck.

## RACINE, WIS. NEWS

SEP 13 1928

## JOHN PHILIP SOUSA COMING TO RACINE

Will Be Entertained by Local Club at Luncheon in Hotel Racine.

Delegations from the Kiwanis, Optimist and Rotary clubs are to join forces with members of the Exchange club in entertaining John Philip Sousa, celebrated band leader and national figure, at luncheon on next Tuesday noon at Hotel Racine. The noted musician is to appear in concert with his band at Memorial Hall on the afternoon and evening of that date.

Invitations have been extended to the old bandmasters of the city to be the guests of the club on the occasion, these including Henry Schulte and C. A. Gilman. Various leading citizens have also been invited. Mayor Armstrong is to introduce the famous leader who is scheduled to address the assemblage. Arrangements are now under way to broadcast the talk over station WRJN.

## GARDNER, MASS. NEWS

JUL 21 1928

BEGAN IN 1878

## All America Helps Sousa Celebrate His Golden Jubilee

All America seems to be turning out this year to help Lieut. Com. John Philip Sousa celebrate his golden jubilee as a conductor. In 1878 when Hayes was president and eggs were 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theatre. Two years later, Hayes, still president, appointed Sousa director of the United States marine band.

Twelve years later President Harrison regretfully accepted his resignation that he might form his own musical organization, and for the past 36 years Sousa has been appearing continuously at the head of his own band.

Sousa was "the march king" before he resigned his marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization. Thirty-six annual tours and sixteen transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians and a public which adores him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

Sousa's season this year began July 19 in Schenectady, New York, and continues for more than 20 weeks. The new marches, among the other novelties of his programs, are "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

## PROVIDENCE, R. I. TRIBUNE

JUL 22 1928

## THE SEAMY SIDE OF BROADWAY

By Dixie Hines.

New York, July 21.—When the present summer concert season of the Goldman Band has been completed in New York, Mr. Goldman and his matchless organization will begin the first leg of an American tour which, each year, will be extended until it takes in the entire United States.

The United States has always had a bandmaster supreme. Pat Gilmore was one of the first to win world-wide reputation, and lasting affection. He was succeeded by John Philip Sousa who, this season, is commemorating his 50th year as a bandmaster. Gilmore was a popular conductor, but Sousa is probably the most universally beloved and respected conductor now in this country.

Edwin Franko Goldman is younger than most of those who won international fame. He is 50, and for 10 years has been an outstanding figure in the music world of New York. Until the advent of the radio he was better known in New York than elsewhere, and all of his engagements were in this city or surrounding territory. With the advent of radio Mr. Goldman became known to music lovers from one ocean to the other. On his radio nights, which have been extended to four each week, he has the largest individual reception of any regular feature. It has been estimated by radio experts that Mr. Goldman, on one night when he is on the full network of one of the big stations, plays to a larger audience in three hours than it would be possible for even so popular a conductor as Mr. Sousa to play to by personal appearance in 25 years.

Whitford Kane is returning to New York from the far West where he has been producing plays for the University of Washington. His train was late, and when it stopped at a small station, it was suggested that as there was no diner on the train that the passengers patronize the station restaurant. Mr. Kane wanted a couple of chicken sandwiches, and made known his wishes to the waitress.

"Do you want to eat them here, or take them with you?" she asked sweetly.

"Well," Kane replied, "I am going to do both."

## ROCHESTER, N. Y. Democrat Chronicle

## SOUSA MARCH GREETING FOR 'MARCH KING'

## Elks' Boys Band Will Meet Famous Composer at Train To-day

When John Philip Sousa steps from a train at the New York Central Station at 11:11 o'clock this morning he will be greeted by the familiar strains of one of his famous marches, played by the Elks' Boys Band, under the baton of William Melville, bandmaster.

The youthful musicians are turning out as a tribute to the greatest of American band leaders and will escort him to the City Hall where he will be greeted by Mayor Joseph Wilson. The parade, headed by mounted policemen, will proceed up Clinton avenue north to Main street to Plymouth avenue to the City Hall. After the visit with the Mayor the band will accompany Mr. Sousa to the Sagamore.

The Elks' Boys Band recently won first honors in its class at the National Elks' convention in Miami and the parade this morning will provide Rochester with its first opportunity to give public recognition to the youngsters.

After escorting the "March King" to his hotel the members of the band will proceed to the Eastman Theater, where House Manager John O'Neill will provide them with seats during the brief rehearsal which Mr. Sousa will conduct preliminary to the first afternoon performance. The boys will be the guests of Mr. Sousa at the first show this afternoon.

Mr. Sousa will assume the post of music editor of the Democrat and Chronicle Tuesday and will have a column of his own which he will try to make interesting reading for the Rochester public. In this column he will answer any questions that are sent to him. If you want to know anything about Sousa's career, about his band or about any of the many compositions he has written or if you have particular requests about his program for the week, send in your questions, care of John Philip Sousa, Democrat and Chronicle.

Sousa and his band will give two performances this afternoon and evening and the same number tomorrow, with three performances daily and next week.

## RACINE, WIS. NEWS

## Sousa to Appear Here Tuesday in Concerts On 50th Jubilee Tour

If he had not won such an enduring fame as the writer of his country's patriotic marches, Lieut. Com. John Philip Sousa, who will present two concerts in Racine on Tuesday, Sept. 18, at Memorial Hall, might have come down through the years as the Will Rogers of music. Sousa is perhaps the only American composer who has the faculty to tell stories and crack jokes in terms of music, and for at least two decades the public has laughed as heartily at his humoresques and parodies upon current popular music as they have applauded such march tunes as "Stars and Stripes Forever," "Semper Fidelis" and "El Capitan."

For his golden jubilee tour, in which he appears in Racine, he has turned out another humoresque, and the theme this year is found in "Among My Souvenirs." In addition to his humoresque, he has given spice to his new program by a transcription of the hit numbers from the various New York musical shows, entitled "Ten Minutes on Broadway."

Sousa's tour this year celebrates his fiftieth year as a conductor, and is the thirty-sixth which he has made at the head of his own musical organization which this season consists of more than 100 musicians and soloists.

Tickets for this concert, which is sponsored by the Daughters of Isabella, may be procured at Memorial Hall, at the Belle City Abstract company, Wiegand Bros., Christianson Bros., Woelky's, or from members of the daughters of Isabella. There will be an afternoon and evening performance.

## FINE CONCERT BY SOUSA'S BAND

Lieut. Comdr. John Philip Sousa and his band, who are on a golden jubilee tour, visited this city yesterday afternoon and treated a large number of music lovers to a wonderful concert at the Colonial Theatre. For 50 years Mr. Sousa has been conducting a band and, judging from the concert yesterday, he still retains all of his wonderful ability. He has marvelous control over his large group of musicians. One slight gesture with the baton changes the whole tone and volume of the band and depths of expression are brought forth.

Sousa demonstrated that a band can equal a symphony orchestra in the rendering of tone poems, while in playing of military marches and lighter novelties it can far surpass a symphony orchestra and the program presented yesterday showed why Sousa and his musicians have such a wide appeal. The presentation of a Sousa concert has more than ordinary charm for the average person. It is more than a concert—it is a production. The program moves along harmoniously. Every once in a while horns or flutes avert any monotony and even a comedy number is introduced the psychological moment. The general atmosphere of a Sousa concert in a word is friendly, homey and wholesome.

The program yesterday afternoon was as follows:

- Peroration known as "Militaire Français" from "The Algerienne".....
- .....St. Saens
- Cornet solo, "Habenera".....Sarasate
- John Dolan
- Suite, "Ales of a raveler".....Sousa
- Soprano solo, "Love's Radiant Hour".....Sousa
- Miss Marjorie Moody
- Symphonic poem, "Death and Transfiguration".....Richard Strauss
- Sketch, "Among My Souvenirs".....Nichols-Sousa
- (a) Sextette for flutes, "Dance of the Merlions".....Tschaiowsky
- Evans, Petrie, Phares, Orosky, Zlotnik and Hall
- (b) March, "The Golden Jubilee".....Sousa
- Xylophone solo, Polonaise "Mignon".....Tierney
- Howard Goulden
- "Balance All and Swing Partners".....Sousa



Lewiston Journal

## GREAT OVATION FOR SOUSA AT ARMORY

### Band Never Gave Finer Program Here—Modern Music And Old Favorites

When Lieutenant-Commander John Philip Sousa came upon the stage, at the Lewiston Armory, Thursday evening, he was accompanied by Lewiston's Mayor, Robert J. Wiseman.

Mayor Wiseman presented him to the Lewiston audience, saying that it would be an honor for any person to introduce "the greatest composer and bandmaster that America has ever produced." He spoke of Sousa's great contribution to the country in his patriotic compositions. Mr. Sousa bowed with his customary gracious dignity. The audience spontaneously arose in enthusiastic greeting. Almost before it was seated Sousa turned to his men, all alert for his signal, and raised his baton. The concert was on.

The inspiring music of the "Militaire Francais" from the "Algerienne" of Saint-Saens, flooded the great auditorium. It fell gratefully on the ears of old attendants, who wait from season to season for just such music. At no other times but at the coming of Sousa and his band do they get it—such richness and sonority of baritone, such mellowness mingled with the ringing vibrations of the brasses, such exquisite sweetness in the clarity of the reed section. None other gives such stirring and tremendous full-band effects nor such soft and delicate shadings, a band with all the inspirational powers of a symphony orchestra and the exhilaration of a military band.

The audience was massed in the balcony, making it look smaller than it otherwise would. It was an audience that would have taxed the capacity of City Hall, but, even were some other hall large enough to accommodate the midsummer audience, the concert should be given in the Armory, whose great spaces are adequate for the best effects of the band whose resonance and depth of tone seem pent up in a building of ordinary size.

A Lewiston audience never fails in enthusiastic response to Sousa and his band. Thursday evening it exceeded its former enthusiasms. This 50th anniversary jubilee visit was marked by an ovation such as he has not received here before. It came at the playing of the "Stars and Stripes Forever" (it being, by the way, the 31st anniversary of this famous march) as the line of six piccolos, as many trombones and eight trumpets formed at the front of the stage with a fanfare that raised the audience to its feet amid resounding applause. It was a big moment in a concert that was full of thrilling episodes.

And thru it all Bandmaster Sousa remained serene and imperturbable, showing not a whit the heat and fatigues of the day, not a sign of his added years, straight and keen and quietly forceful, authority in every movement and slightest gesture. He seemed to play on the superb organization he has gathered together as a master organist plays on a great and many-toned instrument.

His men, too, were equally cool and at ease in their work. The program was one of the best Sousa has ever given to a Lewiston audience. It had all that a Sousa program should have—the Suite, so vividly expressing scene and action in music, the big symphonic work which has always been a feature since Sousa's band first came to Lewiston, the Sketch, which is Sousa's glorification of the popular melody the latest Sousa march, the instrumental novelty.

The solos by Miss Marjorie Moody, John Dolan and Howard Goulden, were exceptionally well chosen. The program was replete with Sousa compositions, covering all the years of his composing. For the listener, keen for the modern and for novelty in music, there was plenty to engross, and the old-timer thrilled to the marches and two-steps which had captivated him in youth.

The encores, given with customary promptness and generosity, were largely favorite Sousa numbers, the "United Field Artillery" with its trombone quintet and explosion of pistols to add realism; "Semper Fidelis" with trumpet octet; and the beloved "Washington Post" march, which was given in response to the ovation following the "Stars and Stripes."

The "Militaire Francais" afforded a brilliant opening; the Suite, "Tales of a Traveller," enveloped the listener in a sort of enchantment.

The first tale, "The Kaffir on the Karoo," suggested the wild and primitive in the tribal dances of the South African native. The shrilling of pipes, the weird note of the cow-horn, the clash of instruments of percussion and the rhythmic beat of drums made the picture alive, for these are the tone pictures for which Sousa is famous and in which he employs odd combinations and effects of instrumentation, used by no other band in the world.

"The Land of the Golden Fleece" was glowingly romantic. It was a beautiful waltz movement, in which the harp, played by Miss Bambrick with the feeling of the artist, was in evidence. "Easter Monday" was blithely frolicsome, vibrant with the joy of life and play.

The biggest thing on the program was the symphonic poem of Richard Strauss, "Death and Transfiguration." Under the baton of Director Sousa, the great band had all the beautiful harmonies, the delicate nuances of a symphony orchestra. And it had, also, tremendous and stirring effects. It was the most dramatic of all the program numbers. The somber majesty of death pervaded it. Then the sombreness gave place to exaltation. The struggling soul emerged from the shadows into the glory of Transfiguration. No one could sit unmoved by the grandeur of the climax.

After a lengthy absence, Lewiston warmly welcomed back John Dolan, reputed to be the greatest cornetist in the world.

He has lost none of his skill and fluency. Dolan compels admiration by the consummate ease with which he plays and his apparent unconsciousness of technical stunts. Romance, melody and color made the Sarasate "Habanera" a thing of delight. The castanets, tambourines and bells of the band added to the Spanish atmosphere. His encore was of a different nature, but none the less delightful. It was the "Twilight Romance" of Gershwin. Every phrase was beautifully rounded, perfectly polished. In the long and easily sustained notes he could vie with any prima donna.

Miss Moody must have felt that she was returning to old friends from the warmth of the welcome extended her. Her voice, crystal clear, pure and sparkling, is a never-failing joy. It easily filled the great armory. "Love's Radiant Hour," a new song by Sousa, was her first selection. He might have written it purposely for her, so well does it suit her voice and personality. The exuberance of youthful emotions was in that song, it bubbled over with joyous youth and broke into gay trills and light ripples of melody.

She responded to repeated applause with two encores, "Little Irish Rose" by Zamenik, and the playful "Peter Pan" by Stickler.

Of course much interest was manifested in Sousa's new "Golden Jubilee" march. It had the qualities of those which have preceded it. It is characteristically Sousa's. The audience involuntarily kept time to its spirited measures, and it seemed that it had an added note of triumph and rejoicing. As surely as "Stars and Stripes" expresses the patriotic and "Field Artillery" the martial spirit, the "Golden Jubilee" conveys the spirit of celebration.

When the band swung into a last Sousa number, "Balance All and Swing Partners," it seemed that one could hear the sleigh-bells drawing nearer to the scene of an old-time kitchen break-down, and the tap of feet on the kitchen floor. The music invited the audience to join, in spirit at least, in the jollity of the dance. As usual, the Sousa left his listeners in high spirits and happy humor. Many times yet may he return to Lewiston with his incomparable band!

E. B. W.

JUL 22 1928  
Rochester

## Programs of Varied Character

ALL America seems to be turning out this year to help Lieutenant Commander John Philip Sousa celebrate his golden jubilee as a conductor. In 1878, when Hayes was President and eggs were 10 cents a dozen, Sousa, then twenty-four years old, picked up his baton for the first time as leader of the orchestra in a Washington theater. Two years later, Hayes, still President, appointed Sousa director of the United States Marine Band.

Twelve years later President Harrison regretfully accepted his resignation that he might form his own musical organization, and for the past thirty-six years Sousa has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" all were written during this period. "The Liberty Bell" was written as a novelty for the first American tour, and "Stars and Stripes Forever" was written when Sousa's Band was yet a new organization.

Thirty-six annual tours and sixteen transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians and a public which idolizes him has poured at his feet a golden fortune in excess of a million dollars, making him the only American who has accumulated such a degree of wealth from the musical arts.

Sousa began a twenty week tour this year at the Steel Pier in Atlantic City. His Eastman Theater engagement, which opened yesterday, marks his first Rochester appearance at movie prices. Heretofore, his appearances have been confined to concert dates with but one or two performances in a town each year. At the Eastman the famous band will be heard four times to day and three times daily the balance of the week.

In honor of his semi-centenary as a conductor Sousa has written a new "Golden Jubilee" march which Rochester will probably hear during the week.

## WILMINGTON, DEL. NEWS

JUL 21 1928

## Sousa Is Grateful For Praises Given Himself and Band

Is genius immobile? Are artists impervious to pride? Is the true musician so uplifted in a rarified atmosphere as to be untouched by public applause? Are his smiles and his bows mere "tricks of the trade," without sincerity? Are his little speeches of acknowledgement, when an insistent audience forces him to "step out of his part" also false notes?

An advance reading of a preface to Lieutenant Commander John Philip Sousa's forthcoming book leads one to answer these questions in the negative.

Mr. Sousa says: "My heart goes out in gratitude for the wonderful support I have received from the press all over the world." He expresses appreciation of a line in the New York Herald, when he gave his first concert in New York. He never forgets the Herald's declaration that it was a "revelation to New York."

Too, Mr. Sousa delights to refer in his preface to the highly-pleasing "birthday party" of which he was the guest of honor, when he gave a concert at the Milwaukee auditorium on his natal day, his latest. He feels that a man would have "very little to recommend him," who failed to thrill, when "seventy-odd lassies walked down the aisle, each bearing a lighted candle for each year of my life."

Mr. Sousa avers that in every country where he has been, people have taken him to their hearts. He adds, warmly: "Friends of the world, I love you. Gentlemen of the press, my love is yours. Yes, one deduces, great artists are human beings, after all."

Sousa and his band will give afternoon and evening concerts at "Lionwood," the Pierre S. duPont estate, on Saturday, July 28, for the benefit of the local Y. W. C. A. Tickets are selling well and it is anticipated that this will be one of the most delightful affairs of the summer season.

## Begins Engagement Here



Lieutenant Commander John Philip Sousa and his band are making their first appearance in Rochester at movie prices, as the third of the special summer attractions at the Eastman. Sousa and his band will play four times to-day and three every other day until Saturday.

## SOUSA HAS LITTLE USE FOR ECCENTRIC MUSICAL DIRECTORS

Feels Display of Artistic Temperament Unnecessary.

Lieutenant Commander John Philip Sousa, the eminent composer and conductor of Sousa's band, which will play two concerts on Sept. 12th at the Kerredge theater, has little liking for, or sympathy with, the long-haired eccentrics, who seem to think the chief evidence of musicianship is an abnormality of conduct. Mr. Sousa is left distinctly cold by displays of "the artistic temperament" (which is so often merely an eight syllabled way of pronouncing "temper").

Mr. Sousa learned his first lesson in despising temperament gone mad, early in his childhood. He was a "kid" in knee pants—not that the trousers (as they frequently do) played any part in making the lad remember a cruel taskmaster. "Johnny" Sousa wanted to learn music—ever since he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania Avenue, way back in 1865, when the weary battalions were about to be mustered out, after four long years of service afield.

Accordingly, the boy began the study of violin, under an irritable instructor. The "professor" chided him for drawing too short a bow, and the youth spoke up in defense, saying he was too close to the wall.

The flaming "temperament" was forthwith there, and the teacher angrily shouted, says Mr. Sousa, when he recalls the incident: "What!! How dare you tell me my business? I'll kill you." But he didn't, and three score years and more thereafter, Mr. Sousa lives to tell the tale.

The teacher rushed at him, however, in the course of the clash, and tried, once, to hit him with a bow; and, when that broke on a stove, as Sousa leaped aside, to hit him with his fists.

"Johnny" clubbed his own violin, and defied the man to "lay a finger on me," but the boy ultimately fled when the instructor made a final "temperamental" dash for him.

Young Sousa went safely home, and ever after on the boy's mental retina was imprinted a vision of the silliness and unworthiness of "temperament." He has never sympathized with

ROCHESTER, N. Y.  
Democrat Chronicle

JUL 22 1928

## Ad Club Will Be Host to John Philip Sousa

The Rochester Ad Club meeting at The Sagamore Thursday noon for the final pre-vacation luncheon meeting will have as guest of honor and speaker Lieutenant-Commander John Philip Sousa, famous march king. Commander Sousa will be introduced by Walter M. Sackett, vice-president of the Karle Litho Company, who, since July 1st has been the elected leader of the Ad Club.

With this week will come a slackening of the tempo in Ad Club circles. This Thursday's luncheon will be the last meeting of the Ad Club until Thursday, September 6th.

The Crackers and Milk Club will continue to argue their problems each Wednesday noon throughout the vacation period. Samuel W. Guggenheim will hold the gavel at this week's gathering on Wednesday at The Sagamore, when he will submit this question: "Should a Young Man Go West?"

Two meetings of standing committees of the Ad Club are scheduled for this week. Tuesday noon, at The Sagamore, Chairman Ernest A. Paviour will meet with Membership Committee. Friday noon at The Sagamore will be conducted a regular meeting of the Ad Club Executive Committee, which is comprised of President Walter M. Sackett, Vice-President Ernest R. Clark, Treasurer Charles A. Elwood, Executive Secretary Glenn C. Morrow, and the following seven directors: Ralph M. Barstow, Swayne P. Goodenough, William R. Hill, Milton G. Silver, Lester P. Slade, Jack W. Spence, and C. R. Wright.



JUL 24 1928

# Will 'Carry On' as Long as Public Will Listen, Sousa, Now 73, Says



John Philip Sousa, famous bandmaster, answering an inquiry yesterday as music editor of the Democrat and Chronicle at the desk assigned him in the editorial room of this newspaper.

Still Gets Lot of Fun from Work. Famous Band Leader. Declares: Plays 'Stars and Stripes' Every Concert: Acts as Democrat and Chronicle Music Editor

By HENRY W. CLUNE

John Philip Sousa, 73 years old, a band master for nearly fifty years, intends to "carry on" so long as the public will listen to him and his musicians, the famous band master said yesterday in an interview with a reporter for the Democrat and Chronicle.

"The public will go to hear you," the reporter predicted confidently, "so long as you and your musicians are able to play your marches."

Lieutenant Commander Sousa smiled.

"The public has certainly been very kind to me," he replied. Lieutenant Commander Sousa began his musical career, which has brought him world eminence, without musical heredity. His father played a little, said the bandmaster, but his mother had no taste for music.

## In Marines in 1880

"I was conducting a musical comedy in Philadelphia which I had written, when I attracted the attention of the secretary of the Navy and the Commandant of the Marine Corps," related Commander Sousa. They returned to Washington, hunted up my father, who was a veteran of both the Civil and Mexican wars, and told him that they believed young Sousa would make a good man for the United States Marine Band. My father, with what he considered justifiable pride, heartily agreed with the two officials. I was invited to go to Washington, and accepted the invitation. I began conducting the Marine Band in 1880, and continued as its director for twelve years."

At the conclusion of his service the Marine Corps, Commandant Sousa organized his own band, and this famous company of musicians has made eighteen tours of America, five trips to Europe, and one world tour.

About six years ago Commander Sousa was thrown from a saddle horse, and suffered an injury to his left shoulder. The injury has caused him to forego his two favorite recreations, trap shooting and riding. To substitute for these two sports, he has taken up golf, and he manages to play nine holes almost every day that the weather permits.

## Get Fun from Work

"I am still able to shoot in the field," he said yesterday. "But I couldn't suffer the degradation of trying my hand at the traps, knowing that I would make only a bad score. You see, for years, I followed the trap-shooting sportsmen all over the land. I was either with my band, or off shooting. In my home I have a whole room full of trophies, won at the traps. Golf is a good game, but a poor substitute for the traps."

Commander Sousa is a man of medium height, with a kindly eye and a soft voice. His health is excellent, despite the wearing grind of his band tour, that he

playing a new march, 'Golden Jubilee,' as my first encore." Although he played two concerts yesterday, Commander Sousa found time to act as music editor for a day for the Democrat and Chronicle, and play nine holes of golf at the Locust Hill Country Club with Arthur P. Kelly, publicity director of the Eastman Theater. He expects to get in a round of golf every morning during his stay in Rochester.

DULUTH, MINN. HERALD

## MARCH KING PLANS GOLDEN JUBILEE TOUR

Celebrating his fiftieth year as a bandmaster and conductor, John Philip Sousa begins a tour of twenty weeks at Schenectady, N. Y., July 19. The two-weeks' itinerary in New England calls for the bandmaster to make appearance in twenty-six cities in fourteen days. Sousa first conducted in a Washington, D. C., theater in 1878.

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SUNDAY AMERICAN ROCHESTER, N. Y.

JUL 22 1928

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The famous band leader, who is appearing with his band this week at the Eastman Theater, will be introduced by Walter M. Sackett, president of the club and vice-president of the Karle Litho Company, Inc. Sousa addressed the Ad Club here four years ago.

ROCHESTER, N. Y. JOURNAL

JUL 23 1928

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## MARCH KING PLAYS HIS OWN MUSIC

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THE CAST  
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Mr. Sousa and his band give an act which makes a visit to the Eastman this week worth while. Of course, it is necessarily shorter than a usual Sousa concert, but it contains many of the numbers which he plays so delightfully, including several encores. These encores, including such favorites as "El Capitan," "Semper Fidelis" and the "U. S. Field Artillery," are played by no other organization with quite the spirit that Mr. Sousa puts into them.

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He and Pet come to blows about Patsy's favor, and finally they fight a duel for her favor, using their automobiles, just as the knights of old used horses. Smoke finally wins, but he pretty nearly wrecks his father's car in his efforts. He and Patsy take the wrecked car to a garage to get it repaired, and there they run into three men who hire Smoke to drive their car for them.

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The picture moves along rapidly and is acted fairly well by Sue Carol as Patsy, Richard Walling as Smoke, Robert Edeson as the elder Thatcher, Ivan Lebedeff as the head crook and by Arthur Rankin as Pet Masters.

An hilarious Our Gang comedy, called "Fair and Muddy," a variety film, "Ship Ahoy!" and the Current Events sound out the screen bill.

Davis B. L.

UTICA, N. Y. PRESS

JUL 20 1928

## SOUSA'S BAND TO GIVE CONCERTS

Afternoon and Night Performances  
Today at Forest Park for  
Shriners' Day

RAIN INSURANCE CARRIED

Ziyara Temple Financially Protected in Case of Wet Weather

If rain should mar the Shriners' Day concerts to be given by Sousa and his band at Forest park this afternoon and evening, the sponsors, Ziyara Temple, A. A. O. N. M. S., will be protected financially to the extent of their expenses by rain insurance.

This, of course, will not cover the disappointment of hundreds of Sousa admirers, and the Shrine committee is hopeful it will not be necessary to collect on its special policy.

The matinee concert will be prefaced by a street parade at noon in the business section by the band, patrol and chanters of Ziyara Temple. The Ziyara Band also will play with Sousa's Band at the park in the rendition of the "Shrine March," composed by Mr. Sousa, himself a member of the order. This and other marches played by the joint hands will be special features of both concerts.

John Schueler, trombone soloist, and a Utican, will be accompanied by the band when he plays his own composition, "Valse Caprice," as a feature of special local interest. His brother, William Schueler, of this city, is a clarinet player with Sousa's Band.

DAVENPORT, IA. TIMES

## Sousa Regarded As Appreciative By His Audience

Is genius impervious to pride? Is the true musician so uplifted in a rarefied atmosphere as to be untouched by public applause? Are his smiles and his bows mere "tricks of the trade," without sincerity? Are his little speeches of acknowledgement, when an insistent audience forces him to "step out of his part," also false notes?

An advance reading of a preface to Lieutenant Commander John Philip Sousa's forthcoming book leads one to answer these questions in the negative. Mr. Sousa says "My heart goes out in gratitude for the wonderful support I have received from the press all over the world."

He expresses appreciation of a line in the New York Herald, when he gave his first concert in New York. He never forgets the Herald's declaration "that it was a revelation to New York." Too, Mr. Sousa delights to refer in his preface to the highly pleasing "birthday party," of which he was the guest of honor, when he gave a concert at the Milwaukee auditorium on his natal day, his latest.

He feels that a man would have "very little to recommend him," who failed to thrill, when "seventy-odd lassies walked down the aisle, each bearing a lighted candle for each year of my life." Mr. Sousa avers that in every country where he has been, people have taken him to their hearts. He adds warmly: "Friends of the world, I love you. Gentlemen of the press, my love is yours." Yes, one deduces great artists are human beings after all.

Mr. Sousa and his band will appear at the Masonic auditorium, Sunday, October 7, under the local management of Wm. J. Klinck.

Democrat Chronicle

JUL 23 1928

## Eastman Theater

By HARVEY W. SOUTHGATE

John Philip Sousa and his band—the combination that has brought the march into our best concert halls—had crowds at the Eastman Theater Saturday and yesterday, tap-tapping with their fingers on the arms of the seats and thump-thumping with their feet on the floor in their eagerness to keep pace with some of the world's best known march music. Sousa and company arrived as advertised to begin a week's engagement on the Eastman Theater stage, and patrons who are in the habit of dozing through the usual overture were sitting up without stimulants to catch the first bars of the "Washington Post" march, which touched off the program.

Mr. Sousa is giving at the Eastman a real Sousa program—let there be no doubt about that. It is the real concert program, so far as variety and individuality are concerned, cut down to half hour length, to fit into a motion picture theater's running time. By some ingenious means, it offers nearly everything Sousa's concert audiences expect and want, including the most important thing of all, the string of encores including "El Capitan" and "Semper Fidelis" marches, among the standbys, and a newer one, the "Golden Jubilee." And for the grand finale, of course, the "Stars and Stripes Forever," played with all the Sousa touches, with the brass instruments lining up at the footlights to send out waves of golden rhythm that makes the listener shivery.

A new generation has arisen since Sousa used his magic to change all the world's preconceived notions about march music. A new generation is learning to hum the "Stars and Stripes" and to take pride in the fact that an American wrote it. Sousa has weathered the test of time—the only sure test by which musical art is measured—and the world now knows that he has given something to musical art that cannot be classified any more than it can be duplicated. Whatever else that something may be, it is first of all American and strong in the elements that Americans love.

After the "Washington Post" march at the Eastman, and its inevitable encores, comes an interesting bit of syncopation called "Nigger in the Wood Pile," from Sousa's "Three Quotations." It is perhaps the nearest approach to jazz that Sousa has written, yet it is not like other jazz. It has the characteristic feeling for rhythm and the odd tricks of counterpoint that belong to the real Sousa. These indescribable, yet strongly felt, qualities are also in a sketch "Among My Souvenirs," a medley of familiar tunes decked out with brass and piccolos into rhythmic forms.

The program even finds room for two soloists. John Dolan plays "The Lost Chord" on the cornet with more real feeling and shading than one would believe possible on this instrument. He has a fine, warm tone, purged of all the cornet's stringency. Miss Marjorie Moody, soprano, known to Sousa audiences of other years, sings an odd melody, "Carita," by Rappaport, with the good quality and generat technical excellence revealed in the past.

Mr. Sousa expects the best of his band, and gets it. A weak unit in this organization would be intolerable. Sousa is probably the world's best authority on brasses, and his band has a gorgeous trumpet, cornet and trombone section. He knows the effects he wants in the other instruments too, down too—or perhaps up to—a bass drum that must be the world's largest and loudest. Sousa himself is the same genial conductor, with that casual style of swaying his baton that seems almost impotent until he drives home a dramatic phrase with a snap of the wrist.

Rochesterians have never before had a whole week of Sousa music. It is an event eminently worth noting on the calendar of summer ac-





John Philip Sousa, famous bandmaster, answering an inquiry yesterday as music editor of the Democrat and Chronicle at the desk assigned him in the editorial room of this newspaper.

## Still Gets Lot of Fun from Work. Famous Band Leader. Declares: Plays 'Stars and Stripes' Every Concert: Acts as Democrat and Chronicle Music Editor

By HENRY W. CLUNE

John Philip Sousa, 73 years old, a band master for nearly fifty years, intends to "carry on" so long as the public will listen to him and his musicians, the famous band master said yesterday in an interview with a reporter for the Democrat and Chronicle.

"The public will go to hear you," the reporter predicted confidently, "so long as you and your musicians are able to play your marches."

Lieutenant Commander Sousa smiled.

"The public has certainly been very kind to me," he replied.

Lieutenant Commander Sousa began his musical career, which has brought him world eminence, without musical heredity. His father played a little, said the bandmaster, but his mother had no taste for music.

### In Marines in 1880

"I was conducting a musical comedy in Philadelphia which I had written, when I attracted the attention of the secretary of the Navy and the Commandant of the Marine Corps," related Commander Sousa. They returned to Washington, hunted up my father, who was a veteran of both the Civil and Mexican wars, and told him that they believed young Sousa would make a good man for the United States Marine Band. My father, with what he considered justifiable pride, heartily agreed with the two officials. I was invited to go to Washington, and accepted the invitation. I began conducting the Marine Band in 1880, and continued as its director for twelve years."

At the conclusion of his service the Marine Corps, Commander Sousa organized his own band, and this famous company of musicians has made eighteen tours of America, five trips to Europe, and one world tour.

About six years ago Commander Sousa was thrown from a saddle horse, and suffered an injury to his left shoulder. The injury has caused him to forego his two favorite recreations, trap shooting and riding. To substitute for these two sports, he has taken up golf, and he manages to play nine holes almost every day that the weather permits.

### Get Fun from Work

"I am still able to shoot in the field," he said yesterday. "But I couldn't suffer the degradation of trying my hand at the traps, knowing that I would make only a bad score. You see, for years, I followed the trap-shooting tournaments all over the land. I was either with my band, or off shooting. In my home I have a whole room full of trophies, won at the traps. Golf is a good game, but a poor substitute for the traps."

Commander Sousa is a man of medium height, with a kindly eye and a soft voice. His health is excellent, despite the wearing grind of the six months' band tour that he is now making. His love for his work, and his unflagging enthusiasm for it, has kept him young in appearance, thought and spirit, despite his more than three score and ten years.

### Keeps Up-to-date

"I still get a lot of fun out of my work," continued Commander Sousa. "I work pretty hard on our programs, because I want to keep them up-to-date, so they will always please. Of course, I have to play some of the old numbers. I never give a concert without doing 'The Stars and Stripes Forever.' The audience would resent it, if I failed to play that. But I try to keep adding new things. This year I have been unusually prolific in new compositions, and each day I am

playing a new march, 'Golden Jubilee,' as my first encore."

Although he played two concerts yesterday, Commander Sousa found time to act as music editor for a day for the Democrat and Chronicle, and play nine holes of golf at the Locust Hill Country Club with Arthur P. Kelly, publicity director of the Eastman Theater. He expects to get in a round of golf every morning during his stay in Rochester.

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# MARCH KING'S GOLDEN JUBILEE



LIEUT  
COMMANDER JOHN  
PHILIP SOUSA

John Philip Sousa, the March King, began on July 12 his golden jubilee music season.

As a boy of 13, Sousa, joined the United States Marine Corps Band in 1868. He has a charming home in Port Washington, L. I., where he lives with his wife and daughter. Two other children are married and there are six grandchildren.

ROCHESTER, N. Y.  
TIMES UNION

JUL 23 1928

## Veteran Bandmaster's Jubilee Tour

One probably could not go wrong in saying that John Philip Sousa is the best-known bandmaster America has produced. He has also been noted for many years as a composer of stirring and popular marches. His appearance at the Eastman Theater this week with his band is assuredly a remarkable added attraction for a motion picture theater to offer as part of its regular bill. The veteran bandmaster is making his golden jubilee tour.

BOSTON, MASS.  
GLOBE

JUL 22 1928

Lieut Commander John Philip Sousa began celebrating his golden jubilee as a conductor in Schenectady, July 19, when he started on his tour with his band, which will last over 20 weeks. Two weeks of the time will be spent in New England, and 26 concerts will be given in 14 days. This is the 36th tour of Sousa's Band. He began conducting in a theatre in Washington in 1878, became director of the United States Marine Band two years later, leaving in 1892 to form his own organization. Following his usual custom, Sousa will present two new marches this season. One is entitled "Golden Jubilee March" and the other "The Cornhuskers," dedicated to the University of Nebraska. His programs will include such varied material as the works of Saint-Saens, Ponchielli and his own transcription of themes from the current Broadway musical shows. The annual Sousa humoresque this year is based upon "Among My Souvenirs." The Sousa soloists this season will be Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone.

SPRINGFIELD, MASS.  
EVENING UNION

JUL 23 1928

## WANT SOUSA'S BAND

Athol Stands Chance Under "Direct Referendum" Petition.

ATHOL, July 23—There is a possibility that Sousa's Band will appear in Athol this season on its New England tour. A petition is being circulated among the music lovers of Athol, Fitchburg and Gardner asking them to specify which of the three places they prefer to hear this well-known band. The place where the band will appear will be selected by this "direct referendum" to music lovers.

PHILADELPHIA, PA.  
INQUIRER

JUL 22 1928



THE BANDMASTER

Lieutenant Commander John Philip Sousa, who this year is making his fiftieth annual musical tour.

MUSICAL COURIER

JUL 19 1928

Today, July 19, John Philip Sousa starts his fiftieth year as a conductor. He will open his tour of five months with a concert at Schenectady, and travel as far as the Pacific Coast. Thousands of persons will see, hear, and enjoy this typically American composer-conductor, who holds a unique place in the affections of our people, both because of his musical achievements and his patriotic services during wartime. It would be a fitting move for Congress to adopt as the official march of our Army, John Philip Sousa's Stars and Stripes Forever.

HERALD  
Grand Forks, N. D.

## MUSIC AND THE MACHINE

The national organization of musicians is disturbed over the possible effect of the talking movies on the future of music. The fear has been expressed that the use of machine music, synchronized with the moving picture, will impair the musical culture of the country, and therefore it is to be regarded as a thing to be opposed. Although the commercial feature is not advanced in the discussion, there is undoubtedly the fear that the use of machine music will displace a good many theatre musicians, and the prospect of lack of employment cannot be expected to be regarded by anyone with satisfaction.

In this connection it may be interesting to recall the attitude of one eminent musician some years ago toward the phonograph. When the phonograph was coming into popularity John Philip Sousa wrote a magazine article in which he expressed the conviction that the new device would have a highly injurious effect on the development of music. With music available from the phonograph record, he said, there would be little to induce young people to play, schools of music would languish, instructors would disappear, and the public would be deprived of the beneficial influence flowing from the general diffusion of musical education with its accompanying development of occasional brilliant talent.

That was the opinion expressed only a few years ago by one of the foremost musicians of the world. For some reason it has not worked out as he predicted. Whether because of the phonograph or in spite of it, musical education has progressed, music schools have flourished, young people have seemed eager to take up the study, and musicians have been in greater demand than ever before. It may be that some similar experience will follow the utilization of the machine in connection with the movies.

Mechanical appliances have displaced human labor in some fields, but they have also opened up new fields and make new demands on human hands and brains.

## Eastman

John Philip Sousa, the "March King" and his world famous band will open a week's engagement at the Eastman Theatre on Saturday, July 21st, as a part of the regular movie program. This is Sousa's first appearance in this city at movie prices, and the only occasion on which he and his band have remained for longer than one or two performances.

The band will give four performances on Saturday and Sunday, and three daily throughout the remainder of the engagement at the theatre. It includes a variety of jazz, classical and martial music, featuring vocal novelties and instrumental specialties. The band will also play Sousa's famous march, "The stars and Stripes Forever".

"Walking Back" a tale of the jazz age, in which a cast of youthful players portray the thrillerized members of the younger generation of today, is the screen feature which shares the double bill with Sousa's Band.

"Walking Back" not only tells a fascinating story in an interesting way, but attacks the problem of youth in a manner that is both arresting and sincere. It depicts them in all their wild eagerness, irritable at the bonds of parental restraint, intoxicated with the joy of being young and being in love. At the same time it gives an insight into their real thoughts and hearts, by which they are portrayed not as dangerous, vicious types, but on the contrary emerge as merely thoughtless and heedless youngsters snatching at the pleasures of life.

The cast of juveniles is an interesting one, headed by Sue Carol and Richard Walling, with Ivan Lebedeff also featured. The distinguished stage and screen star, Robert Edeson, portrays a forceful role as a father, with Jane Kockly and Florence Turner as mothers.

The program also includes a rollicking "Our gang" comedy, "Fair and Muddy", together with a short screen novelty, "Ship A'Hoy", and the Eastman Current Events.

LEWISTON, ME.  
SUN

JULY 21, 1928

## SOUSA OR "KOHINOOR"

FAMOUS BANDMASTER HAS BEEN A REAL DIAMOND MINE—HERE ON AUG. 16

When they christened their son John Philip Sousa, the parents of the lad who was destined to become the world's greatest bandmaster, might have changed his Christian name to "kohinoor"—or otherwise have designated the versatility of the boy who was to become as many-sided as a diamond—had they but known. While Lieutenant Commander Sousa is best known as a composer of swinging marches and as a director of the band that bears his name, he has also achieved distinction as a novelist and as a composer of comic operas.

He is the author of "The Fifth String," "The Transit of Venus," "Pipetown Sandy," "Through the Year with Sousa," and an autobiography. A new book by the same versatile genius is to appear ere long. In the realm of light opera, he wrote "The Bride Elect" (for which he refused \$100,000), "Desiree," "The Charlatan," "The Smugglers," "El Capitan," "The Free Lance," "The Glass Blowers," "Chris and the Wonderful Lamp," "The American Maid," and other works, and more than 100 marches.

Sousa and his band will be at the Lewiston Armory on Aug. 16.

SPRINGFIELD, MO.  
LEADER

## Ozarks Will Ring With Military Airs As Bandmen Gather

The hills of the Ozarks will ring with Sousa's "Stars and Stripes Forever" when bandmen of southwest Missouri meet August 2 at Crane for their 46th annual convention.

The visiting bands have been asked to prepare Sousa's march and R. B. Hall's "Officer of the Day," and will play the martial airs ensemble at the close of the convention. All bands in southwest Missouri are eligible to membership with the exception of those at Joplin, Carthage and Springfield.

ROCHESTER, N. Y.

JUL 22 1928

THIS week the Eastman will present as the last of its special midsummer attractions, Lieutenant Commander John Philip Sousa and his famous band. Sousa has played in Rochester many times, but only at concerts and at concert prices. This will

be his first appearance here in a movie house and at the regular charge of that house.

EDMONTON, ALBERTA  
JOURNAL

## Sousa Presents a Problem For Students of Heredity

It was an English critic who first, many years ago, gave to John Philip Sousa the title of the "March King," a title by which he is known all over the world and to which he has proved his right by the

number of his march compositions and their world-wide popularity. For thirty-six years he has been making Sousa's Band one of the most famous of musical organizations, not only in his own, but in all the other important countries of the world. He is now 74 years old and for half a century he has been an active and prominent figure in musical circles. His busy life has brought him thousands of contacts with people, of all manner of gifts and many thousands more among those of humbler station. It has been a most interesting life, filled with work, achievement, friends, fame and happiness.

Mr. Sousa presents a problem for students of heredity, for neither his father, a Portuguese of cultivated, liberal mind, nor his mother, a German, had any musical talent. His mother was singularly lacking in that respect and his father had merely an appreciative ear. But they recognized the gift he began to give evidence of

possessing while he was little more than an infant. "From childhood," he says, "I was passionately fond of music and wanted to be a musician. I have no recollection of any real desire ever to be anything else." At seven he began special work in a musical academy in Washington, where he was born, as a boy of five he was warmly welcomed by Old Sam. He went to the North Camp and did not help. He was a warm-hearted home.



John Philip Sousa



# JOHN PHILIP SOUSA, OF PORT, WORLD FAMOUS BAND MASTER, IN BOOK TELLS OF HIS RISE

HIS AUTOBIOGRAPHY, "MARCHING ALONG,"  
RELATES INCIDENTS OF HALF CENTURY AS  
A BAND CONDUCTOR.

He and His Band Have Visited Every Part of the United  
States and Canada, Has Made Five Tours of Europe  
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JOHN PHILIP SOUSA

World Famous Band Leader, Resident of Port Washington

After a career of nearly half a century as a band conductor, John Philip Sousa, of Port Washington, who has been interviewed innumerable times in many lands, has finally interviewed himself at length in his autobiography, "Marching Along."

To speak of our well known resident only as a conductor is to mention nothing but the perishable part of the man. The skill and magnetism of a musical director die with him, says Ray C. B. Brown, while the works of a composer survive him, if they are viable with a vitality of their own. Some of Sousa's compositions will live long after the peculiar verve and stimulation of his conducting have thinned into a tradition.

Students of heredity may find the secret of Sousa's personality, so marked both in his music and his actions, in the crossed racial strains of his physical being. His father was a Portuguese born in Spain and his mother was a native of Bavaria.

Their paths met in the U. S., and John Philip, as was befitting a future leader of the Marine Band, was born in Washington, D. C. His father was a member of that organization, and the boy, who had begun the study of music at an early age, was allowed after his tenth year to play in the band "for fun."

When he was 13 the leader of a circus band, who heard him play the violin, offered him a position. Young John, overjoyed at the prospect of adventure, asked the consent of his father, who promptly marched him to the commandant's office and enlisted him in the Marine Corps as a musician. His first march was composed while he was a member of the band. He was not happy in his position, however, and it was not long before he asked for a release from his enlistment, which was granted. He then began teaching, and playing in theatric orchestras.

One evening in the Opera House, writes, "the conductor of the or-

chestra, whose reputation was at stake, was adamant on the completion of the contract. Never again was there such a crisis in the life of the band, which has been "marching along" now for 36 years; it has visited every part of the United States and Canada, has made five tours of Europe and one around the world, and has traveled in all 1,200,000 miles.

Sousa has written the story of his highly successful career in an informal and anecdotal manner, with abundance of humor and without a trace of rancor. It is not an introspective book, and only in the last chapter are there some expressions of convictions—such as his opinion that there is no such thing as nationalism in music, and his belief that "any composer who is gloriously conscious that he is a composer must believe that he receives his inspiration from a source higher than himself."

Admitting the value of radio as the disseminator of music, he asserts that its scope is limited because there is no possible rapport between performer and audience.

Dismissing jazz as a temporary "reflection of a certain phase in the world's life," he has profound faith in the musical future of our country.

"If I could meet the rising army of young American composers face to face, I should say to them, speaking with a veteran's privilege of frankness: 'Be yourself and never an imitator. Do not be obscure and do not be a materialist—it will ruin your work.'"

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As usual, Mr. Sousa will present two new marches, "Golden Jubilee March" and "The Cornhuskers," dedicated to the University of Nebraska, and a humoresque, "Among My Souvenirs." The book will consist of 100 pages and be sold for \$1.00.

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## CHICAGO, ILL. NEWS

JUL 19 1928

### GRAND MARCH

BY CHARLES SCHWARZ.

MARCHING ALONG. By John Philip Sousa.

TO THE average American man who was an "honest-to-goodness" boy during the last twenty or thirty years the name of Sousa carries with it the thrill of any genuine American institution. There are few living men in the country today, no doubt, who could supply a fuller, richer set of reminiscences than the venerable band leader, who has managed to keep in tune with the American public for the last sixty years.



JOHN PHILIP SOUSA, more deeply into the public heart and, being a sensitive musician, has recorded its every beat.

As for the story itself, it is the tale of a career too well known to bear much repeating. There was his start as a violinist, his switch of attention to wind instruments when, as a youngster, his father brought him into the famous Marine band at Washington, years as director of that band, stories of composition of light operas and other musical pieces that were forgotten when the title of "march king" was bestowed upon him, and, finally, there is related the story of the organization of his own band and the

years of travel in this country, of European tours and of one around the world.

It was an obscure brass-band journal published in England, Sousa recalls, that gave birth to the well-known "march-king." Some writer for it declared that "he is entitled to the name of 'march king' quite as much as Strauss is to that of 'waltz king.'"

"What is life itself but a perpetual march?" Sousa asks in another chapter, and throughout the remainder of the work clings to his subject, continues to "march along." And even now he is preparing for another concert tour.

"Marching Along" may have an added appeal for persons interested deeply in music, but to the larger group interested more in the general American scene, the volume also ought to have a tremendous value. It is a splendid supplement, I believe, to the human touches provided by Mr. Sullivan in "Our Times."

ROCHESTER, N. Y.  
TIMES UNION

JUL 23 1928

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On Friday noon at The Sagamore will be held a regular meeting of the Ad Club executive committee, which is comprised of President Walter M. Sackett, Vice-president Ernest R. Clark, Treasurer Charles A. Elwood, Executive Secretary Glenn C. Morrow and the following seven directors: Ralph M. Barstow, Swayne P. Goodenough, William R. Hill, Milton G. Silver, Lester P. Slade, Jack W. Speare, and C. R. Wright.

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journey to the Country Club of Tennessee, where they will play in a handicap tournament. The players will also be divided into two teams, the "Scotch" and the "Irish," for a match-play event.

## SCHENECTADY, N. Y. UNION STAR

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### Rotarian Sousa Addresses Club

Wearing the white cap of a commander and with his blue coat plentifully adorned with gold braid and brass buttons, John Philip Sousa, this noon at Hotel Van Curler with a few minutes of his presence and some of his stories.

Sousa has a style of his own in telling stories. He gets them out with no crescendo effect and crashing cymbals. In fact, he is a much milder man than you would fancy from his stirring music; but he never misses the point, neither does the audience.

He is an honorary member of 57 Rotary clubs in many parts of the world. He has forgotten which ones. Just take a map of the world and pick out 57 good cities. He missed his lunch by being late today, therefore Rotary is ahead two or three good stories.

CHARLESTON, W. VA.  
MAIL

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### SOLD HIS SURPLUS WORDS

After fixing up with the editor of a popular weekly to pay him 20 cents a word for his reminiscences, John Philip Sousa got to work and, in due course, the manuscript was ready. Before sending it off his younger daughter—a brilliant girl and something of a literary critic—begged to be allowed to go over it. Sousa agreed. Later she reported back that it was a fine piece of work, but suggested that four words be deleted. The words were "if," "and," "but" and "ever."

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"I am told," says Sousa, "that Webster is writing his next novel around those four words."

## ROCHESTER, N. Y. TIMES UNION

JUL 21 1928

### THRONGS GREET SOUSA ON HIS ARRIVAL HERE

'March King' Leads Elks' Boys' Band in Number—Greeted by Mayor—Will Play at Eastman.

By AMY H. CROUGHTON

To John Phillip Sousa has been given the boon of making the march music of America and, one might say, of the world.

There were men, who had marched to the inspiring strains of his music as they went to the Spanish-American War, in the crowd that gathered to pay him honor at the New York Central Station when he arrived this morning to begin his week's engagement at the Eastman Theater.

There were younger men of the A. E. F., who trained to those same strains, and there were hundreds of boys, among them the members of the Elks Boys' Band, who, in years to come, will boast they had the honor of being led by the great bandmaster in playing his own march, "The Stars and Stripes Forever," which has been recommended for recognition as the national American military march.

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It was not until Commander Sousa stepped through the doorway of the station and the Elks Boys Band saluted him with the strains of "El Captain" that he realized that he was being made the special guest of Rochester. With military step, firm in spite of his 74 years, he passed through the cheering crowd that lined the station and was taken to a waiting automobile which conveyed him through Main Street to the City Hall where Mayor Joseph C. Wilson waited to greet him.

Through the streets the curbs were lined with crowds eager to see the man whose music they love and who is celebrating his golden anniversary as conductor with a triumphal tour through the country.

Dignity, modesty, and a certain gentle kindness mark Commander Sousa's personality. Though he must have been tired with his night journey from Atlantic City and was facing a rehearsal and three performances before his day would close, he was most courteous in his response to all suggestions for photographs and autographs to the final moment when he stepped to the street before the City Hall and led the boys in his march.

Miss Floy S. Benham, secretary to Mayor Wilson, asked if Commander Sousa would give her his autograph and received not only his signature but the first bars of "The Stars and Stripes," which he quickly penned on the card offered.

Commander Sousa made but one request when he was coming to Rochester and that was that arrangements might be made for his early morning golf. Ray Hickok of the Oak Hill Country Club gladly supplied the necessary guest ticket which will assure the commander of his morning relaxation while here.

Sousa's Band, with Marjorie Moody as soprano soloist, and John Dolan, cornetist, began its engagement at the Eastman Theater this afternoon.

## CHICAGO, ILL. NEWS

Sunday afternoon and evening, Sept. 23, we will have two band concerts by Lieut. John Philip Sousa and his famous band now on their jubilee tour, and exceptional programs are

promised for both concerts, in which several novelties by modern composers, several compositions by Mr. Sousa and two new marches by him are listed for performance. His latest marches, "Golden Jubilee" and "The Cornhuskers," will be performed here for the first time. The latter is dedicated to the University of Nebraska.



# IN BOOK TELLS OF HIS RISE

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One evening in the Opera House, writes, "the conductor of the orchestra, who was also the star. I assumed his duties. The following week was 'Bohemians' and the work of Milton, who was also the star. I was on the high chair of the conductor, and I think that no one ever took up the cues of that melodrama with greater alertness than I. Mr. Hobbes left the Opera House at the end of the week, but before the following week was up, a telegram arrived from him in Chicago, offering me the position of leader of the orchestra of his company."

Engagements with various theatrical companies followed during the ensuing years. In 1880, shortly before his 26th birthday, he was appointed leader of the Marine Band and began a service which lasted until he resigned in 1892 to organize his own concert band. All this time the creative side of his nature had not been idle. He had written two light operas, several sets of dances and a number of marches, including "Semper Fidelis" and the "Washington Post."

The new venture did not have an auspicious beginning, as the manager, who had booked in poor territory, wanted to close in the middle of the

tour. Sousa, whose reputation was at stake, was adamant on the completion of the contract. Never again was there such a crisis in the life of the band, which has been "marching along" now for 36 years; it has visited every part of the United States and Canada, has made five tours of Europe and one around the world, and has traveled in all 1,200,000 miles.

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Sousa calls his autobiography "recollections of men, women and music," but actually there is much more than that to it. He has delved more deeply into the public heart and, being a sensitive musician, has recorded its every beat.

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Through the streets the curbs were lined with crowds eager to see the man whose music they love and who is celebrating his golden anniversary as conductor with a triumphal tour through the country.

Dignity, modesty, and a certain gentle kindness mark Commander Sousa's personality. Though he must have been tired with his night journey from Atlantic City and was facing a rehearsal and three performances before his day would close, he was most courteous in his response to all suggestions for photographs and autographs to the final moment when he stepped to the street before the City Hall and led the boys in his march.

Miss Floy S. Benham, secretary to Mayor Wilson, asked if Commander Sousa would give her his autograph and received not only his signature but the first bars of "The Stars and Stripes," which he quickly penned on the card offered. Commander Sousa made but one request when he was coming to Rochester and that was that arrangements might be made for his early morning golf. Ray Hickok of the Oak Hill Country Club gladly supplied the necessary guest ticket which will assure the commander of his morning relaxation while here.

Sousa's Band, with Marjorie Moody as soprano soloist, and John Dolan, cornetist, began its engagement at the Eastman Theater this afternoon.

CHICAGO, ILL.  
NEWS

SEP 5 1928

Sunday afternoon and evening, Sept. 23, we will have two band concerts by Lieut. John Philip Sousa and his famous band now on their jubilee tour, and exceptional programs are

promised for both concerts, in which several novelties by modern composers, several compositions by Mr. Sousa and two new marches by him are listed for performance. His latest marches, "Golden Jubilee" and "The Cornhuskers," will be performed here for the first time. The latter is dedicated to the University of Nebraska.



JUL 22 1928

## On Thirty-Sixth Tour Of U. S.



Lieut. Commander John Philip Sousa

Lieutenant Commander John Philip Sousa and his band will appear in Portland City Hall Wednesday evening, August 15. The present tour of America's most famous bandmaster, which started in Schenectady, New York, July 9, will commemorate his fiftieth anniversary as a conductor. It will be the thirty-sixth tour which he has made of the head of his own band.

The chief reason for the long-continued success of Sousa and his men has been that his programs always have been based on novelty. Although he is now in his seventy-fourth year, there still be as many novelties for the 1928 season as there were in 1892, the year in which Sousa laid down his baton as director of the United States Marine Band, to form his own organization. This year the best novelty on his program will be his "Ten Minutes On Broadway," a review of the New York musical comedy successes.

According to the famous bandmaster, America today vies with other nations in having appreciation for every form of musical endeavor. In a recent interview he said, "We have Symphonic orchestras, 'fans,' concert bands, opera 'fans' and jazz 'fans.' Americans do not lean to any one nation for music, due to the fact that our teachers formerly were largely recruited from the nations of the world."

It was Sousa who presented to American audiences Wagnerian music before the great German's work were played in the Metropolitan Opera House in New York, and it was Sousa who played for the first time outside of New York, Schelling's "Victory Ball." This year

he is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextette of Tschalkowsky's "Dance of the Merlons."

While Sousa is best known as a composer of swinging marches and as a director of the band that bears his name, he also has achieved success as a novelist and as a composer of comic operas. He is the author of "The Fifth String," "The Transit of Venus," "Pipetown Sandy," "Through the Year with Sousa" and an autobiography. In the realm of light opera, he wrote "The Bride Elect," (for which he refused \$100,000), "Desiree," "El Capitan," "The American Maid" and many others. Among his more than one hundred marches are the world-famous "Stars and Stripes Forever," "Liberty Bell," "Semper Fidelis," "The Washington Post," "Hail to the Spirit of Liberty" and "The Free Lance."

One of the pleasing features of Sousa's concerts are that they always commence at the announced hour. The hundred bandmen and soloists are all in their places in plenty of time, and the conductor appears at the exact moment as scheduled. His 12 years' training as director of the United States Marine Band schooled him in the military theory that promptness is among the cardinal virtues. "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."

BOSTON, MASS.  
TRANSCRIPT

JUL 21 1928

### When Sousa Was a "Fiddler"

Lieutenant Commander John Philip Sousa, who this season is observing fifty years of activity as a musical conductor, began his career as a violinist. He went on the road with theatrical and operatic companies and in 1880 was notified that he had been appointed head of the United States Marine Corps Band. "I had rather looked down upon bands—being a fiddler," he says. "But it wasn't long before I realized that the band had great possibilities. I decided to develop them. At the same time I determined to improve the repertoire of the band. Those pieces that were in the band's library were badly arranged and there was a dearth of good compositions. For instance, there wasn't any representation of Wagner, Tschalkowski, Berlioz and others of that type. Today they are in every good band's program lists. I soon had the great masters represented in the Marine music and I managed to lift the band out of the rut of polkas, cavatinas and national airs."

"America wants the best in music. Everywhere there is evidence of this, what with numberless orchestras throughout the country, numerous festival associations, choral groups, grand opera companies, music clubs and the like. Instrumental and vocal soloists are well patronized and the talking machine and the radio give further evidence of music's popularity."

Sousa and His Band will appear at Symphony Hall in afternoon and evening concerts, Sunday, Aug. 19.

JUL 22 1928

## Sousa and Band to Feature Eastman Program All Week



JOHN PHILIP SOUSA

Lieutenant - Commander John Philip Sousa, who, with his world-famous band, will play at the Eastman Theater all of this week till Saturday, is a notable of unusual versatility. The general public knows that he is a composer of the stirring Sousa marches, and that he is the most eminent of all band directors. But it probably does not know that he is a successful novelist, a composer of light operas, and an expert shot, and was a good horseman before he began to grow at least elderly.

Some idea of the musical versatility of Sousa, who is observing a great milestone in his career this year, his golden jubilee as a composer and conductor, will be conveyed by the program that he will direct his band in at the Eastman. The opening number will be an old favorite, his "Washington Post" march, and then will follow a humorous composition called "Nigger in a Wood Pile." John Dolan, his noted cornetist, will play a solo, "The Lost Chord," as the third number, and Marjorie Moody, a well known soprano soloist with Sousa, will come next, singing "Carita." The band will then play Sousa's own arrangement of "Among My Souvenirs," and will close the regular program with the most famous of all marches, "The Stars and Stripes Forever." Sousa has always been generous with encores, and he will play a number for the Eastman audiences.

This engagement of Sousa's at the Eastman is away from the ordinary. In the past Sousa and his band have appeared here as a concert attraction at concert prices. And they have played only once or twice in a single day and then passed on to some other city. This time, Sousa and his musicians will remain here for an entire week, and they will be part of the regular Eastman bill.

was an outstanding feature of the

SPRINGFIELD, MASS.  
UNION

JUL 23 1928

### WANT SOUSA'S BAND

Athol Stands Chance Under "Direct Referendum" Petition.

ATHOL, July 22—There is a possibility that Sousa's Band will appear in Athol this season on its New England tour. A petition is being circulated among the music lovers of Athol, Fitchburg and Gardner asking them to specify which of the three places they prefer to hear this well-known band. The place where the band will appear will be selected by this "direct referendum" to music lovers.

JUL 21 1928

## Sousa's Band At Eastman Theater

The very thing that years ago stood in the way of musical progress in America, is today giving life to the practise and development of the musical art. That is the declaration of Lieut.-Com. John Philip Sousa, who, with his band, will be heard at the Eastman Theater all this week. The Sousa visit is in the



Lieut.-Com. John Philip Sousa

course of the golden jubilee of the composer and conductor and is made during the band's twentieth transcontinental tour and its thirty-sixth general tour.

Most interesting is the comment of the eminent band-master upon aspects of music in this country and in Europe. He goes back to the Puritans to indicate what hampered musical growth in the U. S. A. "At the beginning of our national existence," he said the other day, the "Puritan fathers did not vociferously acclaim music as of consequence unless the music was of a religious kind. They even believed that the devil had all the good tunes. All the early music of America was of the hymn-like quality. And we may attribute to that Puritan influence the fact that we have fewer folk songs than any other country in the world."

So it is that our principal patriotic songs are not native. The Star Spangled Banner was originally a drinking song called "To Anacreon in Heaven." "Yankee Doodle" was British and even "Columbia, the Gem of the Ocean" is of foreign origin, the melody being known in England as "Britannia, the Pride of the Ocean." And it was from the rude beginnings in the hymn tunes

of New England that there came such inspiration as might be and that was responsible for the establishment of the singing schools down East.

"Today one of the very things that stood in the way of encouraging musical education and thereby of encouraging musical appreciation, is giving new life to music. Commerce was the stumbling block. Now the men of commerce, having financial success, are turning to the cultural and especially to music. The great halls that are devoted to musical events; our richly endowed orchestras; our opera comparing favorably with the best

in the world; the increase in the monetary rewards for the instrumentalist, the singer, the composer, have made America the land of promise and of fulfillment for every player or singer on earth. New York is now the Mecca of every artist."

SCHENECTADY, N. Y.  
GAZETTE

JUL 19 1928

## Sousa Unable to Conduct G. E. Band

Word was received here last night that Lt. Commander John Philip Sousa, renowned bandmaster and composer, will be unable to fill his engagement of conducting one number of the concert of the General Electric Company band which will be held this noon.

The usual day for the concert is Wednesday, but this week's was postponed until today when it was learned that Mr. Sousa would be in this city. Unfortunately, due to a forced change in plans, the famed conductor and his band, who will appear this afternoon and tonight at the Wedgeway Theater, will not arrive in this city until 1:30 o'clock this afternoon. The works' band gives its concert from 12:30 to 1 o'clock.



## SOUSA BAND AT UTICA

Organization of Sixty-Five Talented Musicians to Give Two Concerts Tomorrow.

Friday, July 20th, will probably see all records broken at Forest Park, Utica, when Sousa and his band of sixty-five talented musicians give an afternoon and evening concert arranged by Ziyara Temple, Nobles of the Mystic Shrine.

Mr. Sousa has arranged a special programme of music for both the afternoon and evening performances which, together with the encores, will include a repertoire of numbers never before heard in central New York. Many of these numbers are of Mr. Sousa's own composition, several of them being new and not having been played for public performance until this time.

Ziyara Temple of Central New York, who are sponsoring the programme, wishes it specifically understood that the field day is open to the general public, and its not exclusively a Shrine affair, such as have been held in the past. Many features will be included in the day's programme to make it most interesting. Among them being a street parade in the town business section during the noon hour, which will be made up of Ziyara Temple's Band, Patrol, Chanters and Frolicquers, which units will also assist with a special programme at the park. Ziyara Band will play several numbers with the Sousa band, which should prove an unusual treat.

It is interesting to know that the Sousa organization are several wholesale price for a pirated copy of musicians whose homes are in central New York, among them being John Schueler, trombone soloists of the band and a member of Ziyara Temple, and William Schueler, clarinet player and a member of Ziyara.

The committee in charge of this important event have been working untiring efforts for the comfort with convenience and pleasure of those who attend the programme and have even provided several park attractions for the kiddies which will be free all day.

Although John Philip Sousa is counted a wealthy man, it is news to read that he sold the publication rights of his famous "Washington Post" march—of which millions of copies have been sold—for a mere \$35.

"I had no adequate idea of the value of my compositions," he says in his memoirs, "and sold 'The Washington Post' and several others for \$35 apiece, and I was also to furnish three arrangements, one for piano, one for orchestra and one for band."

During a visit to Venice, Mr. and Mrs. Sousa had the delight of hearing Castiglioni's band play "The Washington Post." At the close of the piece they entered a music store near the bandstand and inquired for "the piece the band had just played." A clerk went over to the bandstand and on his return handed out an Italian edition of "The Washington Post" by Giovanni Filippo Sousa!

"Who is this Giovanni Filippo Sousa?" asked John Philip Sousa. "Oh, he is one of our most famous Italian composers," replied the clerk.

"Indeed! I am very interested to hear it. Is he as famous as Verdi?" "Well, perhaps not quite as famous as Verdi; he is young yet, you see."

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

At that point Sousa turned to his wife and said to the clerk: "Then let me introduce you to his wife: This is Signora Sousa!"

And Mrs. Sousa, in turn, observed: "Permit me to introduce my husband, Signor Giovanni Filippo Sousa, the composer of 'The Washington Post.'"

There was much explanation and laughter and then the clerk nobly offered to charge Sousa only the wholesale price for a pirated copy of his own march!

## PROVIDENCE, R. I. JOURNAL

JUL 22 1928

Lieut. Commander John Philip Sousa who will give a concert at the Canton Theatre in this city on August 13, began his career as a violinist. He went on the road with theatrical and operatic companies and then in 1880 was notified that he had been appointed head of the U. S. Marine Corps Band. He had previously looked down upon bands, being a fiddler, but it wasn't long before he realized that the band had great possibilities. He decided to develop them and at the same time he determined to improve the repertoire of the band.

Those pieces that were in the band's library were badly arranged and there was a dearth of good compositions. There wasn't any representation of Wagner, Tschalkowski, Berlioz and others of that type. Today they are in every good band's program lists. He

soon had the great masters represented in the Marine music and managed to lift the band out of the rut of polkas, cavatinas and national airs.

"Change in the orchestra had been going on for years," says Sousa. "Eighteenth century music had a preponderance of strings. Later there were added woodwind, brass and percussion instruments. As a musical writer has said: 'The symphony orchestra has become a large wind band plus strings.' The brass band as we know it has woodwinds as a substitute for strings. Modern composers taken advantage of this to give the band a more dramatic quality and naturally to add quality to performance. I do not advocate the playing of Haydn, Beethoven and Mozart by the band. Such composers as Wagner, Richard Strauss, Elgar, Dvorak and Tschalkowski permit particularly expressive use by bands. In fact there is much in recent composition that is better adapted to a wind combination than to strings.

The band this season will be one of the largest organizations Sousa has taken on tour and will contain many notable soloists ALBANY, N. Y.

SUNDAY SY NEWS

## Mayor, Band Welcome Sousa to City

All up and down Main Street today feet were tapping out the four four meter of the "Stars and Stripes Forever," "King Cotton" and "El Capitan," as the king of band leaders, John Philip Sousa, burst in on the city accompanied by the strains of the martial music he likes best to direct.

Promptly at 11:11 o'clock when the noted director and composer stepped from his train in the New York Central Station, the Elks' Boys Band struck up his favorite, "Stars and Stripes Forever."

From then until the party reached the city hall, the downtown section resounded with the festive music.

### YOUTHS DO WELL

Not quite so expert, perhaps, as the men who are to play next week at the Eastman Theater, under the baton of the noted leader, but with great enthusiasm the young musicians did their best in honor of the distinguished man they were accompanying.

The parade, headed by mounted policemen, proceeded up Clinton Avenue North to Main Street to Plymouth Avenue to the City Hall.

Mr. Sousa, accompanied by Victor Wagner, Eastman Theater Orchestra director and Arthur P. Kelly, publicity director, brought up the rear of the musicians.

After playing "King Cotton" and "El Capitan" while they marched down Main Street, the band once more struck up "The Stars and Stripes Forever" at the City Hall, standing at attention while Mr. Sousa went inside to be greeted by Mayor Joseph C. Wilson.

### CITY'S GRATIFICATION

The city's gratification at having opportunity to entertain him was expressed by Mr. Wilson as he shook hands with him. Mr. Sousa in turn expressed his pleasure at being here.

Members of the Boys Band were to hear a short rehearsal this afternoon of the Sousa Band, previous to the afternoon's performance at the Eastman.

Their appearance today was the first since they won first honors in their class at the National Elks' Convention in Miami.

## PHILADELPHIA, PA. EVE. PUBLIC LEDGER

JUL 21 1928

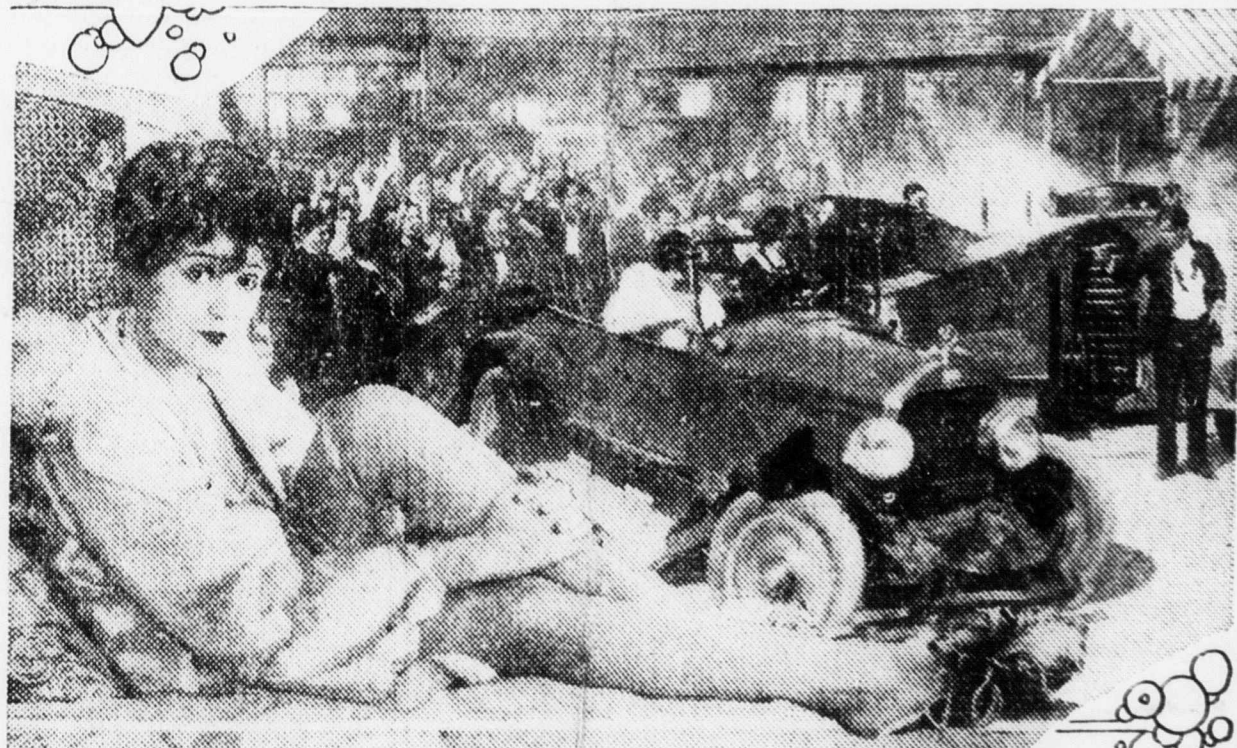
### SOUSA'S JUBILEE YEAR

They come for miles to hear Sousa and his band, and they will be from all parts of the United States and from Europe, too, when he opens his season on the Steel Pier at Atlantic City on Sunday, July 29. This is Sousa's fiftieth year as conductor, and he has arranged to present programs of the greatest variety, with his newest marches, including one that he wrote especially as a golden jubilee gesture. His All-American organization of musicians, including Marjorie Moody, coloratura and lyric soprano, is in readiness for a comprehensive tour of the United States, and when two weeks at the seashore have passed he will pay his only visit to this section, when he will give concerts for one day only, August 12, at Willow Grove Park.

## ROCHESTER, N. Y. TIMES UNION

JUL 20 1928

## 'Walking Back' At Eastman Tomorrow



That the boy of today is not vicious but just a bit wild and that the girl is not bad—merely heedless—is the theme of the drama of "Walking Back" which comes to the Eastman Theater tomorrow afternoon as the screen feature of the program headed by John Philip Sousa and his band. Sue Carol has the principal role of a high school girl who is the life of every party.

## STOCKTON, CAL. RECORD

SEP 10 1928

## Elks Secure Sousa and Band for One Monster Concert

MODESTO OFFICE STOCKTON RECORD, Sept. 10.—Modesto Lodge of Elks has engaged the great bandmaster and march king, John Philip Sousa, and his band to give two concerts in Modesto, the afternoon and evening of November 1, in the Strand Theater. It was announced today by William H. Murray, exalted ruler of Modesto lodge.

The afternoon performance will be principally for pupils of the schools here and throughout the county, special admission charge being arranged for them.

Sousa will not play Stockton, hence there will undoubtedly be a large delegation from that point as well as from Merced, Turlock, Newman and Sonora.

ILL. JE

### Men Work for Concert.

A committee of north shore women, headed by Mrs. W. T. Hall, representing the Associated Alumnae of Northwestern university, and Mrs. Martin Kent Northam, representing the Evanston League of Women Voters is working at top speed to complete the ticket sale and plans for the Sousa band concerts at Patten gym on the afternoon and evening of Saturday, Sept. 22. The committee of representatives of various Evanston organizations includes Mrs. A. O. Parmalee, Mrs. Robert Blessing, Mrs. R. G. Breedon, Mrs. Palmer Brown, Miss Martha Brown, and a score of other women.

## OSHKOSH, WIS. NORTHWESTERN

### UNUSUAL COINCIDENCE

Sousa's Band to Appear in City on Twenty-Sixth Anniversary of Death of Former Member.

By coincidence, John Philip Sousa, noted musical conductor, will visit Oshkosh on the twenty-sixth anniversary of the death of Arthur W. Bauer, one of the few Oshkosh men who played in any of Sousa's famous bands.

Mr. Bauer was the son of Charles Bauer of this city. He had attained considerable of a reputation as a trombonist and was preparing to leave on an European tour with Sousa when he became ill at Atlantic City. He died Sept. 17, 1902. Sousa will appear in concert here Monday night.

## SOUSA BAND TO PLAY AT MODESTO

MODESTO, Sept. 10.—John Philip Sousa, the great bandmaster and march king, will lead his famous band in two concerts in Modesto on November 1. This was announced today by William H. Murray, grand exalted ruler of the Modesto lodge of Elks.

The band will play here under auspices of the lodge. One concert will be given in the afternoon and another in the evening. Both will be presented in the Grand theater. The afternoon performance will be principally for pupils of schools throughout the county.



220 WEST 19th ST., NEW YORK  
Tel. Chelsea 8860

THIS CLIPPING FROM  
ROCHESTER, N. Y.  
TIMES UNION

JUL 20 1928

## Sousa To Be Greeted At Station Tomorrow By Boys' Band Of Elks

Lieut. Commander John Philip Sousa will be met by the Elks Boys' Band when he arrives here tomorrow morning at 11 o'clock at the New York Central station for his week's engagement at the Eastman Theater.

The Elks Boys' Band won first prize in their class at the recent Miami national convention. They will parade with the world-famous "march king" with him to the City Hall, where he will be greeted by Mayor Joseph C. Wilson.

Sousa is keenly interested in the development of boys' bands and has frequently given of his advice and counsel in helping the youngsters to organize. The greeting at the station has been planned as a tribute surprise to him and as a tribute to the man who has written stirring band music than any composer.

FRESNO, CALIF.  
REPUBLICAN

SEP 1 1928



## Sousa Conducted Massed High School Bands of 3000 Pieces



Lieut. Com. Sousa photographed with Financial Supporter of Joliet, Ill., High School Band.

As might be supposed, John Philip Sousa, dean of bandmasters, is greatly interested in the movement of school bands to get together for competitive trials and massed concerts and he never loses an opportunity to encourage the youthful musical organizations. It is from these school bands that the ranks of bandmasters and band men will be recruited.

So, when Mr. Sousa was invited to officiate at the National contest of high school bands, sponsored by the National Society for the Betterment of School Music, held at Joliet, Illinois, this spring, he accepted, and was not only one of the judges but conducted the massed bands so that some two to three thousand youthful bandmen had the joy of playing under the baton of the world's most celebrated bandmaster.

The Joliet high band, having been winners in three successive contests, now own the bronze plaque which was for the third time awarded them. The accompanying photo shows Mr. Sousa on this occasion. He was photographed with the young lady who is the financial supporter of the Joliet high band. Concerning the contest, Mr. Sousa afterwards said:

"Among the events in my life that have made a deep impression on me was the recent high school band contest given by the National Society for the Advancement of Music at Joliet, Ill.

"The Joliet band the two previous years had won the championship, one year at Postoria and the following year at Council Bluffs, and, of course, were looked upon as formidable factors in the race. I was one of the judges. Edwin Franko Goldman and Captain O'Neill of Canada were the other two. The playing of the Joliet, the Senn Band of Chicago, and the Modesto band of California was unusually good and showed that they had received excellent training.

"After a week of hearing a great number of these bands, the judges awarded first place to the Joliet band, second to the Senn of Chicago and third to the Modesto band of California and the markings of the judges between these three bands were very close. The town went wild with excitement and you would have thought it was the election of a popular favorite to the Presidency instead of a contest between high school boys and girls of the matter of which was the best band. Sleep was out of the question that night, for the whole town was roaring, shouting, etc., over the great honor that had come to Joliet. The ceremony closed with a massed band concert under my direction in which somewhere between 2500 and 3000 high school bandmen and bandswomen took part."

The members of Lewiston and Auburn school bands anticipate seeing Mr. Sousa and hearing his band at the Lewiston Armory, Aug. 16.

## ELKS' BAND TO MEET SOUSA AT STATION

When Lieutenant Commander John Philip Sousa arrives at the New York Central Station at 11 o'clock tomorrow morning to begin his week's engagement at the Eastman Theater he will be met by the Elks' Boys' Band, winner of the first prize in their class at the recent Miami national convention.

The band, under leadership of William Melville, will greet the "March King" as a courtesy to the great American musician and band leader and parade with him to the City Hall, where he will be welcomed by Mayor Joseph C. Wilson. Sousa is interested in the development of boys' bands and frequently has given advice on organization. The welcome at the station has been planned as a surprise to him and as a tribute from Rochester's youthful musicians.

From the City Hall the boys will escort Sousa to the Sagamore and then march to the theater, where House Manager John O'Neill will provide them with seats to watch Sousa run through a rehearsal. Then they will be the guests of Mr. Sousa for the first Saturday afternoon performance, which begins at 1 o'clock.

Sousa and his band will give four performances—two afternoon and two evening, tomorrow and Sunday, and three performances other days of the week.

AUGUSTA, ME.  
KENNEBEC JOURNAL

## Sousa Experienced Thrills of Editorship Just for One Day

Lieutenant - Commander John Philip Sousa has added another to his long list of interesting experiences and occupations. He has been for one day the music editor of a newspaper.

JUL 25 1928



**CELEBRATING HIS GOLDEN JUBILEE.** John Philip Sousa, famous march king, this week will begin tour marking fiftieth year of his appearances as a leader. He will play at Wilmington and Atlantic City and then come to Willow Grove Park for a series of concerts on August 12. He is shown in his home at Port Washington, N. Y.

NEWS  
PROVIDENCE, R. I.

JUL 21 1928

## Sousa Coming To Providence, Monday, Aug. 13



SOUSA, NOTED LEADER

Whatever band music is known throughout the civilized world, the name of Sousa comes first. Lieut. Commander John Philip Sousa is this season observing 50 years of activity as a musical conductor and is celebrating his Golden Jubilee with a tour which will include a concert in Providence Monday evening, Aug. 13th at the Carleton Theatre.

Lieut. Com. Sousa began his career as a violinist. He went on the road with theatrical and operatic companies and then in 1880 was notified that he had been appointed head of the U. S. Marine Corps Band. He had previously looked down upon bands being a fiddler, but it wasn't long before he realized that the band had great possibilities. He decided to develop them and at the same time he determined to improve the repertoire of the band. Those pieces that were in the band's library were badly arranged and there was a dearth of good compositions. There wasn't any representation of Wagner, Tchaikowski, Berlioz and others of that type. Today they are in every good band's program lists. He soon had the great masters represented in the Marine music and managed to lift the band out of the rut of polkas, cavatinas and national airs.

"Change in the orchestra had been going on for years," says Sousa.

WORCESTER, MASS.  
GAZETTE

AUG 16 1928

## Sousa to Conduct Newsboy Band During Boston Visit

BOSTON, Aug. 16 (AP)—Boston newsboys are patriotic. When they were informed that John Philip Sousa had consented to visit the Burroughs Newsboys' Foundation here next Sunday noon and to lead their band in one number, they were asked to choose one of the bandmaster's marches and put it in rehearsal. The almost unanimous choice was "The Stars and Stripes Forever."

ROCHESTER  
Democrat Chronicle

JUL 21 1928

## Sousa and Band on Eastman's New Bill

With John Philip Sousa and his famous band as the stage headliner and Sue Carol in "Walking Back" as the screen feature the Eastman offers, starting to-day, the last of its special bills before the return of the orchestra from its vacation.

The orchestra will be back in the pit one week from to-day with Guy Fraser Harrison conducting. Sousa will give four performances to-day and to-morrow and three performances daily for the rest of the week. Beginning at 1 o'clock he will be heard twice this afternoon and twice this evening. The first appearance of the band to-morrow will be in the 3:30 show and again at 5:30, 7:30 and 9:30 P. M. On week days performances will be at 2:50, 7:30 and 9:30 P. M. "Walking Back" is a story of the jazz age.

PORTLAND, ME.  
EXPRESS

AUG 15 1928

## Sousa And His Band To Play Here Tonight

Lieutenant Commander John Philip Sousa and his band will arrive in Portland this evening at 6:30 for their concert in City Hall. The soloists taking part on the program are Miss Marjorie Moody, soprano, John Dolan, cornetist, and Howard Goulden, xylophone player. A flute sextet consisting of Evans, Phares, Orcsky, Zlotnik and Hall will present Dance of the Merlons by Tchaikowsky.

Miss Moody will sing Love's Radiant Hour, a new composition by Sousa. Other works by the conductor which will be heard for the first time here are Among My Souvenirs, suggested by the song of Nichols, The Golden Jubilee, commemorating Sousa's 50 years as a band leader, Balance All and Swing Partners, and Tales of a Traveler.

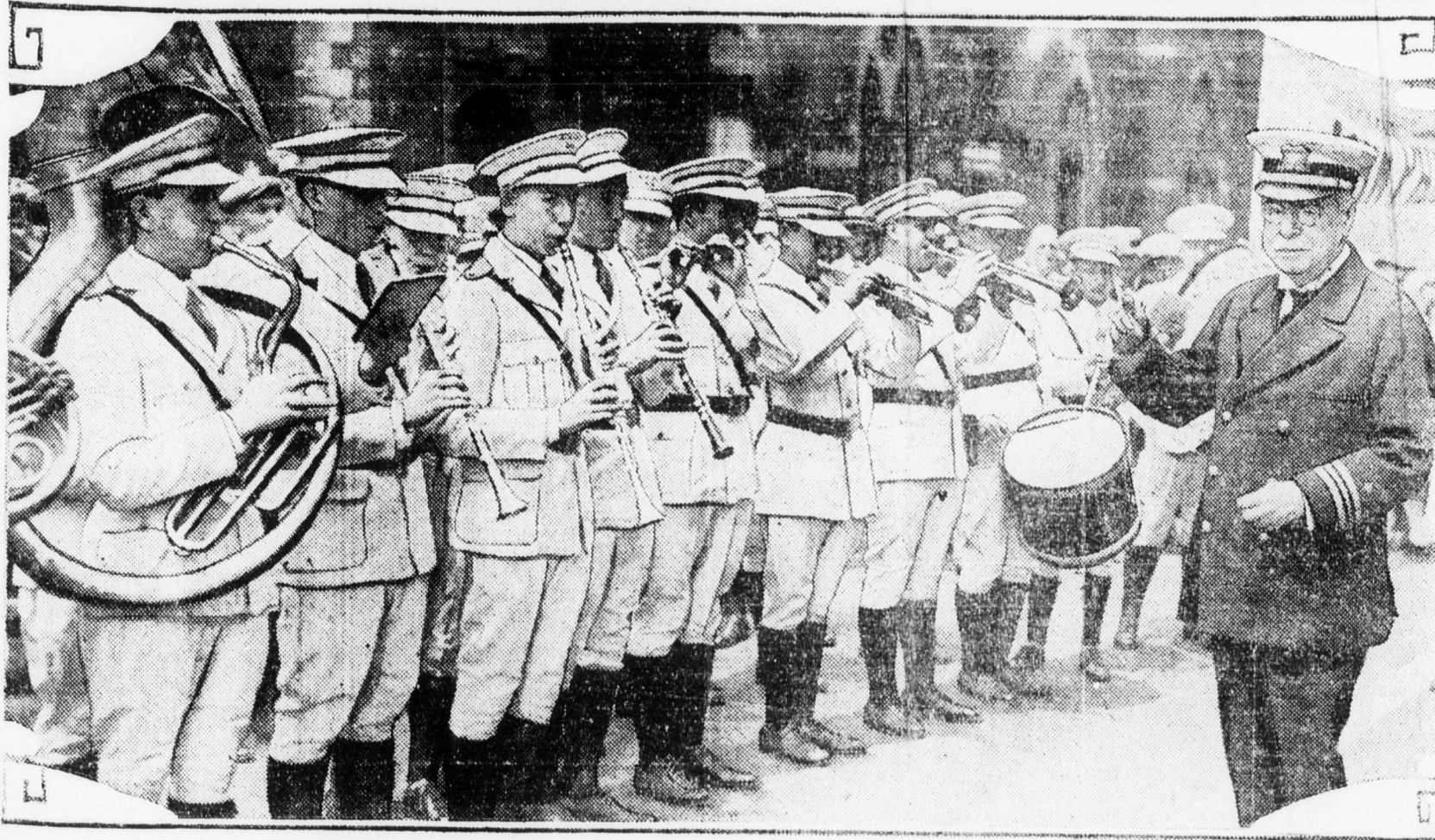
The classical compositions on the program will be Peroration known as The Algerienne by Saint-Saens, Habanera, by Sarasate, and Death and Transfiguration by Richard Strauss. A polonaise, Mignon, by Tierney will be played by Howard Goulden.

The concert will begin at 8:15.



JUL 22 1928

# March King Wields Baton for Elks Boys Band



**"STARS AND STRIPES FOREVER"**—Doubtless Lieutenant-Commander John Philip Sousa, composer and leader of the world's best known band, shown

here directing the Elks' Boys Band, had the youths play his favorite composition. The boys escorted the famous band leader from the New York Central Station to the City Hall on his arrival here yesterday.

GAZETTE

JUL 22 1928

AUG 15 1928

THE "March King" himself with his band of sixty-five pieces is the Eastman stage headliner for the week. It marks the first Rochester appearance of Lieutenant-Commander John Philip Sousa and his band at movie prices.

This season Sousa is celebrating his fiftieth anniversary as conductor and in honor of the event has arranged a program that includes many of the favorite Sousa marches as well as newer novelties.

The Eastman management predicts that all summer attendance records will be broken with the Sousa engagement and that it will even eclipse the popularity of Paul Whiteman and his band, who were the star attraction last summer.

The screen feature is "Walking Back," a comedy-drama of the jazz age, with Sue Carol in the role of a thrill-seeking flapper who becomes involved in a series of exciting experiences.

Sousa's program will probably include his newest march, "The Golden Jubilee," written in honor of his half-century of conducting and performed for the first time at Atlantic City two weeks ago.

At each performance Sousa and his band will also play some of the marches which have become a part of the musical history of America. With the band are eight soloists: Marjorie Moody, soprano; Winifred Bambrick, harpist; Howard Goulden, xylophonist; Edward Heney, saxophonist; Noble Howard, euphonist; John Dolan, cornetist; Edmund Wall, clarinetist and Jay Sims, trombonist.

The formal program opens with the brilliant "Washington Post" march, followed by a new Sousa descriptive piece, "Nigger in the Woodpile." John Dolan will

play "The Lost Chord" as a cornet solo and Marjorie Moody will sing "Carita." Sousa has made his own arrangement of "Among My Souvenirs," which is expected to be one of the most popular numbers on the program and will close with "The Stars and Stripes Forever," played as only Sousa's band can play it.

There will be plenty of encore numbers, however, for it is in the encores of old favorite marches that much of the public finds its chief delight when Sousa comes.

"Walking Back," the film feature for the week, is a breezy tale with pleasure-mad, heedless, foolish modern youth as the theme. The story revolves around two boys, a girl and a stolen car and is pitched in the high key and staccato tempo that mark this swift living age.

Underneath the current of irresponsibility which seems to mark the youth of today, however, the picture points out that basically the young people are just as honorable and just as moral as they ever were. They are not wild but heedless, not vicious but thoughtless.

The tale is said to carry a powerful lesson for both parents and youngsters, emphasizing the responsibility for one and the consequences for the other.

The cast is composed of the younger stars of Hollywood players who are themselves of the age of the characters they impersonate. Sue Carol is cast as Patsy Schuyler, the high school girl who is the life of every party, while Richard Walling and Arthur Rankin are the youthful rivals for her favor—a rivalry which leads to a sensational automobile duel in which the two boys joust with their cars just as did the knights of old on their steeds.

## Audience Stands in Tribute To Sousa's Famous March

John Philip Sousa, the incomparable, brought his band to Worcester last night on his golden jubilee tour and succeeded in establishing "The Stars and Stripes Forever" as the national anthem—for that part of the audience, at least, which was forced out of their chairs by a superb rendition of the most famous of the march king's compositions.

It was a typical Sousa concert, brought to a climax near the close of the program when as an encore the band swept into the marching tune without which no Sousa concert is complete. It was what the audience had waited for and almost before those in the front of the hall were aware of what was taking place, a Worcester audience was on its feet and applauding wildly.

They wanted "The Stars and Stripes" forever but Sousa wouldn't play it even again though a vigorous audience was on the point of insisting. But Sousa has a way of sweeping his audience aside. So the program went on.

Though not billed as such, there was a feeling among the Sousa followers that it was his last concert here. Earlier on the program during a sketch based on "Among My Souvenirs," the elderly composer reviewed in music the songs of his younger days, the "Twinkling Stars Are Laughing at You and Me," of his courtship days. "The Road to Mandalay," descriptive of his travels abroad, merging into "Among My Souvenirs," brought to a meditative close with the solemn bars of Tosti's "Good Bye Forever."

That perhaps was why the audience stood for "The Stars and Stripes Forever." For "The Stars and Stripes Forever" is Sousa and in paying tribute to the song, they paid tribute likewise to the composer and band leader.

Many familiar faces are still with the Sousa band. John Dolan was there as usual with his sweet cornet; Miss Marjorie Moody, soprano, was called back for two encores; Howard Goulden took the fancy of the audience with three xylophone solos; a sextette of flutes played, "Dance of the Merltons"; and the gray-haired bass drummer

whacked away at the big drum with a fervor that entirely belied the high temperature.

No less than 10 encores were played by the band itself in addition to the nine pieces of the program and almost every one was, of course, a Sousa march, running through the list from "El Captain," "Semper Fidelis," "Manhattan Beach," to "U. S. Field Artillery," written during the war and sung by many a weary artilleryman at sunrise on the lops to the drill field for an hour of "squads east and squads west."

ALBANY, N. Y.  
NEWS

AUG 15 1928

### Sousa and Band At Troy August 24.

Lieut. Com. John Philip Sousa and his famous band of eighty musicians will give a concert at Music hall, Troy, on Friday night, August 24. This concert is part of the tour for this season that is called "the golden jubilee tour" in celebration of Sousa's fiftieth anniversary as a conductor.

For the Troy concert the seat sale will not open until Tuesday morning, August 21, at Cluett and sons, Troy, but seats may be engaged now by communicating with local manager Ben Franklin, in care of Cluett's, and these orders will all be filled before the opening of the box office sale. In addition to the band of eighty musicians, Sousa will also present six soloists.

NEW YORK, N. Y.  
Talking Machine World

AUG - 1928

M. Witmark & Sons, New York City, report that Sousa and His Band are featuring in their concerts a Victor Herbert Medley which gives prominence to such numbers as "Gypsy Love Song," "Kiss Me Again" and "I'm Falling in Love With Someone." The bulk of the Herbert compositions were published by the House of Witmark.

## MAYOR GREETSS BAND MASTER

Escorted from the New York Central Station through Main Street and to City Hall where he received an invitation and greeting from Mayor Joseph C. Wilson, John Philip Sousa, king of band leaders, heard music of his own composition played yesterday by the Elks' Boys Band.

It was the first home appearance of the Boys' Band since it won first prize at the national Elks' convention in Miami.

The boys tore into the "Stars and Stripes Forever," "King Cotton," and other of Sousa's compositions with all the enthusiasm of their youth.

The "march king" expressed his appreciation of the display by inviting Boys' Band members to attend a short rehearsal of his organization in the Eastman Theater, yesterday.

Mr. Sousa was accompanied on the march from his train to City Hall by Victor Wagner, orchestra director, and Arthur P. Kelly of the Eastman Theater staff. The famous band will be at the Eastman all this week.

WORCESTER, MASS.

Post  
AUG 15 1928

## SOUSA CONQUERS DESPITE HUMIDITY

Famous Bandmaster Gives Fine Program in Mechanics Hall

John Philip Sousa's band still remains the great musical organization of the United States and audiences still stand and cheer when "The Stars and Stripes" is played as the large group did last night in Mechanics Hall, where the famous bandmaster made his local appearance in his golden jubilee tour. The applause was deafening on all numbers, and every one of the many encores was heartily deserved despite the awful humidity of that hall. Music lovers they all must have been last night for it took good entertainment to keep them in their seats in that terrific heat last night.

Sousa carries three soloists this year, Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist. All three gave excellent numbers as their share of the program.

The program was made up mostly of march numbers, and when the brass octets, or sextets, and what not stepped down stage to put across the numbers there certainly was a thrilled audience listening in. But the best number in this line was "The Stars and Stripes" with the six flute players, eight cornetists and a group of trombone players filling the front part of the stage.

Among the novelty numbers was a suite "Tales of a Traveler" in three parts, an exotic portion telling a Kaffir tale, a most beautiful melody in waltz rhythm to give American audiences Sousa's idea of Australia, and a snappy closing depicting "Easter Monday on the White House Lawn."

Then there was a sketch "Among My Souvenirs" formerly just a "pop" song, but what a song, which Sousa made into a real novelty. During this number "Seeing Nellie Home," "On the Road to Mandalay," and Victor Herbert's "Sweet Mystery of Life," were introduced.

Much credit is due the soloists, all three. Miss Moody's numbers were perfect for her voice, and the audience couldn't seem to get enough of Mr. Goulden's xylophone solos. So again Sousa has conquered, as he will again and again.

BRATTLEBORO, VT.  
REFORMER

AUG 17 1928

ALBANY, N. Y.  
NEWS

AUG 14 1928

### ENLARGING STAGE FOR SOUSA HERE

Twelve Hundred Square Feet to Be Provided at Community Hall for Use Next Thursday Night.

E. J. Fenton today awarded to William Cushman the contract for enlarging the stage at Community hall for the accommodation of Lieut. Commander John Philip Sousa and his band there next Thursday night. The band there next Thursday night. The addition will extend out 15 feet and will be 40 feet wide, doubling the present size and making a total of 1,200 square feet for use. The smallest 200 square feet can possibly use space when the band can possibly use 1,000 square feet, and with 1,200 feet, the 100 players and their racks will be very comfortably taken care of.

To the "Ask the News" Editor:

Please give the age and nationality of John Philip Sousa and how long he has been a band master, and leader of what bands, and where located? W. W. W.

Sousa is seventy-four. He was born in Washington, D. C. He was a band master at seventeen. There is no record of the bands he has led since then, but you might obtain the information by addressing his office, 1451 Broadway, New York City.



## SOUSA'S BAND HEARD TWICE IN PARK PROGRAM

Famed Musical Aggregation  
Makes Hit With Uticans With  
Fine Selections

SHRINERS ARE SPONSORS HERE  
Crowd of 2,000 Hears Concert at  
Night at Forest Park—  
New Numbers

In the second stop of his golden jubilee tour, John Philip Sousa and his band appeared before an audience of 2,000 in Forest Park Friday night and 500 in the afternoon, offering typical early season programs—typical not only in the sense they consisted largely of the lighter variety of music, but also because they contained the newest of Mr. Sousa's compositions.

Indeed, the actual program was even better than the printed one, in the case of Miss Marjorie Moody's brilliant song offering which the program said was Verdi's "Ah fors e lui," when as a matter of fact it was Mr. Sousa's latest composition, "Love's Radiant Hour," with a fascinating melody. It is so new the publisher has not completed printing it.

Then there was Mr. Sousa's newest march number "The Golden Jubilee," evidently a special Utica feature, for he souvenir program, containing a reproduction of the original manuscript, states it will be played for the first time in public during the forthcoming engagement on the Steel Pier, Atlantic City.

### Souvenir Sketch

A Sousa arrangement of Nichols' "Among My Souvenirs," containing aches of "Seeing Nellie Home," "On the Road to Mandalay," "Sweet Mysterries of Life," and an almost humorous snorting by the heavy masses of "Good Bye Forever," was played for the second time in public Friday night. Its first presentation was in Schenectady, where the band opened its season Thursday night.

Another novelty not included on the printed program was the appearance of the Shriners' Band of this city, when it joined the Sousa musicians in playing Mr. Sousa's march, "A Salute to the Mystic Shrine." This was a courtesy paid by Mr. Sousa, a Shriner, to Zivara Temple, A. A. O. N. M. S., of this city, whose members sponsored the composer's visit to Utica.

The director also extended courtesies to the two Utica members of his organization by having John Schueler, trombone soloist, play his own composition, "Valse Caprice," at the matinee, while his brother, William Schueler, clarinet player, offered Faber's "Concertina" in the evening.

### Old Favorite Heard

Yet no number on the program drew as great applause as the old march number, "Stars and Stripes Forever," one of the encores. During the intermission Friday night, Mr. Sousa discussed the composition with a visitor who was present when it was first played in public in the Academy of Music, Philadelphia. The composer said 31 years have passed since that night.

The evening program contained more than 50 per cent of Sousa music. It was noticeably free from jazz. The heaviest number was the first, St. Saens' peroration "Militaire Francais," a composition of piquant theme. Following a cornet solo, "Habanera" and encore "Twilight Romance" by John Dolan, the band delighted its hearers with a Sousa suite, "Tales of a Traveler" in three parts. The first, "The Fakir on the Karoo," an ingenious rhapsody of Oriental flavor; "The Land of the Golden Plover," a bewitching waltz, with an important part for the harp, which was heartily applauded, and the merry "Easter Monday on the White House Lawn." Then came the rhapsody, "Brigg Fair" by Delius.

### Fine Flute Number

Tchaikowsky's sextet for flutes, "Dance of the Merlions" was a brief, lifting number. Howard Goulden offered two xylophone numbers, one involving four sticks, before playing the program number "Airs From Rio Rita." Mr. Sousa's rollicking, "Balance All and Swing Partners," concluded the evening program.

The afternoon concert was another liberal amount of Sousa compositions, including the caprice "In the King's Court," and his new march "Minnesota." Both concerts had the usual number of more encores.

Rain Friday forenoon caused cancellation of the street parade by Zivara Temple patrol, chatters and band at noon, but a portion of the band marched in Genesee Street from the Masonic Temple to Bagg's Square just previous to the afternoon concert.

Mr. Sousa and his musicians wore their caps during the afternoon concert. Applause was acknowledged with military salutes. Overcoats were worn in the audience with comfort during the evening.

## Sousa Heads Eastman Bill for All Week

Sue Carroll in 'Walking Back' Features  
Screen Program

JOHN Philip Sousa, who is celebrating his fiftieth anniversary as a conductor, is at the Eastman Theater with his world famous band as the stage feature for the week. It is the first time that Rochester has heard the distinguished "March King" and his noted organization at movie prices. All of Sousa's former appearances in this city have been concert engagements at the regular concert scale of prices. This time the noted leader appears as the feature of the picture program, and the management expects that all summer attendance records will be broken. The screen offering will be "Walking Back," a comedy drama of the jazz age. Sue Carroll is in the leading role, that of a thrill-seeking flapper who finds herself involved in a series of exciting experiences, it is said.

Sousa will offer a program of marches, humorous pieces, vocal numbers, and it will probably include his newest march, "The Golden Jubilee," written in honor of his half century of conducting and performed for the first time at Atlantic City two weeks ago. At each performance Sousa and his band will also play as encores some of the famous marches which have become a part of the musical history of America. With the band are eight soloists—Marjorie Moody, soprano; Winifred Bambrick, harpist; Howard Goulden, xylophonist; Edward Heney, saxophonist; Noble Howard, euphoniumist; John Dolan, cornetist; Edmund Wall, clarinetist; Jay Sims, trombonist.

The formal program will open with the brilliant "Washington Post" march, and will be followed by a new Sousa descriptive piece, "Nigger in the Woodpile." John Dolan will play "The Lost Chord" as a cornet solo, and Marjorie Moody will sing "Carita." Sousa has made his own arrangement of "Among My Souvenirs," which is expected to be one of the most popular numbers on the program and he will close with "The Stars and Stripes Forever."

There will be four performances to-day and three performances daily during the rest of the week.

"Walking Back," the film feature for the week, is said to be a breezy story in which pleasure-mad, heedless, foolish modern youth is the theme. It revolves around two boys, a girl and a stolen car. Under the irresponsibility that seems to mark the youth of to-day, however, the picture points out that basically the young people are just as honorable and just as moral as youth ever was. They are not wild but heedless, not vicious but thoughtless. The story is said to carry a strong lesson for both parents and youngsters, emphasizing the responsibility of the former and the consequences for the latter.

The cast is composed of the younger players of note. Sue Carroll acts a high school girl who is the life of every party, and Richard Walling and Arthur Rankin play youthful rivals for her favor—a rivalry that leads to an automobile duel.

John Gilbert will come next Saturday in "The Cossacks," and the week will also be marked by the return of the Eastman Theater Orchestra.

SCHENECTADY, N. Y.  
UNION STAR

## Delay Stops Sousa Leading G. E. Band

A last minute change in plans prevented John Philip Sousa, who is presenting two band programs at the Wedgeway theater today, from directing the General Electric band in one number at its noon concert today. The band put off its concert yesterday until this noon hoping Sousa would be able to arrive here in time to lead it in one number. The famous band leader was unable to reach here in time for the program at the General Electric which took place from 12:30 to 1 o'clock.

## Latest News of Stage and Screen

Sousa to Play in Brattleboro Aug. 23

After two weeks' study of the situation in a number of New England cities and towns, regarding the routing of Lieutenant Commander John Philip Sousa and his band of 100 men on Sousa's Golden Jubilee tour this month, it is announced that Brattleboro, Vt., is one of the places chosen, and this famous band will appear there on the evening of Thursday, August 23, at 8:30 o'clock.

E. J. Fenton of Brattleboro, who is arranging for Sousa's tour through this section, finds a keen competition among many places for the privilege of hearing Sousa. A large number of newspaper ballots which were employed to sound out the sentiment of the music lovers, were so evenly divided among a score of places that were canvassed, that Mr. Fenton found difficulty in determining the question where Sousa should play. A number of places which were enthusiastic over having the band there, were unable to qualify because of the small capacity of their largest halls.

Four dates for Sousa, out of the 26 which are assigned to New England, Mr. Fenton announces today as follows:

Wednesday evening, Aug. 22, at 8:30 o'clock in Memorial hall, Athol, Mass.

Thursday afternoon, Aug. 23, at 2 o'clock, in the new opera house, Bel-Falls, Vt.

Thursday evening, Aug. 23, 8:30 o'clock, in Community hall, Brattleboro, Vt.

Friday afternoon, Aug. 24, at 2:30 o'clock, in the armory at Bennington, Vt.

PORTSMOUTH, N. H.  
HERALD

AUG 16 1928

## THERE IS ONLY ONE JOHN PHILIP SOUSA

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

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

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

MONTPELIER, VT.  
ARGUS

## SOUSA TO LEAD NEWSBOYS' BAND

Boston, Aug. 16, (By the Associated Press)—Boston newsboys are patriotic. When they were informed that John Philip Sousa had consented to visit the Burroughs Newsboy Foundation here next Sunday, and to lead their band in one number, they were asked to choose one of the bandmaster's marches and put in rehearsal. The almost unanimous choice was "The Stars and Stripes Forever."

## Sousa's Old-Time Spirit Shown in Appearance Here

Eminent musician and composer, premier author of marches, pre-eminent bandmaster of America and gentleman, that is Lieut. Comdr. John Philip Sousa at the age of 74. Last night "America's March King," presenting his 81 bandmen in concert at Mechanics hall, took occasion to quiet rumors that the tour, commemorating his 50th anniversary as band leader, is his farewell.

"Two things only can write finis to my career," he said, "the tiring of the public of my work, or my death. 'Should the first come to pass,' he observed, 'I shall be content to say God bless America for her long kindness to me.' And in the latter event, well, no doubt there would be some difficulty in continuing conducting, but I've never been known as a 'dead one.'"

Sousa's band has come to be an American institution. Various eras the master has seen come and go. Sousa has not been known as leading his band for radio audiences, nor has it been his purpose to take up his baton before the microphone now.

"In any audience," he said, "there are a number of curiosity seekers, brought, not by a love of music, but drawn by the name of the performer. If they are able to say, 'I have heard Sousa's band,' without the effort of going to the hall where the concert is given, they are satisfied without contact with the associations and personality which have made a name for my organization."

"Radio puts me in mind of the fellow who kissed his wife by letter," he continued, "and found it somewhat unsatisfactory. One side is bound to suffer in the transmission."

With his customary tolerance, however, Sousa, has appeared before the microphone to present addresses on musical subjects or excerpts from his autobiography, "Marching Along." Equal tolerance he manifest in his program last night. Prefacing his appearance with repetition of his dislike for jazz music, he included several numbers of that type in his concert.

"Jazz is very much like the little girl with the curl," he laughed, "when she was good, you know, she was very, very good, but when she was bad, that was something else again. After all, jazz is not music, but only the treatment of music. Makers of jazz can set anything to the rhythm for which it calls."

"The popularity of jazz will prevail so long as the brains of people are in their feet," he deplored in conclusion, though conceding, as always, to the wishes of his audiences. Sousa was one of the first famous bandmasters to introduce popular music as encore numbers at his concerts. He believes that "If a melody has merit it is worth dressing up sufficiently to be made part of a concert program" and his experience has been that the public responds warmly to his efforts along those lines.

Lieutenant Commander Sousa, now in his 75th year, is making his present tour as the climax of his life's ambition, to make a golden jubilee tour of the United States. It is also his 36th anniversary of conducting his own band.

And, giving his years no thought, Sousa motored to Worcester last night only an hour before he appeared on the stage at Mechanics hall, from Putnam, Ct., where he offered a similar program in the afternoon.

Fifty years ago Lieutenant Commander Sousa laid down the fiddle and the bow of violinist for the baton.

BOSTON, MASS.  
EVE. GLOBE

AUG 16 1928

## SOUSA WILL LEAD NEWSBOYS' BAND

March King to Visit Then  
Here Sunday

John Philip Sousa, the march king, will lead a newsboys' band on Sunday, in Boston, when he visits the Burroughs Newsboys' Foundation, on Somerset st. When the boys were informed that Sousa had consented to visit the Foundation they were asked to choose one of the band master's marches and rehearse it for the composer, who will direct it. The boys selected "The Stars and Stripes Forever."

BOSTON, MASS.  
HERALD

## SOUSA MUSICIANS LATE, PLANE SAVES THEM

(Special Dispatch to The Herald) WORCESTER, Aug. 15—Two members of Sousa's band overslept this morning and missed their train for Portsmouth, N. H., where they are scheduled to give a concert tonight. The Worcester airport crew came to the rescue and took the musicians to Dover, N. H., flying field, from where they reached Portsmouth in time for the concert.

MANCHESTER, N. H.  
LEADER

AUG 17 1928

## MARCH KING GIVES PROGRAM TONIGHT

Sousa Insures Entertaining  
Numbers at Practical  
Arts High



JOHN PHILIP SOUSA

There is only one Sousa, and he will be here tonight rain or shine.

This is the 36th tour of Sousa and His Band and his golden jubilee as a conductor. The local concert was arranged as part of his golden jubilee tour which will extend across the continent. In observance of the event a special program has been prepared, which will feature the well known march compositions of Sousa, including the bandmaster's latest, "The Golden Jubilee," "Stars and Stripes Forever" and "Semper Fidelis," a sketch, "Among My Souvenirs," cornet solos by John Dolan, soprano solos by Miss Marjorie Moody, a xylophone solo by Howard Goulden, a flute sextette and a group of the latest musical comedy song hits.

The organization will arrive here from Portsmouth late in the afternoon, the Practical Arts concert being scheduled at 8:10 p. m. On Saturday, the band will play Concord and on Sunday the unit will be in Boston after which the 20th trans-continental trip will start.

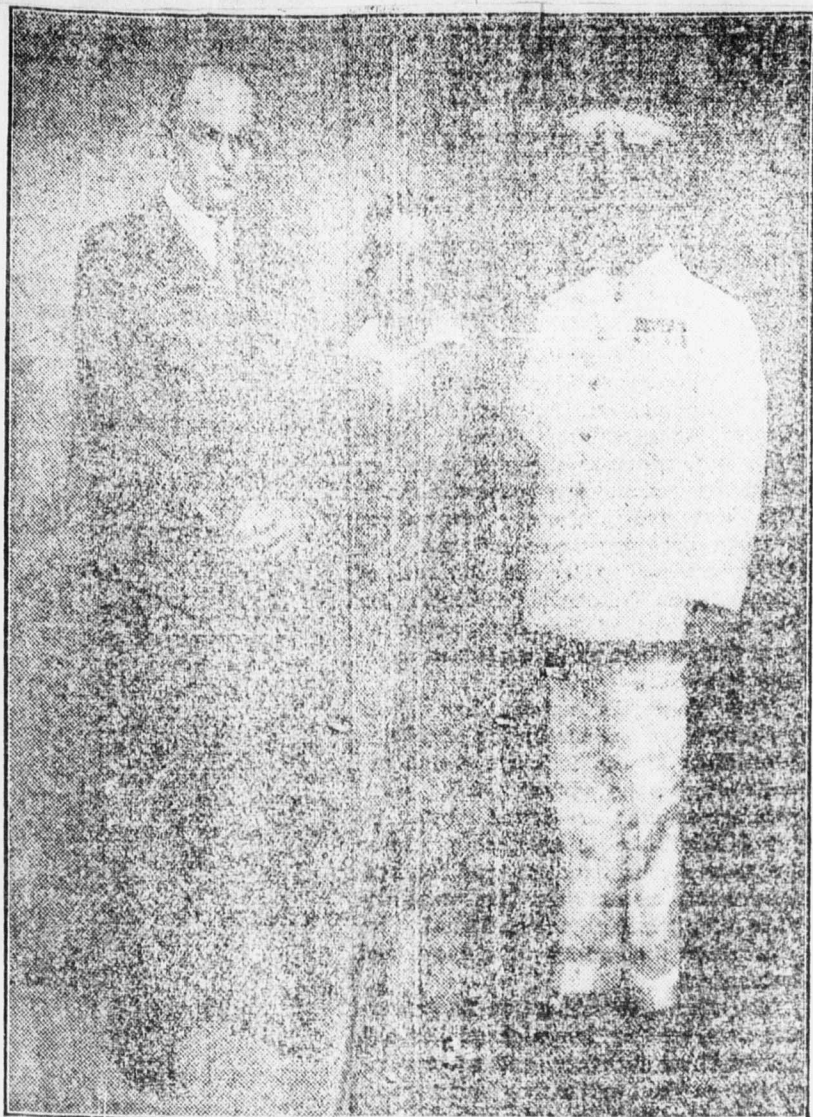
Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's band has been the one with which Sousa himself has appeared. And never but once in his 35 years on the roads of America has Sousa been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

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

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



AUG 14 1928



THE THREE SOUSAS

Here are three generations bearing the name of John Philip Sousa. At the right of course is John Philip Sousa. At the left is John Philip Sousa, Jr., a business man, and in the center is John Philip Sousa, III, a young man.

AUG 15 1928

## Sousa In Studio Where His Composing Is Done



(Photo by Frederick Bradley, New York City)

Here is presented what many of John Philip Sousa's friends consider his best, and one of his very latest photographs. It was taken in his studio, where much of his time, when not on concert tours, is spent. An interesting feature of the picture is the portrait of Mrs. Sousa, hanging on the wall above the piano. Mrs. Sousa is quite unknown to the public in the towns so often visited by the March King, as she seldom accompanies him on concert tours, the life on which her husband thrives being quite too strenuous and taxing for her.

At the time of her marriage Mrs. Sousa was reputed to be the most beautiful woman in Philadelphia and she retains much of her youthful fine looks.

The studio is an attractive place, furnished with an eye to taste and comfort. Beautiful rugs are on the floor; comfortable chairs are placed about, tempting visitors to a chat. Beneath the mantel are the books most used by the occupant of the studio.

Here, seated at the piano, Sousa has composed most of the music which has made him famous.

While Lieutenant Commander Sousa is best known, perhaps, for his marches, especially that marvelously stirring and heart-thrilling composition that the whole world plays, and America adores ("The Stars and Stripes Forever"), the "March King" has been a voluminous and plethoric producer of other musical compositions.

As a matter of fact, as well as as widely-known as Mr. Sousa, not many, outside of the world of musical history and bibliography, if called upon to testify, could tell, offhand, how many marches he has composed, without reference to the other works. In the course of his long career (he is 73 now, and has been in the "music-game" almost three score years, as his recently published autobiography shows) has written more than one hundred marches. In addition thereto, he has composed sixty-two songs, ten light operas, two overtures, six waltzes, eleven fantasies; and fifty miscellaneous pieces.

AUG 15 1928

## Sousa, on Golden Jubilee Tour, Gives Concert Here Friday Eve



LT. COM. JOHN PHILIP SOUSA.

The famous bandmaster is celebrating the 50th anniversary of the beginning of his career this year and he will conduct his famous band here Friday night on a Golden Jubilee tour. A special program, including many new features has been arranged.

For 12 years John Philip Sousa, who comes next Friday night to the Practical Arts High school auditorium for a single concert with his great band, was at Washington with the Marine band, of which he was conductor. He saw Presidents come and go, to the accompaniment of his music. But now and again he would leave the Capitol to take the band on trips around the country. He became very well known and it was his great popularity and the popularity of the marches and other compositions belonging to that period that determined him to form his own band. He began at Manhattan Beach and it wasn't long before he began tours that took him round the globe.

In the days at Washington, Mr. Sousa composed the "Presidential Polonaise" for indoor assemblages at the White House. "Semper Fidelis" was written with the idea in mind of being played for outdoor reviews. One of the well remembered and ever popular marches, "The Washington Post" was written for that newspaper to be played at the reading of essays by school children who had won prizes in a contest conducted by that publication. The irony of it all is that he sold the composition for \$35, and it would have brought him a fortune in royalties. It has been played everywhere and vies in favor with "Stars and Stripes Forever".

### Inspired by Steamboat.

It is interesting to learn the history of that latter march. He was returning from Europe and as he was pacing the deck of the steamship he sensed the rhythmic beat of a band. There was a sort of tom-tom cadence. It persisted. Gradually the march took form. Throughout the voyage the band seemed to be playing—ever taking on some definite march melody. Not a note was put on paper but when New York was reached the march was complete. He set it down on music sheets and "Stars and Stripes Forever" as it is known today by millions of people was written. Not a note was ever changed and it will be played here Friday together with all the other favorites.

Ten operas and hundreds of other compositions are the work of this gifted man. Each work is wholly original and distinctive. Each is lasting and is played over and over again. But when Lieutenant Commander Sousa prepares a program he includes in it selection from a world-wide range of composers.

"I never consider the nationality of a piece," he said recently. "My programs are prepared solely with the idea of entertaining. The waltz, the ballad, the suite, the music of America are included. My band has one of the greatest musical libraries and almost any work of quality is found there. I do not hesitate to offer a tinkling tune and a symphonic tragedy on the same program and always there are marches. I have profound admiration for the music of Wagner, of Beethoven and the great masters but I do not overlook the fact that immortal tunes may have been born in a cotton field or in a barnyard. 'Turkey in the Straw' to me is a magic melody—anyone may be proud to have written it. As for jazz—it can be good or bad. Its popularity is due to its strongly marked rhythm. I feel that it will disappear. But it will endure as long as people listen to music with their feet rather than with their brains."

LOS ANGELES, CAL.  
TIMES

AUG 12 1928

## Band Master Starts on His Annual Tour

John Philip Sousa, veteran band leader, has just started rehearsals at the Fulton Theater, New York, for his forthcoming transcontinental tour with his famous band this fall. He will be under the Behymer direction throughout the Southwest. This will be Sousa's thirty-sixth annual tour, but he asks, "Where will you find a person who can endure the rigors of such a tour better than I? Four hours every day, for five months to come, I shall stand on my band platform, directing. Then we spend from four to six hours a day riding to the next town, sometimes playing two different towns in one day, with the afternoon town 100 miles away from the night town. Countless interviews, countless talks before Rotary clubs, Kiwanis clubs, women's clubs and school children are added to my regular work." Four concerts are to be given in the Shrine Auditorium in early November, as well as in many towns of Southern California, including Long Beach, Pasadena, San Diego, Santa Barbara.

CHICAGO, ILL.  
TRIBUNE

## Sousa's Golden Jubilee Here and in Evanston

The Evanston League of Women Voters calls attention to the fact that John Philip Sousa's tour, celebrating his fiftieth year as a bandmaster, will touch Evanston Saturday, September 22, when afternoon and evening concerts will be given by the March King and his band in the Patten Gym. The visit will be under the auspices of the league and of the Northwestern University Associate Alumnae. Lieut. Sousa and his men will come to Chicago the next day for afternoon and evening concerts in the Auditorium. A feature of the program both days will be "The Golden Jubilee," the march composed by Sousa in honor of the occasion.

AUG 17 1928

## SOUSA AND HIS BAND GREAT AS EVER

Famous Conductor Greeted at Armory with Much Enthusiasm

Favorite Soloists—Brilliant New Marches for 50th Anniversary

"As great as ever" was the unanimous verdict of the concert goers at the Armory last evening who heard Sousa and His Band. The audience was not large for the Armory. It looked scattering in such a space, while in City Hall it would have filled the hall. Although this famous organization has visited Lewiston a good many times the fascination of the band is always fresh, and one views with amazement the spectacle of this perennially youthful conductor—now in his 74th year—as he stands at the directors' desk, or hears his latest compositions. Four favorite soloists, also were heard with great enthusiasm: Miss Winifred Bambrick, the harpist; Miss Marjorie Moody, soprano; John Dolan the cornetist, and Howard Goulden, the xylophonist.

Mr. Sousa was introduced by May or Wiseman who referred to the age of the veteran conductor and styled him the greatest composer and band master America ever had. He referred also to the great patriotic a-

which he wrote during the war—an inspiration in music to all the boys who served in the trenches.

That the brain of the March King has not lost its creative ability was evident from the delightful new numbers on the program. One of these was the Golden Jubilee written with characteristic Sousa rhythm, to commemorate not only Mr. Sousa's 50th anniversary as conductor of a band, but the 36th tour of the band.

The programs were delightfully complete with the new music accompanied by descriptive text that put the hearer into a most receptive mood. As ever, the old favorites—Sousa's stirring marches, from the first ones that brought him fame on, were sandwiched between the others as extra numbers, there being 11 extras in all.

There are never any long delays on a Sousa program, and although the night was so very warm the band king conducted with his old time easy grace, seeming not to mind the discomforts of weather at all, and certainly he appeared not one whit older than on his last visit here two or three years ago.

The program began with a "peroration" known as "Militaire Francaise" from "The Algerienne" by St. Saens, played with graceful nonchalance. El Capitan—one of the older Sousa compositions followed, the printed announcement being greeted by liberal applause.

### Mr. Dolan

John Dolan, justly considered the finest cornetist in the world, followed with a beautiful cornet solo—a Habanera by Sarasate in marked Spanish rhythm. The harp, the castanets; the tamborines and bells, were all a harmonious part of the accompaniment while the cornet embroidered the theme with fluent runs and thrills as only John Dolan can. Then Mr. Dolan played an ex-Twilight Romance in which the cornet became a most beautiful lyric instrument.

### Tales of a Traveler

Sousa's suite, "Tales of a Traveler," followed. This is descriptive music and illustrated either some phase or interpreted some poem. The first

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Sousa's Band To  
Appear Wednesday

John Philip Sousa and his hundred bandsmen will appear at City Hall Wednesday evening, giving a program of classical and modern compositions, including some of his most recent compositions. Although this is the 35th season of Sousa and his band, only once in all those years has the noted conductor been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But the thoroughness of preparation for the tours is the essential point. They are planned two or three years in advance. Railroad experts check train schedules and arrange for special trains whenever necessary. The touring manager takes with him not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. So that the band and leader arrive on time. Even transfer facilities, when arranged for, must be demonstrated as more than ample to transport the band's baggage quickly and with a margin of safety for emergencies.

SOUSA'S BAND

Lieut.-Comdr. John Philip Sousa, the famous "march king," selected Worcester as one of his "stop-off" places on his golden jubilee trans-continental tour. He comes to Worcester to give a concert in Mechanics Hall tonight at 8.15 o'clock. His band of 100 pieces and soloists play one of the best programs Sousa has arranged, including his "golden jubilee" march to commemorate his 50 years as a conductor of orchestra and band, and it is 36 years since he conducted his own band. He is 74 years old and it has been his ambition to complete 50 years as conductor and make a golden jubilee tour. He is one of the outstanding musicians

in the world, particularly from the band standpoint, and it is natural that he wants to be greeted by the American people on this account. There is not a band in the world that does not play his marches, and his "Stars and Stripes Forever" is played over and over again by every band in this country. This will be played tonight as an encore as will several others of his familiar marches. His program includes three new compositions this season, written for the tour: "Tales of a Traveler," his new suite, "Among My Souvenirs," his new humoresque, or "Sketch" as he calls it, and of course his "Golden Jubilee" march. His soloists tonight are Marjorie Moody, soprano, who sings "Love's Radiant Hour," by Sousa, John Dolan, cornet, who plays Sarasate's "Habana," and Howard Goulden, xylophone, who plays Tierney's polonaise, "Mignon."

Seats for the concert are on sale at Steiner's.

SOUSA'S BAND  
TO MAKE FOUR  
APPEARANCES

BEGINNING his fifty-first year as composer and conductor, John Philip Sousa will head his famous band in four concerts at Shrine Auditorium early in November, under the direction of L. E. Behymer. Sousa celebrated his fiftieth anniversary as conductor on April 9, 1927.

The famous band leader has composed more than 100 marches. He declares that the inspiration for more than seventy of them came from something he saw in the daily news.

Every event of political or historic interest has moved him to musical expression, from the "Liberty Bell" to "Comrades of the Legion," inspired by the organization of the American Legion. He regards the march as distinctively an American musical form, expressing the irresistible progress of American recorded day by day in the newspapers.

Freida Berkoff, associate teacher in the Mack Blissett Theatrical School of Dancing, has left for New York to join her brother, Louis, who will be her dancing partner in a world tour. They will sail for Europe soon.

SOUSA'S BAND  
MADE BIG HIT  
AT CITY HALL

The concert by Lieut. Comdr. John Philip Sousa and his band, now on their Golden Jubilee tour of the country, given at the city opera house yesterday afternoon under the auspices of the Organ Fund committee of the Dover Baptist church was one of the finest musical attractions which has visited Dover for a long time.

Sousa and his incomparable organization have been heard here before but never to better advantage than yesterday, when in spite of the heat of the day and in defiance of the fact that it was an afternoon concert with the manufacturing plants and shops operating, a large enthusiastic and appreciative audience greeted his appearance.

Hale and hearty after a half century of conducting, Mr. Sousa's appearance upon the platform was the occasion for long and enthusiastic applause, the tribute of the gathering who in common with the rest of the United States and foreign nations have bestowed upon him the loving title of The March King.

And in spite of the many splendid numbers which his band gave, it was plain to be seen that what the crowd wanted was his own compositions, for when these spirited marches of his own origination were given as encores they drew the heartiest applause. One of the outstanding features of the afternoon was the rendition, near the close of the program of his latest composition, The Golden Jubilee March, written in honor of this current tour. It has the same stirring swing as his former compositions, with that same appeal to the heart and the same invigorating tone that characterizes his work.

The work of the various soloists was excellent and drew applause. The program in part was as follows: Peroration known as "Militaire Francais" from "The Algerienne," by St. Saens; encore, "El Captain March," by Sousa; cornet solo by John Dolan, "Habana," by Sarasate; Suite, "Tales of a Traveler," by Sousa—(a) "The Kafir on the Ka-roo," (b) "The Land of the Golden Fleece," (c) "Easter Monday on the White House Lawn"; encore, "Sempre Fidelis," by Sousa; soprano solo by Miss Marjorie Moody, "Love's Radiant Hour," by Sousa; encore, "Little Irish Rose," symphonic poem, "Death and Transfiguration," by Richard Strauss; encore, "U. S. Field Artillery March," by Sousa; interval; sketch, "Among My Souvenirs," arranged by Nichols and Sousa; sextette of flutes by Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall, "Dance of the Merltons," by Tchaikowsky; march,

"The Golden Jubilee," by Sousa; xylophone solo by Howard Goulden, "Mignon," by Tierney; encore, "Rie Rita"; "Balance All and Swing Partners," by Sousa; and march "Stars and Stripes Forever," by Sousa.

Had it not been for the extreme heat of the day the hall would have been filled to capacity for the concert and it is indeed most unfortunate that such was not the case for such opportunities do not come every year as the demands for the services of such an international figure as Sousa and his organization are great and time is very limited.

It will remain in the memories of all who were present as one of the finest BOSTON, MASS. presented POST

SOUSA AND HIS BAND TODAY

The two concerts to be given by Sousa and his band, at Symphony hall this afternoon and evening will include the following numbers: Peroration known as "Militaire Francais" from "The Algerienne," St. Saens; Cornet Solo, "Habana," by Sarasate, John Dolan; Suite "Tales of a Traveler," Soprano Solo, "Love's Radiant Hour," (new) Sousa, Miss Marjorie Moody; Symphonic Poem, "Death and Transfiguration," Richard Strauss; Sketch, "Among My Souvenirs," Nichols-Sousa; Sextette for flutes, "Dance of the Merltons," Tchaikowsky, Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; March, "The Golden Jubilee," Sousa; Xylophone solo, "Polonaise," Tierney; encore, "Balance All and Swing Partners," Sousa.

SOUSA PROMISES  
NOVELTY PROGRAM

Famous Bandmaster at Practical Arts High Friday Evening

Perhaps the chief reason for the long-continued success of Lieut. Com. John Philip Sousa, who will appear as the conductor of his world renowned band at the Practical Arts High school auditorium Friday evening has been that his programs always have been based upon novelty.

Although the famous bandmaster is now in his 74th year and although his tour this season, which is in observance of his 50th anniversary as a conductor, might well have been reminiscent, there are as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine band to form his own organization.

Two New Marches.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious and "The Cornhuskers," dedicated to the University of Nebraska. There is the annual humoresque, in which Sousa comments in terms of music upon the season's foibles and fancies as well as a review of the New York revues and musical comedies entitled "Ten Minutes on Broadway."

But Sousa does not believe in presenting to his audiences only novelties of his own composition. It was Sousa who presented to American audiences Wagnerian music before the great German's works were played in the Metropolitan Opera House in New York, and it was Sousa who played for the first time outside New York Schnell's "Victory Ball." So it is Sousa who is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextet of Tchaikowsky's "Dance of the Merltons."

Sousa's Golden Jubilee Tour is a coast-to-coast junket, occupying more than 20 weeks. Tickets for the local concert are now on sale.

Lieut.-Com. Sousa  
Music Editor for a Day

And now Lieut.-Com. John Philip Sousa adds to his wealth of experiences and employments by becoming music editor of a newspaper. The public, used to thinking of the bandmaster engaged in many and varied activities, had never seen him at an editorial desk. But, sure enough, there he appeared, in a photograph in the Rochester, N. Y. Democrat-Chronicle, seated at the desk assigned him in the editorial room of that newspaper, pondering, pencil in hand, over an inquiry which had come in to the musical department.

True, Mr. Sousa was editor for one day only, he being in Rochester for that length of time, with his band, in readiness to give a concert. The wonder, with his love for trying new things and seeking novel experiences, that he had not tried his hand at editorship before this late day, for it is well known that Mr. Sousa has a decided bent for writing.

With his characteristic enterprise, Mr. Sousa, besides answering questions and editing the musical news,

wrote a lengthy musical editorial on "Classical Music," in which he answered some person who criticized him because he had said that "he did not recognize such a thing as classical music—music was either good or bad."

In the article he also touched upon jazz, which he declared, is "old music," and he recalled this incident: "I remember once in London a very bright Englishman coming to me with a piece arranged for the band that was strongly imitative of our so-called Southern melodies (most of them, by the way, were written in the North), and I liked it so much I sprung it on an unsuspecting public under its title (it had some dark title) and next day one of the critics spoke of the 'breath of American music, given by the band at the concert the night before. However, it was written by an Englishman (I have forgotten whether he dropped his h's but I wouldn't have been surprised if he did).

"They speak of jazz as an American creation, yet almost every foreign melody that has become a standard to music lovers has been jazzed and jazzed. One critic of jazz goes so far as to say jazz is not music, but a treatment of music. The rhythm of jazz is one of the most primitive of all rhythms, but I have heard the 'Melody in F' of Rubinstein, 'Celeste Aida' of Verdi, 'My Heart at Thy Sweet Voice' of Saint Saens, and innumerable others jazzed. I do not believe the jazz composers at the present time have jazzed 'The Arms of Jesus,' but I have heard it jazzed any day to the jazz."

Lieut. Commander John Philip Sousa, a former baker's boy who lived to write some of the most stirring martial airs in the repertoire of the nation, was given a rousing ovation at the Carlton Theatre last night when he stopped in this city with his famous band on its golden jubilee tour.

A full house greeted the famous conductor when he raised his baton for the opening number, a peroration known as the "Militaire Francais," from "The Algerienne" of St. Saens. From this time until the 73-year-old conductor bowed his way from the stage to tumultuous applause at the close of the final number, he held the audience completely under the pleasant spell of his swaying baton.

Lieut. Commander Sousa has been using a baton professionally since he became a conductor at the age of 17, and he has long since reached a stage of proficiency that deserved the warm applause showered on him by an audience which filled the theatre last night.

The people who came to hear him came to the Carlton last night to hear John Philip Sousa and his band. They came because of no social duty; they were the sort of people who care not who acts in our moving pictures if Sousa writes our martial music. To a few scattered and unsympathetic units in the audience can be attributed the overture of impatient applause that preceded the somewhat delayed rise of the curtain.

All of the favorite numbers of the lovers of band concert music were played on the stage of the Carlton last night. The stirring notes of "The Stars and Stripes Forever," "The United States Field Artillery," "The Washington Post March," "Semper Fidelis" and "The Golden Jubilee March" swept over the darkened theatre like the clarion notes of a bugle call to arms, and the audience appeared to labor harder to sound its applause than the musicians did to execute their numbers.

The offerings by Lieutenant Commander Sousa and his band came from many faucets; there was the dominant note of martial splendor for which the conductor is famous, and there was a sketch built upon "Among My Souvenirs" for those who like sentimentality with their emotional response to art.

There were vocal solos by Miss Marjorie Moody, numbers by a flute sextet and several encores to numbers on the xylophone by Howard Gordon.

A novelty number, "The Whistling Farmer," gave several members of the entourage an opportunity to show their dexterity in the matter of imitating barnyard fowl, horses and dogs, and proved a diverting interlude.

John Dolan rendered a cornet solo, "Habana," by Sarasate.

The Providence appearance last night celebrated the 50th anniversary of Lieutenant Commander Sousa as a conductor of his own band and the 36th annual tour of his band.

The program follows: "Militaire Francais," from "The Algerienne," St. Saens; cornet solo, "Habana," by Sarasate, John Dolan; suite, "Tales of a Traveler," Sousa; soprano solo, "Love's Radiant Hour," Sousa, Miss Marjorie Moody; symphonic poem, "Death and Transfiguration," Richard Strauss; sketch, "Among My Souvenirs," Nichols-Sousa; sextet for flutes, "Dance of the Merltons," Tchaikowsky, Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, Polonaise NCE, TUESDAY, AUGUST 14, 1928.

"Mignon," Tierney, Howard Goulden, "Balance All and Swing Partners," Sousa.

SOUSA'S BAND

Lt. Com. John Philip Sousa, conductor of what is considered the greatest band in the world, will not be seen in Worcester many more seasons, for this great march king is now 74 years old, and his ambition musically has been to make a transcontinental tour, which he calls his golden jubilee tour, to celebrate his 50 years as conductor and bands 50 years.

One concert in Mechanics hall at 8.15 o'clock, it being his 36th year at the head of his own band. He will play his new march, "Golden Jubilee," and will also play a satisfying program, including his two new numbers, "Tales of a Traveler" suite, and his new humoresque, "Among My Souvenirs." He brings a band of 100 and three outstanding soloists, Marjorie Moody, soprano, John Dolan, cornet, and Howard Goulden, xylophone. Seats for the concert are on sale at Steiner's.

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"Mignon," Tierney, Howard Goulden, "Balance All and Swing Partners," Sousa.

SOUSA TO DIRECT  
HIGH SCHOOL BAND

Local Organization to Play Two Selections at Sousa Concert—Rehearsal Next Tuesday, 10 a. m.

The Brattleboro high school band is to have the honor of playing two selections at the Sousa concert in Mechanics hall next Thursday night, dimmity hall next Thursday night, directed by Sousa himself. One of the selections is expected will be "Stars and Stripes Forever," composed by Sousa. Prin. Joseph A. Wiggins of the high school urges all members of the high school band to attend a rehearsal in the high school annex next Tuesday morning at 10 o'clock to prepare for the concert. This will be the opportunity of a lifetime and members of the band who play under the direction of the famous bandmaster will remember the occasion for many years. John Philip Sousa not only is one of the most famous directors of his time, but he is intensely human and takes great delight in the company of young people.



AUG 16 1928

# Sousa's New "Golden Jubilee" March



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TRIBUNE

LEWISTON, ME.  
JOURNAL

AUG 17 1928

## GREAT OVATION FOR SOUSA AT ARMORY

Band Never Gave Finer Program Here—Modern Music And Old Favorites

When Lieutenant-Commander John Philip Sousa came upon the stage, at the Lewiston Armory, Thursday evening, he was accompanied by Lewiston's Mayor, Robert J. Wiseman.

Mayor Wiseman presented him to the Lewiston audience, saying that it would be an honor for any person to introduce "the greatest composer and bandmaster that America has ever produced." He spoke of Sousa's great contribution to the country in his patriotic compositions. Mr. Sousa bowed with his customary gracious dignity. The audience spontaneously arose in enthusiastic greeting. Almost before it was seated Sousa turned to his men, all alert for his signal, and raised his baton. The concert was on.

The inspiring music of the "Militaire Francais," from the "Algerienne" of Saint-Saens, flooded the great auditorium. It fell gratefully on the ears of old attendants, who wait from season to season for just such music. At no other times but at the coming of Sousa and his band do they get it—such richness and sonority of baritone, such mellowness mingled with the ringing vibrations of the brasses, such exquisite sweetness in the clarity of the reed section. None other gives such stirring and tremendous full-band effects nor such soft and delicate shadings, a band with all the inspirational powers of a symphony orchestra and the exhilaration of a military band.

The audience was massed in the balcony, making it look smaller than it otherwise would. It was an audience that would have taxed the capacity of City Hall, but, even were some other hall large enough to accommodate the midsummer audience, the concert should be given in the Armory, whose great spaces are adequate for the best effects of the band whose resonance and depth of tone seem pent up in a building of ordinary size.

say at in charge absolute

before going on the road. Miss Bambrick is from Quebec, and has played with several New York orchestras before joining the band. Sousa and His Band will be heard at Symphony Hall tomorrow afternoon and evening. He will play two new marches—one, the "Golden Jubilee," in recognition of his fiftieth year as a conductor; and the other "The Cornhuskers," dedicated to the University of Nebraska. The annual humoresque is based upon "Among My Souvenirs." The present tour of Sousa covers a period of twenty weeks.

**Sousa's Band at Concord**  
Seats are selling fast but there are still a few left for Sousa and His Band at the Auditorium Theatre on Saturday afternoon, Aug. 18. If you are going, be sure to telephone your order right away and have seats reserved for you. The prices for the engagement are \$1.50, \$1.00 and 75 cents.

The famous band leader at the age of 74 years states that he is enjoying his 36th tour more than any in previous years and he states that everywhere his band of 100 musicians is being welcomed and applauded as the best musical organization he has ever presented.

## Ovations Are Given Sousa, "March King"

Enthusiastic Audience at Band Concert in Carlton Theatre Last Evening

Including in his program the stirring martial compositions which gave to the veteran composer the title of the "March King," Lieut. Com. John Philip Sousa was given ovation after ovation at the Carlton Theatre last evening by an enthusiastic audience which filled the big playhouse.

The uneasiness caused by the slight delay in beginning the program was more than offset by the unsurpassed musical treat offered by the incomparable leader and his band of some 100 musicians, all artists of their particular instruments. The soloists were Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet, and Howard Goulden, xylophone. The latter was obliged to respond several times following his playing of Polonaise "Mignon" by Tierney. Harry Askin is manager of the concert which was given as a part of the golden jubilee tour of the band, and which was presented here as one of the Steinert series.

No sign of the advance of time is evident in the world renowned conductor who at 73 years wields the baton with a master hand as gracefully and with the same telling effect as in his earlier years.

The program opened with a peroration called "Militaire Francais," from "The Algerienne," by St. Saens, and at once the enthusiasm of the audience was aroused and held. A cornet solo, "Habanera," Sarasate, by John Dolan, to which the player was obliged to respond to insistent encores, followed.

As encores the band rendered several of the popular Sousa marches, including Washington Post, United States Field Artillery, Semper Fidelis, Stars and Stripes Forever, El Capitan and Manhattan Beach and "in loving memory and as a tribute to the beloved Wally Reeves," The Second Regiment March.

The arranged program follows:  
"Militaire Francais," from "The Algerienne," St. Saens; cornet solo, "Habanera," Sarasate, John Dolan; suite, "Tales of a Traveler," Sousa; soprano solo, "Love's Radiant Hour," Sousa, Miss Marjorie Moody; symphonic poem, "Death and Transfiguration," Richard Strauss; sketch, "Among My Souvenirs," Nichols-Sousa; sextet for flutes, "Dance of the Merlons," Tschaikowsky, Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, Polonaise "Mignon," Tierney, Howard Goulden; "Balance All and Swing Partners," Sousa.

## SOUSA IS A ROTARIAN

When Lieut. Comdr. John Philip Sousa, head of Sousa and his Band, starts to enumerate the cities in the United States that have welcomed him and his organization, during his nearly forty annual tours, his memory probably becomes the "thing he forgets with," as such an enumeration would tax the ingenuity of the man who invented memories. Similarly, while Mr. Sousa is not hungering and thirsting for fame as a "joiner," the probability is that he holds the record for the privilege of being voted into Rotarian organizations and kindred bodies. Throughout the United States small cities and large cities alike, where there are active brothers of "The Wheel" (not referring to the theatrical fields of burlesque, but to the nationally-known Rotary) Mr. Sousa has been voted into membership. One may hope, for the sake of the famous composer's purse and bank account, that he is not compelled to pay dues into the treasury of every Rotary club that has made him an honorary "brother in good standing." In that event, he'll have to write a few more marches like "The Stars and Stripes Forever," merely to meet his obligations as a payer of dues, as he "swings round the circle"—of Rotarianism.

obligations as a payer of dues, as he "swings round the circle"—of Rotarianism.

BOSTON, MASS.  
HERALD

AUG 19 1928

## SOUSA AND HIS BAND

Lieut. Comdr. John Philip Sousa and his band will present in Symphony Hall this afternoon and evening two concerts, in the course of a tour commemorating the 50th anniversary of Mr. Sousa as conductor and the 36th tour of the band. The two programs, starting at 3:30 and at 8:15 P. M., are identical and will be as follows:  
Peroration known as "Militaire Francais" from "The Algerienne," St. Saens; cornet solo, "Habanera," Sarasate, John Dolan; suite, "Tales of a Traveler," Sousa; soprano solo, "Love's Radiant Hour," Sousa, Miss Marjorie Moody; symphonic poem, "Death and Transfiguration," Richard Strauss; sketch, "Among My Souvenirs," Nichols-Sousa; sextet for flutes, "Dance of the Merlons," Tschaikowsky, Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, Polonaise "Mignon," Tierney, Howard Goulden; "Balance All and Swing Partners," Sousa.

AUG 14 1928

## Sousa and Band Delight Audience

Great March Composer Is Given Thunderous Tribute of Applause.

Old Favorites Presented.

John Philip Sousa, dean of American bandmasters and among the greatest march composers of the world, gave a brilliant performance with his band in the Carlton Theatre, Providence, last night. A crowd which nearly filled the theatre paid him a thunderous tribute.

Sousa lacks the vigor and precision of youth, but the memories and traditions he brings with him upon the stage make him doubly attractive in old age and not even the physical handicaps imposed by passing years have taken from him that grace and poise with which his fame as a conductor have always been identified. He is in many respects still the Sousa of old, wielding an eloquent and often poetic baton.

Curiously enough, the principal numbers on the programme assumed an incidental character. They were simply the background for Sousa's marches. To the favorite tunes of his own making, Sousa paid considerable attention, giving them usually as encores. And to please his audience he could have done nothing more effective. They fairly stormed him with applause, and he was generous in response.

None but the marches, moreover, deserves special praise. Neither "Tales of a Traveler," Sousa's own medley, nor "Death and Transfiguration," a symphonic poem by Richard Strauss, was very well done. The theatre itself was intolerably hot for the night was a bit sultry, and it would have taken an exceptional reading, indeed, to stir an audience impatient for the lively music of the composer at his best. Even a collection of popular melodies, some of them the products of another generation, failed to satisfy.

But whenever a march was announced the audience became immediately alert and receptive, an accurate barometer of sentiment. Sousa played many favorites, including "El Capitan," "Semper Fidelis," "Washington Post," "Manhattan Beach" and "The Stars and Stripes Forever," perhaps the most popular of all his compositions, not only in America but abroad. The brass instruments were particularly effective and were played with refreshing abandon. To improve the general impression, cornets, trombones, piccolos and flutes were grouped at times, and bombarded the audience with tonal enthusiasm.

The soloist was Miss Marjorie Moody, who sang acceptably "Love's Radiant Hour" and several encores. Howard Goulden gave a positively scintillating performance on the xylophone leading with "Mignon" by Tierney, a delicate, rapidly moving bit of melody, and sweeping into pieces which enabled him to give a brilliant display of musical fireworks.

The programme followed: Peroration known as "Militaire Francaise" from "The Algerienne," St. Saens; cornet solo, "Habanera," Sarasate, by John Dolan; suite, "Tales of a Traveler," Sousa; soprano solo, "Love's Radiant Hour," Sousa, by Miss Marjorie Moody; symphonic poem, "Death and Transfiguration," Richard Strauss; sketch, "Among My Souvenirs," Nichols-Sousa; sextette for flutes, "Dance of the Merlons," Tschaikowsky, by Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, Polonaise, "Mignon," Tierney, by Howard Goulden; "Balance All and Swing Partners," Sousa.

## Sousa's Band to Play at Denison Nov. 20

Special to The Democrat  
DENISON, Aug. 14.—Philip Sousa will personally direct his world wide famous band in a concert in Denison, probably at the high school, Nov. 20. This announcement was made this morning by Harrell Ashburn, president of the Y's Men's Club, after that body had definitely decided, at its weekly supper at the Y. M. C. A. Monday evening, to bring the famous band to Denison.

## SOUSA HERE TOMORROW

A concert by Lieutenant-Commander Sousa and His Band has other attractions than the band. Two outstanding features are the soprano solos of Marjorie Moody and the harp playing of Winifred Bambrick, both of whom are well known to the music-lovers who attend the Sousa concerts. Miss Moody is especially remembered in this vicinity, because she comes from Melrose and sang in local churches before going on the road. Miss Bambrick is from Quebec, and has played with several New York orchestras before joining the band. Sousa and His Band will be heard at Symphony Hall tomorrow afternoon and evening. He will play two new marches—one, the "Golden Jubilee," in recognition of his fiftieth year as a conductor; and the other "The Cornhuskers," dedicated to the University of Nebraska. The annual humoresque is based upon "Among My Souvenirs." The present tour of Sousa covers a period of twenty weeks.



Marjorie Moody



## Wrong Attend Sousa Concert

Martial airs, several of his own compositions, further endeared Lieut. Commander John Philip Sousa to an already secure place in the hearts of an audience that nearly filled the Carlton Theatre last night for the bandmaster's golden jubilee program.

Symphonic selections, soprano solos, a sketch and a comedy number, all contributed in making the concert balanced and appealing but it remained for the lively marches given as encores to raise the curtain of restraint on the applause.

Sousa at 73 is still the militant figure that more than once led the U. S. Marine band down Pennsylvania avenue, Washington, D. C. Every wave of his hand and each nod of his head last evening was a cue. He carried himself along with each piece, weaving a spell with his baton that was unbroken from the delayed rise of the curtain to his final bow save by the greetings of his audience.

"The Golden Jubilee March" probably best expresses America's foremost bandmaster at the pinnacle of a successful career as a conductor and composer. It is polished, mellow, bordering on suavely and yet has sufficient of the martial to retain a soldierly bearing.

As a tribute to his late friend,

Walter Reeves, Sousa and his band played the "Second Connecticut Regiment March." Other favorites given as encores included "El Capitan," "United States Field Artillery," "Washington Post," "Semper Fidelis" and the ever-popular "Stars and Stripes Forever."

His program was: "Militaire Francais," from "The Algerienne," St. Saens; cornet solo, "Habanera," Sarasate; John Dolan; suite, "Tales of a Traveler," Sousa; soprano solo, "Love's Radiant Hour," Sousa; Miss Marjorie Moody; symphonic poem, "Death and Transfiguration," Richard Strauss; sketch, "Among My Souvenirs," Nichols-Sousa; sextet for voices, "Dance of the Merlons," Tschakowsky, Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, "Mignon," Howard Golden; "Balance All and Swing Partners," Sousa.

AUG 11 1928

## Sousa's Stirring Marches Carry Real Inspiration

It is difficult, yes, it is impossible, to estimate the good that inspirational music does in this sometimes dull and gray old world, and it has been truly declared that such stirring marches as those of Lieut. Commander John Philip Sousa, when played by bands the country over, have done much to lift the morale of men. Sousa's inimitable compositions, even when interpreted by ordinary musical organizations, have given men new heart for their daily work, have entertained them in idle hours, and inspired them to heroism in battle. Thousands of American soldiers, during the World War, were inspired to spectacular deeds of daring, as much by the magnificent power of "Stars and Stripes Forever," for example, as by the patriotism that blazed in their hearts. If bands of varying degrees of merit have such ability to arouse and stir to action—and no one doubts they possess it, who can determine the heights to which Sousa's own band, organized, developed, trained, and directed by the master himself, has lifted millions of listeners?

That John Philip Sousa and his band have lost none of their power to stir and inspire audiences will soon be demonstrated here, when they give their matinee concert in the Augusta Opera House, August 16.—Adv.

## Sousa Coming to Bennington.

It has been announced that John Philip Sousa's band of 100 pieces will appear in Bennington on its Golden Jubilee tour. The concert will be held in the armory there on Friday afternoon, August 24, at 2:30 o'clock. The tour, which will cover practically every state in the Union, is in honor of Lieutenant Commander Sousa's fiftieth year of band conducting.

AUG 13 1928

## Sousa Has Arranged Among My Souvenirs

Favorite Combined With Other Favorites In Suite Of Popular Appeal

Among My Souvenirs, arranged by Philip Sousa from Nichols' song of the same name, will be one of the features of the Sousa Concert in City Hall Wednesday evening. Many of the old songs are used in the arrangement, among them, Seeing Nellie Home, and others of the same period.

Tales of a Traveler, a suite by Sousa, will be another novelty. The Kaffir on the Karoo, The Land of the Golden Fleece and Easter Monday on the White House Lawn comprise the movements of this composition, which is said to be one of the most descriptive of the noted composer's works.

Sousa's new composition, written to commemorate his 50th year as a conductor, The Golden Jubilee March, and the closing number, Balance All and Swing Partners will prove of popular appeal.

Miss Marjorie Moody, soprano soloist, will sing a new work by Sousa, the words of which were written by Helen Boardman Knox. Love's Radiant Hour is the title of this composition which has aroused the appreciation of critics everywhere.

Peroration known as Militaire Francais from The Algerienne by Saint-Saens, Habanera by Sarasate, Symphonic Poem Death and Transfiguration by Richard Strauss, and Dance of the Merlons by Tschakowsky will comprise the classical compositions on the program.

Many novelties will be introduced during the course of the concert. John Dolan, one of the most talented of the soloists of the band will give a cornet solo. Howard Goulden, another equally noted player, will present a xylophone solo and six flutists, Evans, Petrie, Phares, Orosky, Zlotnik and Hall will be heard in ensemble numbers.

AUG 15 1928

## Sousa's Band To Be At City Hall This Evening

This evening in City Hall auditorium, Lieut. Comdr. John Philip Sousa and his band are presenting a program which will appeal to all classes of musicians as well as the public in general. Classical compositions, marches and comedy numbers will be given. The soloists are chosen from the personnel of the band, because of their unusual ability. John Dolan, cornetist, who made such a sensation when he appeared here two years ago, Howard Goulden, xylophone soloist of remarkable talent and six flutists, Evans, Petrie, Phares, Orosky, Zlotnik and Hall will present solos and ensemble numbers which will add variety to the program.

Peroration known as "Militaire Francais," from "The Algerienne" by Saint-Saens will be the opening number. A cornet solo, "Habanera," by Sarasate, played by John Dolan, will follow. A Suite, "Tales of a Traveler," by Sousa, will give the band an opportunity for unusual tonal effects.

Miss Marjorie Moody, soprano, who has appeared here several times with phenomenal success, will sing a new lyric by Sousa, "Love's Radiant Hour." A symphonic poem, "Death and Transfiguration" by Richard Strauss, "Among My Souvenirs," by Nichols-Strauss, a new sketch, in which many old favorite songs appear, and sextette for flutes, "Dance of the Merlons" by Tschakowsky will prove among the most interesting numbers on the program.

A new march, written to commemorate Sousa's fiftieth year as a conductor, "The Golden Jubilee" by the leader himself, "Balance All and Swing Partners," another of his compositions, and a xylophone solo by Howard Goulden, "Polonaise," "Mignon" by Tierney, will complete the program.

AUG 18 1928

## Atlantic City

Lieut-Commander John Philip Sousa drew big crowds to the Steel Pier last week.

Frank Hubin's Ice Palace is now one of the attraction spots of the Boardwalk. Arthur Hammerstein is in town preparing for the premiere of his new musical play, Good Boy, which will open at the Apollo next Monday night.

The Ipana Troubadours, under the direction of Sam Lanin, will make their second appearance here August 13, when they are scheduled for the Million-Dollar Pier.

Madame Lamarr, who is known to the show world as the woman with a thousand eyes, and her manager, Walter Shannon, are enjoying a short vacation

AUG 15 1928

## Many Plan To Hear Concert On Thursday

Organist To Open His Program With March

Omission of the organ recital today, because of the Sousa concert this evening, has created an even greater interest in the program to be given Thursday by the municipal organist, Charles Raymond Cronham. With the realization that only two more weeks remain in the summer series of recitals on the Ketzshmar Organ, many who have not heard the instrument, are planning to attend at once. This is one of the largest organs in the country and is the gift to the City of Cyrus H. K. Curtis, Philadelphia publisher.

Thursday afternoon's program, which will begin promptly at 2:30, standard time, will open with the Coronation March from the Prophet, by Meyerbeer. This was based on the Anabaptist fanaticism of the 16th century, and is a spectacular opera. The March occurs during the scene in the Munster Cathedral.

Evensong by Johnston and Ronde Francaise by Bachmann promise to be interesting, and of an allusive beauty is Solveig's Love Song by Greig. A modern composition, The Bells of Our Lady by Harvey B. Gaul, organist of Calvary Church, Pittsburgh, will be followed by Minuet in A major by Boccherini and Juanita, a Spanish Melody, arranged by G. P. Res, on Themes from Faust by Gounod, arranged by Cronham.

AUG 18 1928

## SOUSA AND HIS BAND

Notwithstanding that Lieut. Commander John Philip Sousa and his band have made 36 annual tours after 16 transcontinental tours, the Golden Jubilee tour which is now underway finds the veteran, world famous, bandmaster as eager as ever to entertain an appreciative public. But as Sousa is 73 years old, and this is his Jubilee jaunt across the country from Maine to California, it means that after this celebration

his successful career he may at least cut short his annual circuit.

It is possible that his appearance in Bennington on Friday afternoon, August 24, may be the last opportunity for people of this section to hear him personally, and, as Sousa and his band never broadcast by radio, his concerts can only be heard in person.

So keen has been the rivalry among a number of New England cities and towns for the privilege of having Sousa and his band appear there, that many newspapers have commented editorially with regret that their town or city was not included in the itinerary. However, with 26 cities scheduled in New England, Sousa's manager feels that he has favored this section even more than some parts of the country. E. J. Fenton of Brattleboro, Vt., under whose local direction Sousa will appear at Athol, Mass., Wednesday evening, August 22; at Bellows Falls, Vt., in the afternoon of August 23; at Brattleboro that evening, and at Bennington the next afternoon, said today that advance inquiry for tickets by mail was indicating the promise of full houses at all four places. Sousa's special train will arrive from Framingham, Mass., at Athol Wednesday afternoon, and, after leaving Bennington on the following Friday, it will make only two stops in New York state, opening the next week in Cleveland, Ohio.—adv.

## Sousa and His Band in Golden Jubilee Tour to Appear at Fair in Concerts Twice Daily

The strains of "Stars and Stripes Forever", "Semper Fidelis" and other stirring marches, played under the direction of their famous composer, will float over the Ohio State Fair Grounds during the week of August 27.

America's beloved "March King", John Philip Sousa, and his band will appear twice daily at this year's Fair, according to an announcement from Director of Agriculture, Charles V. Truax.

An incident illustrative of their wide popular appeal occurred some years ago, when Sousa and his band were touring in Germany.



John Philip Sousa

They encountered an American traveler who asked who all these uniformed compatriots of his might be.

"We are members of Sousa's Band," he was told.

"Sousa's Band?" said the puzzled traveler, "I never heard of it."

"You have never heard of Sousa's Band?" shouted one of the musicians.

"Stranger, I don't know. For the engagement at the Ohio State Fair, Sousa's organization what part of America you constitute Fair, Sousa's organization from, but I'll bet ten dollars to one I'll consist of almost a hundred hands, many of whom will appear at your town isn't on the map."

No man in public life in the United States for the last fifty years has been more popular than Sousa.

character. His life story is the romance of a patriot through the years from the Civil War to the present time, of a staunch citizen, and of a citizen of the world. At fifteen he was a teacher of music; at seventeen a conductor of operettas; at twenty-six a national figure as a director of the United States Marine Corps Band. For thirty-six years he has been the dominating spirit of Sousa's Band, favorite entertainer of the American people, on tour at home, in Europe and around the world.

Sousa is the only man to hold commissions in the three branches of the armed forces of the United States. 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 Navy during the World War. It is by the latter title, as of the Naval Reserve Forces, that he is now known.

The high esteem in which this genial conductor and his band are held throughout the country may be shown in a unique and emphatic way. It is the only musical organization of its magnitude that has ever been able to stand on its own feet financially. It has never been subsidized, and has never depended on gifts. The sale of tickets is its only source of revenue, yet it has always been a financially sound organization, even in these later years when its expenses have approached \$2,000,000 a season.

This year, Lieutenant Commander Sousa is heading his band in a Golden Jubilee Tour of the country, celebrating the fiftieth year of his career as bandmaster, and the thirty-fifth year as leader of his uniformed compatriots of his might. It is in the nature of a triumphal tour, replete with old acquaintance and making new friends. The citizens of Ohio are fortunate in having the opportunity of enjoying one of the few extended visits of this famous Band."

AUG 18 1928

## SOUSA CONCERT IN MUSIC HALL EXCITES INTEREST

Tuesday morning at Cluett & Sons, Troy, the seat sale will open for the concert to be given in Music Hall, Troy, Friday evening by John Philip Sousa and his band, and if the apparent interest is any indication, the demand for seats will be very large. The program of the concert is most interesting, but the usual Sousa marches will be held in reserve for the encores. Sousa being most generous in this regard. The concert is given under the management of Ben Franklin, and the program will be as follows:

Peroration—"Militaire Francais"....Saint-Saens  
Sousa and His Band  
Cornet solo—"Habanera".....Sarasate  
John Dolan  
Suite—"Tales of a Traveler"....Sousa  
(a) The Kaffir on the Karoo  
(b) The Land of the Golden Fleece  
(c) Easter Monday on the White House Lawn  
Sousa and His Band  
Soprano solo—"Love's Radiant Hour".....Sousa  
Miss Marjorie Moody  
Symphonic poem—"Death and Transfiguration"....Strauss  
Sousa and His Band  
Sketch—"Among My Souvenirs".....Nichols-Sousa  
Sousa and His Band  
Sextette for Flutes—Tschakowsky  
Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall,  
March—"The Golden Jubilee" (New)  
Sousa and His Band  
Xylophone solo—"Polonaise," from "Mignon".....Tierney  
Howard Golden  
"Balance All and Swing Partners".....Sousa  
Sousa and His Band

## SOUSA'S BAND WILL PLAY HERE OCT. 5

### El Riad Temple to Bring Commander to City

The famous band directed by Lieutenant Commander John Philip Sousa will appear in Sioux Falls on October 5 at the coliseum, Rhea Rees, potentate of the El Riad temple of the Shrine in Sioux Falls, announced today. The band program will be under the auspices of the local Shrine.

The tour will mark the 36th annual swing of Commander Sousa and his band over this country. Only tentative arrangements have been made as yet, according to Mr. Rees for the entertainment here.

In speaking on the proposed program to be presented at the different cities included in the tour Commander Sousa recently stated that it is crammed full of the elements that all those youthful in spirit will relish.

"Love, humor, travel, adventure, a faint touch of pathos, and—new marches and old," he said. "The band director is perhaps better known here for his stirring marches which have lasted through time. To delight the eyes," he continued, "there will be a stage full of gold and silver and ebony instruments, all played by as handsome and capable a lot of Americans as one can gather from the four corners of the United States and Canada."



AUG 1 1922

HARPIST ACCOMPANIES SOUSA



MISS WINIFRED BAMBRICK

BOSTON, MASS.  
HERALD

AUG 20 1922

SOUSA'S BAND PLAYS  
AT SYMPHONY HALL

Lt.-Comdr. John Philip Sousa and his band, in the course of a golden jubilee tour, gave two concerts in Symphony hall yesterday afternoon and last evening. At each the audience was substantial and appreciative, especially of all things Sousaesque. Respectfully heedful of the dolorous dissonances of Richard Strauss's symphonic poem, Death and Transfiguration, moderately diverted by Sousa's descriptive suite, Tales of a Traveller, each audience became animated, joyous, when a familiar Sousa march was started. At least half a dozen of these marches were given as encores, while the newest one, The Golden Jubilee, was listed as a program number.

The Stars and Stripes Forever, one of the most popular, following that particular number, served chiefly to accentuate the thin melody of the later work. Far more satisfying was the Nichols-Sousa sketch, Among My Souvenirs, in which the famous bandmaster weaves old-time tunes into the fabric of this modern ballad.

The band now assembled under Sousa's baton is splendidly balanced, and has groups of cornetists, trombonists and flutists each of whom apparently could rank as a soloist, given opportunity. Mr. John Dolan's cornet numbers revealed an excellent tone. Miss Marjorie Moody, soprano, sang three numbers, including a waltz song, Love's Radiant Hour, composed by Sousa for lyrics written by Helen Boardman Knox. It remained for Mr. Howard Goulden to win the most enthusiastic applause with his xylophone solo, the brilliant polonaise from "Mignon." Nor are Mr. Goulden's talents confined to this most deceptive of instruments.

Throughout the concerts he leaped from drum to drum, as it were, or imitated dogs barking or horses whinnying, as in The Whistling Farmer. He even shot deafening charges into a stage corner from two immense revolvers, to add to the climax of a march. Sousa conducted with less of his old-time verve, but none the less with characteristic grace and assurance. It was good to watch those up and down and lateral slashes of his magic baton in the marches which have thrilled old and young, from coast to coast, these many years. There will never be another Sousa.

W. E. G.

ELEGANT  
HOLYOKE, MASS.

MARCHING ALONG; RECOLLECTIONS OF MEN, WOMEN AND MUSIC; by John Philip Sousa. Sousa's band is known throughout the world and Sousa himself has also won a world reputation as a composer of marches. In "Marching Along" he describes in an interesting and gossiping manner his childhood, his musical education, his numerous tours, both in this country and in Europe, and has many amusing anecdotes to tell. The bandmaster met very many interesting personalities during his long life, musicians, composers, singers, actors, royalty, statesmen, etc., and has something interesting to tell of them all. There are many illus-

AUG 1 1922

At Olympia Theatre Tuesday



GARDNER, MASS.  
NEWS

FAMOUS BAND AT  
OLYMPIA TUESDAY

John Philip Sousa on  
36th Annual Tour; 50  
Years a Conductor

This is a year of anniversaries for John Philip Sousa.

The veteran musician who brings his famous bands here for a concert at the Olympia theatre Tuesday afternoon is observing his 50th anniversary as conductor, the 36th annual tour of his musical organization, and the 31st recurrence of the date on which he produced his greatest march, the Stars and Stripes Forever.

Although programs given in New England this season have not included the Stars and Stripes as a regular number, audiences have demanded it for encores. Lieutenant Commander Sousa has been stormed into playing the number at each appearance.

Sousa only recently told his story of composing the famous piece: "I was returning from Europe," he said. "All the way across I marched the deck of the steamer with a whole brass band in my head. We arrived at quarantine in a snowstorm on Christmas eve, and the march suddenly snapped into orderly sequence.

"The next day, at my Long Island home, I set it down on paper, note for note, as it is now played."

Musicians the world over consider the Stars and Stripes forever as one of the finest Christmas gifts humanity has ever received. Sousa is said to have made almost \$1,000,000 on proceeds of that march alone.

SOUTH BEND, IND.  
TRIBUNE

SOUSA TOUR WILL  
REACH EVANSTON

CHICAGO, Aug. 18.—The Evanston League of Woman Voters calls attention to the fact that John Philip Sousa's tour, celebrating his 50th year as a bandmaster, will touch Evanston Saturday, Sept. 22, when afternoon and evening concerts will be given by the march king and his band in the Patten gymnasium. The visit will be under the auspices of the league and of the Northwestern University Associate alumnae. Lieut. Sousa and his men will come to Chicago the next day for afternoon and evening concerts in the auditorium. A feature of the program both days will be "The Golden Jubilee," the march composed by Sousa in honor of the celebration.

AUDITORIUM

Sousa's Band.

It is the belief of Lieutenant Commander John Phillip Sousa, who with his band will be here at the Auditorium Sept. 9, that the American knows more about musical art of Europe than does the European himself. Mr. Sousa has for fifty years been conductor and composer and his golden jubilee tour is under way this year.

Just before he started upon the present tour at Rochester, New York, he declared that the appreciation of music, both from the non-professional and the professional standpoint, is perhaps greater today than ever before. "The two countries that seem to be making the greatest strides," he asserted, "are the United States and Italy—and both from opposite points of progress. America, up to a few years ago, was so busy in commercial endeavor that little attention was paid to advancement of musical art. This was lamentable and America today has fewer folk songs than are possessed by any other important nation. Italy, which may be called the home of musical art,

allowed its musical genius and effort to be drawn strongly to opera. But of late years there has developed in Italy a number of splendid writers who are devoting their talent to the production of symphonic music and to forms of music that appeal to what may be called symphonic audiences.

MARCH KING AT  
ATHOL WEDNESDAY

Sousa and His Band of 100 Men Will  
Play in Memorial Hall That  
Evening

There is only one Sousa, and he will be at Memorial hall, Athol, with his band of 100 men, rain or shine, Wednesday night, August 22nd. This is the thirty-sixth tour of Sousa and his band and his golden jubilee as a conductor. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his thirty-five years on the roads of America has Sousa been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

There is an element of luck, of course, in a career which is uninterrupted by illness for so long a period. But back of the luck is thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him

not only an itinerary but full instructions concerning alternate routes to be followed in case of railroad wreck, storm or other emergency. And Sousa gets there on time. Sousa is a stickler for promptness. Every concert begins at the advertised hour—and to the minute. Tardiness is the one unforgivable sin on the part of a bandsman.

The sale of tickets is its sole source of revenue and yet three generations have made it a financially sound organization, even in these later years when its expenses have approached \$2,000,000 a season.

Even The Greatest Show on Earth does not appeal to the people of America as strongly and as movingly as the man who wrote their country's greatest marches and upon whom they have bestowed the loving title of "The March King."

This will be the last visit in this section of the world famous band leader with the world's greatest musical organization. Sousa is stopping in Athol to break the jump between Boston, where they play Sunday, Aug. 19 and Cleveland, Ohio, where they are booked Aug. 26. The large capacity of Memorial hall is one reason why Athol is fortunate in having Sousa stop in that town.

The sale of seats opens at Memorial hall box office Saturday morning at 9 o'clock SAGINAW, MICH.

NEWS

OMAHA, NEB.  
WORLD HERALD

AUDITORIUM

Sousa's Band.

(What the Press Agent Says.) Winifred Bambrick, harpist with Sousa and his band, is one of America's foremost musicians. She is a soloist who has appeared in the pit with orchestras of leading New York musical comedy and operetta productions. Miss Bambrick hails from Quebec. She lives there very happily with her mother, and when it is at all possible, Mrs. Bambrick accompanies Miss Winifred on tour.

"It's a most fascinating experience to be with Mr. Sousa on concert tour," said Miss Bambrick the other day. "He is most considerate of everyone and he makes it a pleasure to be with him for he is appreciative of all that is done. He encourages us by his praise and he is quick to say the kindly word that means so much to all of us. No wonder that he is able to keep his organization intact year after year. Some of us could take other

engagements and remain at home but as soon as the time for touring arrives, there we are, ready to join him and to go wherever he has been scheduled. We are indeed a happy family."

Sousa and his band will come to the Auditorium, September 9.

SEP 4 - 1922  
SOUSA'S BAND COM'G

Will Open Season for School Forum  
October 8.

John Philip Sousa and his band, October 8, will open the coming season of the Omaha School Forum and the Technical High school activities association.

The four other program features will be: "Dream Pictures of European Wonderlands," lecture - Bransol DeCou, February 1; Jean

Gros' French marionettes, presenting Maeterlinck's "The Bluebird," February 16; Donald B. MacMillan, with lecture and pictures of his most recent arctic explorations, March 1; E. H. Southern, in a dramatic lecture and recital, April 5.



AUG 19 1928

## SOUSA—THEN AND NOW



The famous bandmaster (right), as he appeared when he was bandmaster just before the big row twelve years ago—still wearing the beard that had distinguished him all his life. With him in the picture is none other than Charley Chaplin.



Here is John Philip as he is today, just starting his 35th annual tour with the band that has electrified thousands for two generations. He will be at the Auditorium September 23.

GLOUCESTER  
MASS.  
TIMES

### The Playhouses

#### Sousa's Band.

Lieutenant Commander John Philip Sousa, world-famous composer and band director, is more than a musician. He is a showman. Truly, Mr. Sousa is described as one who knows how to stage a performance. For the average person, the charm of the Sousa entertainment lies largely in the manner of presentation. It is more than a concert—it is a production. Other directors might offer better music (if any such there be) with less appeal to an audience. Showmanship is in evidence from first to last in a Sousa recital. The program moves along in trip-hammer style. Large, plainly-printed cards announce encore selections; soloists bow; blushing vocalists "take bows" too, exchanging bows with the director, who graciously leads her forward; every so often a group of horns or flutes avert any possible monotony; even a comedy number is introduced at the psychological moment. The general atmosphere of a Sousa concert, in a word, is friendly, homey, wholesome. The modern Sousa, is little like the ancient be-whiskered, acrobatic, bowing-and-scraping Sousa, whom vaudeville and musical comedy impersonators used to purport to imitate. He is, on the contrary, quiet, dignified, unobtrusive.

PHILADELPHIA, PA.  
PUBLIC LEDGER

### SOUSA'S FACE NO PASS

Famed Bandmaster Held Up for Ticket at Ohio State Fair Grounds  
Columbus, O., Aug. 28.—(AP)—Instructed not to admit any one to the State fair grounds without a ticket or proper credentials, four hard-boiled gate keepers yesterday held up John Phillip Sousa and his band, arriving by automobile.  
"My face is usually my pass," he said.  
But it didn't work. The gate keepers capitulated only after Sousa had been introduced properly by fair officials.

AUG 20 1928

## SOUSA DIRECTING NEWSBOY ORCHESTRA



Famous band leader conducting for concert given in North Station waiting room.

## Sousa Directs Newsboy Orchestra In North Station Waiting Room

John Philip Sousa, world famous band leader, was greeted in the waiting room of the new North station yesterday noon by youthful musicians of the Burroughs Newsboys' Foundation orchestra. Sousa, himself, directed the youngsters during the opening numbers of a concert which they gave in celebration of the occasion.

Yesterday's reception was the first to be staged in the new Boston & Maine terminal. The waiting room was opened temporarily in honor of Sousa and his bandmen, who arrived in Boston on the 12:30 train from Laconia, N. H.

The newsboy players were accompanied by Harry E. Whittemore, their musical director, and by Joseph Lapilus, their leader. Field Secretary Edward Keavin of the Burroughs Foundation was also present.

Sousa was introduced to the boys by Walton O. Wright, general passenger agent of the Boston & Maine railroad. A squad of police officers from railroad headquarters and another from the Hanover street station house acted as an escort of honor. A crowd that filled the big waiting room enjoyed the music and the spectacle.

At 6 o'clock last night, Sousa visited the Somerset street headquarters of the Burroughs Foundation, inspecting the newsboys' clubhouse and again directing the orchestra in several numbers. Later last night, the orchestra members were guests of Sousa at his Symphony hall concert. They presented him with a five-foot floral piece, handing it over the footlights.

AUG 31 1928

#### By EUGENE STINSON

John Philip Sousa, who has been a beloved name in American music for practically the entire half-century during which he has been before it, will pause in Chicago to give two concerts at the Auditorium on Sunday, Sept. 23. The famous bandmaster, who has done more than any other composer to reproduce America's physiognomy in music, has another new march to add to the list already graced by "The Stars and Stripes Forever" and "Under the Double Eagle."

This one is called "The Golden Jubilee," in honor of Sousa's current tour. Other Sousa works on this season's programs include a fantasia, "Among My Souvenirs," and what is said to be a thirty-year-old dance, called "The Gliding Girl." This piece, first tried out when the waltz and the two-step were still in favor, is said to have shocked its public, so he put it away. He has recently played it in public once more, and it has been found an excellent piece of jazz music.

In honor of the famous bandmaster's presence here, two high school bands will be heard during the intermissions in his two concerts. In the afternoon, the players from Joliet, three times winners in national high school contests, will play; in the evening, the band from the De La Salle high school will give a brief performance.

AUG 30 1928

## SOUSA ASKS BOYS TO PLAY AT CONCERT

#### BY GLENN DILLARD GUNN.

JOHN PHILIP SOUSA, who spends much of his time, and some part of the several millions that America has rewarded him with, in encouraging band music, has taken a great interest in the public school situation as it relates to the military band. He was one of the adjudicators in the recent contest of high school bands and assisted in awarding the national championship to the 100 youngsters who made up the high school band of Joliet, Ill., last June.

He now invites this band to take part in his concert in the Auditorium on the afternoon of September 23. The Joliet boys will play during the intermission. As there will be another concert in the evening the lieutenant commander has asked the boys' band from the De La Salle High School to take a similar place on that program.

Sousa continues his annual tours of the country with a popularity undiminished by nearly fifty years of success. It is a wonderful record, the only one of its kind in the history of American music. There must be excellent reasons for it.

AUG 19 1928

## STRAND TO OFFER 'OH KAY' BASED ON BROADWAY PLAY

'The Big Killing' Will Feature Comedy Stars  
at Ritz.

SPLT WEEK AT LELAND

Vaudeville at Grand, With  
Double Program at  
Clinton Square.

Motion pictures and vaudeville will again constitute the amusement program in Albany this week, with most of the screens in the downtown first-run theatres celebrating the talents of women stars. Colleen Moore will come to the Mark Strand in "Oh, Kay," a picture based on the popular Broadway musical comedy of that name. Lawrence Gray will be leading man. At the Mark Ritz Wallace Beery and Raymond Hatton will be the comedy stars in "The Big Killing."

There will be another split week at the Leland, with Lois Moran the Monday to Wednesday star in "Love Hungry" and Sally Phipps for the Thursday to Saturday star in "None But the Brave." The double-feature film program at the Clinton Square will comprise Syd Chaplin in "The Fortune Hunter" and Dorothy Sebastian in "The House of Scandal."

Proctor's Grand will have the customary two bills of five-act vaudeville and the feature films will be "Walking Home" from Monday to Wednesday, and Alice White and Mary Brian in "Harold Teen" from Thursday to Saturday. Proctor's Harmanus Eleecker hall will have two bills of three-act vaudeville and the film stars will include Dorothy Mackaill, Jack Mulhall, Bryant Washburn, Jacqueline Logan, Gary Cooper, George Lewis, Leatrice Joy, Joseph Schildkraut and Tom Mix. There will be daily changes of feature films at the Colonial, Albany, Regent and Paramount theatres. At Music hall, Troy, Lieutenant Commander John Philip Sousa and his band will give a concert Friday night.



AUG 19 1928

**Sousa** Sousa and his band will give two concerts at Symphony Hall today, at 3 p m and 8:15 p m as part of the noted bandmaster's 50th anniversary tour, which includes appearances in many New England cities. The program is the same for both concerts here, which will doubtless attract very large audiences.

Sousa has long been a unique and outstanding figure in the musical life of this country. His marches are some of them known to every American not born tone deaf. Their immense and enduring popularity is deserved. No better popular music than his best has been produced in this country. His audiences today will hear a number of them as encores, though only the new "Golden Jubilee March" is listed on the announced program.

As usual soloists will be heard at intervals in both concerts. John Dolan will perform the astonishing feat of playing Sarasate's "Habanera," written as a show piece for violin, on the cornet. Howard Goulden will play on the xylophone a polonaise "Mignon," listed as by Tierney.

One wonders if this can be an arrangement of the show piece for coloratura soprano, the polonaise from Thomas' opera "Mignon." Marjorie Moody, soprano, a Boston girl who has for several seasons toured with Sousa, is to sing his latest song, "Love's Radiant Hour," a setting of verses by Helen Boardman Knox. The "Dance of the Miriltions," by Tchaikovsky, is to be played by six flutes.

The most exacting number on the program is Richard Strauss' symphonic poem, "Death and Transfiguration," one of the most popular modern numbers in the repertoire of symphony orchestras the world over. It will be interesting to see how effective the arrangement for band proves.

#### A Modern Masterpiece

Sousa has always shown a musician's interest in the best modern work. Ernest's Schelling's fine-tone poem, "A Victory Ball," one of the most notable of American compositions, was first played in Boston by Sousa and his band, some time before its first performance here by the Boston Symphony. Strauss' tone poem, thanks to Mr Casella, has become a standard piece at the Pops. It has the qualities that make for popularity, rhythm, intensity, sonority and many dashes of melody.

Sousa has put on the program his own suite, "Tales of a Traveler," of which the three movements are "The Kaffir on the Karoo," depicting a South African scene, "The Land of the Golden Fleece" (Australia), and "Easter Monday on the White House Lawn," the annual egg-rolling contest for Washington children.

A new sketch which Sousa has made by extending the Nichols song "Among My Souvenirs" is to be played for the first time here. The complete program is as follows: "Militaire Francaise," from "L'Algerienne," Saint-Saens; cornet solo "Habanera," Sarasate; Suite "Tales of a Traveler," Sousa; soprano solo "Love's Radiant Hour," Sousa; "Death and Transfiguration," Richard Strauss; "Among My Souvenirs," Nichols-Sousa; Sextet for flutes, "Dance of the Miriltions," Tchaikovsky; march "Golden Jubilee," Sousa; xylophone solo Polonaise "Mignon," Tierney; and "Balance All and Swing Partners," Sousa.

It is safe to say that the encores will include "Stars and Stripes Forever" with the brass players in the band lined up across the stage, as very few Sousa concerts are given without this eagerly awaited feature.

#### The Spirit of Youth

Before beginning his present tour Sousa talked to an interviewer as follows. He is well over 70, has been before the public for half a century as player and conductor.

"I feel as if I were the quintessence of youth," remarked Lieutenant Commander John Philip Sousa. "I have just finished rehearsing my band in my new program—or big show, as some critics prefer to call my productions. And I think the public will agree with me that it is crammed full of the elements that all those youthful in spirit will relish. Love, humor, travel, adventure, a faint touch of pathos, and new marches and old, with tunes that will stir the blood and awaken hope. And to delight the eyes there will be a stage full of gold and silver and ebony instruments, all played by as handsome and capable a lot of Americans as one can gather

from the four corners of the United States and Canada. Youth!

"I am just starting on my 36th annual tour, and where in the world will you find a person who can endure the rigors of such a tour better than I? Four hours every day, for five months to come, I shall stand on my band platform, directing. Does the public fully realize the vast amount of physical energy that swinging one's arms for such a length of time requires? And there are no waits between numbers for me to catch my breath.

"Of the mental strain I need not speak. I think every one appreciates the alertness that a conductor must possess. And then we spend four, five, and six hours every day riding to the next town, and sometimes we play two different towns in one day, with the afternoon town 100 miles away from the night town.

"And my regular work is all rounded out with countless interviews, countless talks before Rotary Clubs, Kiwanis Clubs, women's clubs, and school children. Am I vain in thinking that it takes the fire of youth to go through with such an itinerary?"

AUG 20 1928

## SOUSA'S BAND AT SYMPHONY HALL

Two Concerts Yesterday  
Please Audiences

Sousa and his band, now engaged on a "golden jubilee tour" which marks the 50th anniversary of the noted band master's debut, gave two concerts at Symphony Hall yesterday afternoon and evening, which greatly pleased large audiences. In other years Sousa's annual tour has not brought him to Boston until the latter part of September. But yesterday proved that people will turn out, even in the dog days, for music they really want to hear.

The crowd at the afternoon concert was not much smaller than it would have been in any of the months of the regular musical season, which is commonly reckoned to begin with October and end with April. One wonders why other celebrated performers do not venture on occasional Summer concert at Symphony Hall.

Sousa always gives his audience what he himself has described as "a good show." One of his principles is never to permit time to be wasted between numbers. No mock modesty on his part keeps the audience waiting and calling him back time after time when he knows they want to hear one of the good old marches that only Sousa can write and only Sousa's Band can really play. No sooner was the first number on yesterday's program, an excerpt from Saint-Saens' "L'Algerienne," over at the afternoon concert than the band swung into "El Capitan," which was greeted with an outburst of happy handclaps.

Nor was the audience kept puzzling as to just what the name of the familiar march played as an encore might be. No attendant came out and held up a placard with the title and composer, so that everyone who wished might read it. This has been for years Sousa's invariable practice. It deserves to be widely copied by musicians entertaining large popular audiences, or for that matter, small and exclusive highbrow ones. Nobody living can remember all the pieces that may be chosen as encores, as every musical reviewer can testify to his sorrow.

Sousa always offers his audiences several of those musical "stunts" that invariably astonish and delight American concert goers. Yesterday John Dolan, principal cornet player in the band, performed with brilliant success the remarkable feat of playing Sarasate's "Habanera," a show piece written for violin, on his cornet, keeping in the solo part nearly all the astonishing bravura bits of the original.

Howard Goulden, also a leading member of the band, performed the even more remarkable feat of playing on his xylophone an arrangement of the "Polonaise," "Je suis Titania," from Thomas' opera "Mignon," long a favorite display number with coloratura sopranos. One listener yesterday will never hear that piece again without longing for Mr Goulden and his xylophone.

Marjorie Moody, a Boston girl who has for several seasons toured with Sousa, sang the bandmaster's latest song, "Love's Radiant Hour," a tune-ful and ingratiating piece that would fit well into the repertoire of almost any lyric soprano who can execute florid passages correctly. She added two encores. Miss Moody's voice has gained in clarity and power. She sang as she always has, with a beautiful quality of tone and fine musical sense, but more brilliantly. One still felt, however, a certain lack of variety of tonal color.

Sousa's new march "Golden Jubilee," has the qualities of some of his great hits. That he himself feels this was evident from his following it by "Stars and Stripes Forever," which he, like the rest of the world, believes to be his masterpiece. The new march stood the test of even this comparison. The most important number on the program was a very ingenious arrangement of Richard Strauss' "Death and Transfiguration," which sounded as brilliant and as emotional as it does at the Boston Symphony concerts. The audience obviously liked it almost as well as Sousa's latest medley sketch, "Among My Souvenirs," which followed.

Sousa seemed yesterday so young

and so energetic that one felt that one day there will be a 75th anniversary tour before the veteran bandmaster consents to retire. P. R.

#### WILMINGTON, DEL. JOURNAL

AUG 22 1928

## SOUSA'S FACE DIDN'T GO AT THIS GATE

COLUMBUS, O., Aug. 28 (AP).—Instructed by the powers that be not to admit any one to the State Fair Grounds without a ticket or proper credentials, four hard-boiled gate keepers yesterday held up John Phillip Sousa and his band, arriving by automobile.

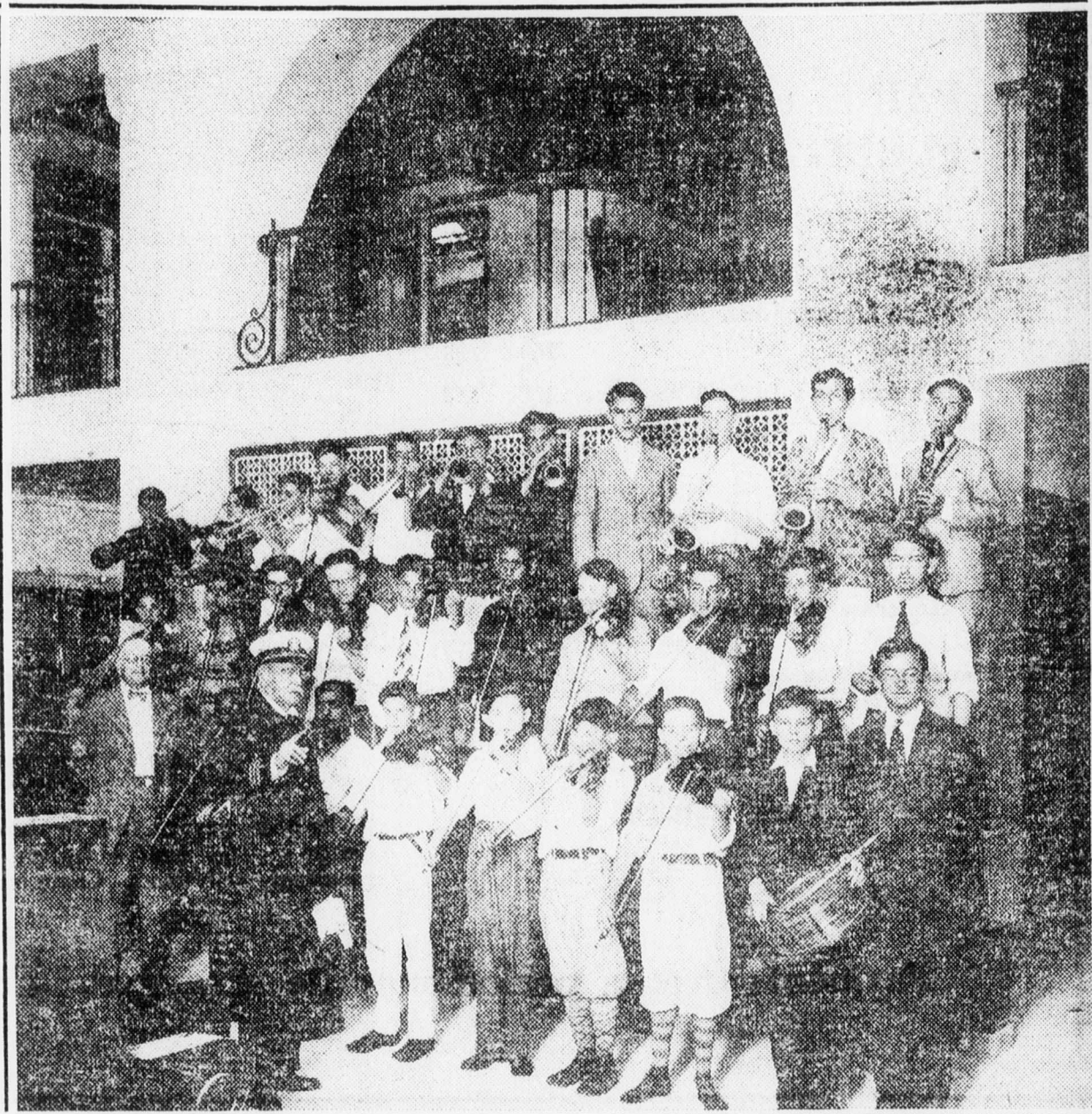
Sousa sat unruffled until he was approached for a pass.

"My face is usually my pass," he said.

But it didn't work. The gate keepers capitulated only after they had been introduced properly by the fair officials.

AUG 20 1928

# SOUSA GIVES CONCERTS, LEADS NEWSBOYS' ORCHESTRA, TALKS OVER THE RADIO



LIEUT COMMANDER JOHN PHILIP SOUSA LEADING NEWSBOYS' ORCHESTRA AT BURROUGHS FOUNDATION

Left to Right, Front Row—Harry E. Whittemore, the newsboys' musical director; Herbert Williams, Sousa, Hyman Finkel, Clarence Russo, Benjamin Whitman, David Schlossberg, John Mulkern, Fred Connell, Joseph Lapidus, director. Second Row—Reuben Okstein, John Torrone, Evans Freedman, Sam Wurf, Fred Weinstein, Noel Jackson, Leo Shore, Max Isveck, Abraham Mogul, Herman Berkowitz. Third Row—Oscar Robinson, Liboria Marotte, David Greenberg, Harry Wax man, Sidney Fleischer, Jack Lasoff, David Esselson, Nat Levitan, Philip Goldfarb, Benjamin Giecklen, Daniel Gannon.

The American maestro, Lieut Commander John Philip Sousa, arrived at the North Station yesterday morning for his Boston concerts at Symphony Hall and was met quite appropriately by a band. The Newsboys' Band, formed under the direction of the Burroughs Newsboys' Foundation, 10 Somerset st, invited the march king last week to visit them and lead them in several selections.

Sousa accepted the invitation while he was playing in New Hampshire and, to show their appreciation, the newsboys brought their instruments to the new North Station and unofficially dedicated the new waiting room which had not been opened to the public by greeting the famous band master there.

Following his matinee concert yesterday afternoon Sousa visited the

Newsboys' Foundation to greet the boys. When he entered the hall the orchestra played one of his selections, "The Stars and Stripes Forever." Then, after giving them some words of encouragement, he led the boys while they played two selections, the rendition of which he commended highly.

Rear Admiral Philip Andrews detailed Lieut Commanders Lee Carey and G. C. Manning to welcome Sousa to Boston, as the leader of the famous Marine band. The Admiral's car, which was placed at his disposal, took the march king to Station WBET, where he delivered a brief address over the radio.

On his arrival in Boston yesterday, Sousa said that, according to his estimate of the distance he had travelled in his 50 years as a conductor, he was just completing 1,200,000 miles. Five times to Europe, once around the

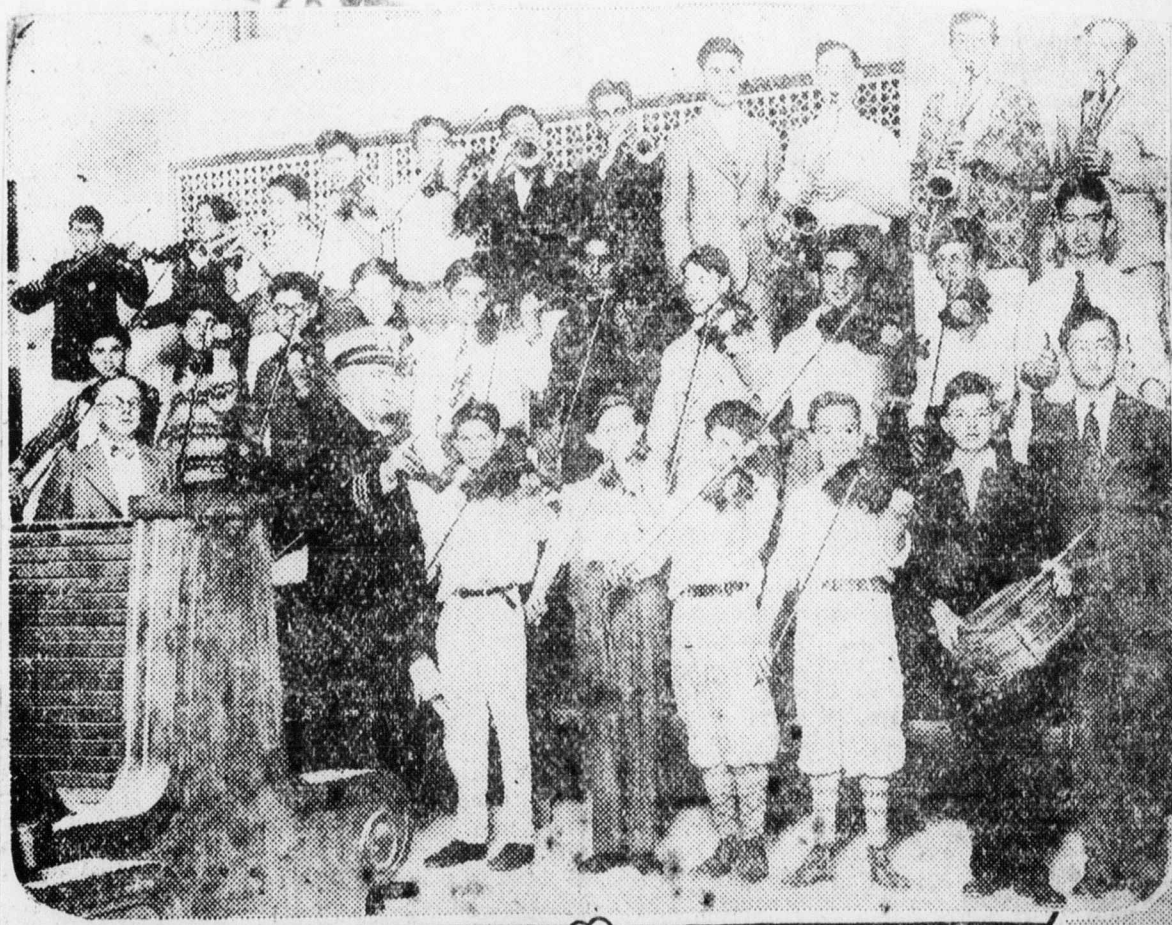
world, 18 times from Atlantic to Pacific and back, his tours have taken him. For 37 years of his half-century as a band leader he has been leading his own band.

His visit to Boston yesterday marked the first time that the entire personnel of the band was American. Sousa's first band had five American musicians in the ensemble. Gradually, as he influenced American music, his band became more American until this year it is as 100 percent American as are his many compositions.

In his radio address, Sousa spoke on behalf of the project to restore, "Old Ironsides," the famous frigate now in the process of restoration at the Charlestown Navy Yard, and, applying an old war time slogan, he asked his audience to "give until it hurts" toward the fund being raised for the preservation of the Constitution.

#### ASBURY PARK, N. J. PRESS

AUG 26 1928



IT MUST BE MUSIC, because John Philip Sousa, the bandmaster, seems to enjoy leading this newsboys' band as much as he would directing his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.







AUG 20 1926

# Sousa's Band Wins Audiences As of Yore in Two Boston Concerts



JOHN PHILIP SOUSA DIRECTS BOSTON NEWSBOY BAND AT NORTH STATION

The new waiting room at the new North Station yesterday afternoon was the scene of this concert by Boston newsboys. Left to right, front row, Herbert Williams, Hyman Finkel, Clarence Russo, Harry E. Whittemore, Benjamin Whitman, David Schlosberg, John Mulkern, Fred Connell, Joseph Lapidus; second row—Reuben Okstein, John Torrone, Evans Freedman, Sam Wuri, Fred Weinstein, Noel Jackson, Leo Shore, Max Isveck, Abraham Mogul, Herman Berkowitz; rear row—Oscar Robinson, Liboria Marotte, David Greenberg, Harry Waxman, Sidney Fleischer, Jack Lasoff, David Esselson, Nat Levettin (pianist), Philip Goldfarb, Benjamin Glecklen, Daniel Cannon.

Weaving a delicate tracery of music or thundering through one of his famous marches with equal skill, John Philip Sousa found the utmost favor with audiences yesterday afternoon and evening in Symphony Hall. Presenting varied programmes afternoon and evening, Lieutenant-Commander Sousa did not forget that, after all, the majority of the people who attend his concerts would not be satisfied unless the band played some of his most popular marches. Miss Marjorie Moody was the vocal soloist of the day.

The programme opened with a peroration, "Militaire Francais," from the "Algerienne" (Saint-Saens) and was followed by a cornet solo, "Habanera," played by John Dolan.

Then came the suite, "Tales of a Traveler," descriptive to the full capacity of the band, and, as an encore, two of Sousa's marches, the last being "The Ancient and Honorable Artillery March."

Miss Moody followed with a soprano solo, "Love's Radiant Hour," and returned with an encore number, "Little Irish Rose," and then a song with a flute obligato. This was followed by the Symphonic Poem, "Death and Transfiguration," the encore number being that old favorite Sousa march, "Semper Fidelis."

"The Whistling Farmer" proved to be a novelty number in which many of the familiar sounds of the barnyard were reproduced. This was followed by "Raggin' the Scale."

A concluding number was a sextet for flutes and then "The Golden Jubilee" march by Sousa, a brand new piece this year.

The programme finished with the xylophone solo, Polonaise "Mignon," and "Balance All and Swing Partners" by Sousa.

## LEADS BOYS' BAND

### Sousa Wields Baton as Newsboys' Band Plays "Stars and Stripes Forever" at Newsboys' Foundation

John Philip Sousa, America's most famous bandmaster, leading the Newsboys' band in "Stars and Stripes Forever." That was just what happened last night when Sousa, resplendent in his gold laced Navy uniform, marched right into the Harry Burroughs Newsboys' Foundation on Somerset street and wielded the baton while the boys played as they have never played before.

Mr. Sousa had just finished his concert in Symphony Hall and thought he would return the compliment the boys paid him when they met him at the new North Station yesterday afternoon as he arrived with his band. They were the first to use the new waiting room, the camera men taking a picture of the famous bandmaster and the boys with their instruments and everything.

Last night the boys were right on tip-toe and when Mr. Sousa arrived at their club house they gave him a real newsboys' greeting, full of pep and warmth. Mr. Sousa likes boys and he would have enjoyed remaining longer than he did. As it was the band struck up "The Stars and Stripes Forever" and played it to a finish with Mr. Sousa wielding his baton in the self same manner that he does when he faces one of his regular audiences.

Then he shouted "Good-bye, boys, and thank you," and departed for his hotel to rest up a bit before his evening performance. Mr. Sousa was met by Harry Burroughs, the club

## SOUSA'S FAMOUS BAND TO APPEAR IN CONCERT HERE

Y'S MEN'S CLUB COMPLETES PLANS FOR PERFORMANCE NOVEMBER 20.

Philip Sousa will personally direct his world famous band in a concert in Denison, probably at the High School Nov. 20.

This announcement was made this morning by Harrell Ashburn, president of the Y's Men's Club, after that body had definitely decided, at its weekly supper at the Y. M. C. A. Monday evening to bring the famous band to Denison.

Mr. Sousa is arranging what is declared to be the last of his personally conducted national concert tours. The Y's Men feel that Denison is fortunate in being picked for a concert on this final tour.

Definite decision has not been reached as to where the concert will be given. Mr. Ashburn believed this morning that the High School auditorium would be selected, inasmuch as it offers the greatest conveniences and accommodations. The spacious auditorium will seat a large audience such as Sousa is certain to attract, and the stage can be easily enlarged to accommodate the band.

Negotiations have been under way for a month or more to place the band under contract to appear in Denison. Sousa's coming to Denison, in the opinion of the Y's Men, will be a great drawing card for the city, as music lovers from a radius of fifty miles or more will attend.

Negotiations with the band have been in charge of Mr. Ashburn. An afternoon and evening performance will be given, according to present plans. Sousa's band gave a concert in Denison several years ago during one of its extensive tours.

Other business matters were discussed by the Y's Men at the supper. Next Monday's program will be in charge of R. R. Wood and Paul Brown. S. W. Wiley was taken in as a new member.

## ALBANY, N. Y. Knickerbocker Press

AUG 19 1926

### Sousa and His Band at Troy Friday.

On Tuesday morning at Cluett and sons, Troy, the seat sale will open for the concert of Sousa and his band in Music hall, Troy, Friday night at 8:15 o'clock under the direction of Ben Franklin.

The program will be as follows:

I Peroration, "Militaire Francais," from "The Algerienne"....St. Saens  
Sousa and his band  
II Cornet solo, "Habanera"....Sarasate  
John Dolan

III Suite, "Tales of a Traveler"....Sousa  
(a) The Kafir of the Karoo.  
(b) The Land of the Golden Fleece  
(c) Easter Monday on White House Lawn  
Sousa and his band

IV Soprano solo, "Love's Radiant Hour"..... Sousa  
Miss Marjorie Moody

V Symphonic Poem, "Death and Transfiguration"..... Strauss  
Sousa and his band

VI Sketch, "Among My Souvenirs" Nichols-Sousa  
Sousa and his band

VII Sextette for Flutes....Tchaikowsky  
Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall

VIII March, "The Golden Jubilee" (new)..... Sousa  
Sousa and his band

IX Xylophone solo, Polonaise from "Mignon"..... Tierney  
Howard Golden

X Balance All and Swing Partners Sousa  
Sousa and his band

## ALBANY, N. Y. Knickerbocker Press

35 AUG 24 1926

### SOUSA CONCERT TONIGHT.

Lieutenant Commander John Philip Sousa and his band of eighty instrumentalists will be heard in a concert tonight in Music hall, Troy. Sousa is celebrating his fiftieth anniversary as a conductor, and on this account the tour of 100 concerts, including the Troy event is styled "the golden jubilee." The seat sale is being conducted at the Troy store of Cluett and sons, where phone orders will be accepted, or tickets may be obtained at the hall box office tonight.

## COMPOSERS GET TOGETHER



John Phillip Sousa, the composer, is shown above with David Rubinoff, violinist and composer, who headlines Gems, the Metropolitan stage show beginning Saturday. Rubinoff directs the concert orchestra in Sousa's Stars and Stripes Forever, as an overture.

## DETROIT, MICH. NEWS

AUG 26 1926

## SOUSA'S MARCHES ARE PROMPTED BY NEWSPAPER ITEMS

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieutenant Commander John Philip Sousa, who this season makes his 35th annual tour at the head of his famous band. One of the first of the Sousa marches was dedicated to a great newspaper, "The Washington Post," and Sousa declared that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit have been written solely because of something he read in the day's news.

Sousa read in a Philadelphia paper the announcement that the Liberty bell was to be taken to the world's fair in Chicago, and wrote "Liberty Bell." James G. Blaine, the "plumed knight" of an almost-forgotten political campaign, inspired "The White Plume" march. Dewey at Manila brought forth "The Glory of the Yankee Navy," the Jamestown celebration resulted in "Powhatan's Daughter," and the organization of the American Legion was the inspiration for "Comrades of the Legion."

That the American daily paper should be the greatest inspiration of the march composer is understandable, Sousa said. The march is distinctly an American musical form and expression of the irresistible progress of America recorded day by day in the newspapers. For the composer, the only trick

between the fleeting, unimportant things of the day and the deep-rooted happenings that are likely to leave their impress upon history, is to leave their impress upon history.

Sousa and his band will appear at the Masonic auditorium, Davenport, Sunday, Oct. 7, under the local management of W. J. Klinck.

## SUPERIOR, WIS. TELEGRAM

SEP 5 1926

## ANSWERS

By Telegram Information Bureau

Frederic J. Haskin Washington, D. C.

### Sousa's Marches.

Q. How many marches did John Philip Sousa, the march king, compose?—S. G.  
A. His new book "Marching Along" lists 104 marches that he has composed.

## SOUSA TO OPEN MICHIGAN FAIR

Sacred Concert at 2:30 P. M. Next Sunday With Patriotic Evening Program.

That the entertainment program arranged for the Michigan State Fair this year will surpass any previous program, is the belief of the managers and directors. The fair will open next Sunday at 2:30 p. m. when Lieut. Commander John Philip Sousa and his band of 75 musicians and soloists will provide a sacred concert in the coliseum. In the evening they will play a patriotic concert and the Camp Fire Girls, the Michigan National Guard and other organizations will have an important part in the program.

The spectacle this year, "A Night in Bagdad," has been arranged to furnish the thrills of the evening program during the week nights. Colorful scenery has been erected and a large ballet garbed in the colorful garments of the Orient has been trained for the spectacle. Fireworks of many designs, rockets and bombs will figure in the performance.

The grand stand program also includes 21 first class vaudeville acts. Harness horse racing is to be a feature of the program from Monday to Friday, inclusive.

During the week Sousa will present two concerts daily. In the afternoon the concert will be in the grove and in the evening in the coliseum in connection with the nightly horse show.

Agriculture, floriculture, commerce and the arts are well represented in this year's display.

An automobile race under the auspices of the Automobile Association of America has been arranged for Saturday, Sept. 8, the closing day. Noted racing drivers are entered.

The admission to the fair is 25 cents with children under 10 admitted free. The officials have arranged for ample parking space for automobiles.



## Sousa Plays Big Part in Bringing Public Good Music

The fiftieth year of Lieutenant Commander John Philip Sousa as a composer and conductor of the best music in all the world will be appropriately commemorated this year by a nation-wide tour of that eminent American's famous band.

He will be at the head of the group and he will conduct when the organization plays in Davenport at the Masonic auditorium. This tour is the twentieth of transcontinental extent, and the thirty-sixth for the organization. It is an eminently successful tour, and everywhere the band has been there has been tremendous enthusiasm. Sousa is recognized as America's foremost musician and his distinction as an artist is matched by his eminence as a citizen.

Many persons have paid tribute to him and he had always been most modest in his acknowledgment of laudations that have come to him. Each year he is more and more appreciated, and now there is a new recognition of his quality as an artist by Victor J. Grabel in the authoritative publication, "The Metronome."

"It is my conviction," wrote Mr. Grabel, "that the band has played a part as highly important as that of the symphony orchestra in the dissemination of musical culture throughout the United States. Gilmore traveled about the country with his marvelous band, playing symphonic music as well as standard overtures, suites, rhapsodies, etc., when New York was the only city maintaining a symphony orchestra. Innes did likewise."

"Sousa played Massenet's suites on tour in this country before they were heard in Paris. He played portions of Wagner's 'Parsifal' here before any orchestra had the score. Many cities would have no acquaintance with any of the works of Richard Strauss had not Sousa offered them on his tours. There has never been a symphony orchestra that has toured the country so thoroughly, even once, as these organizations did, and as

"The band can almost equal the orchestra in the performance of much of the standard symphonic literature, while in the performance of military marches and lighter novelties it can far surpass the orchestra. It is for that reason that the band has a wider appeal and only a musical snob would sneer at a meritorious march presented in an artistic manner. There is more of musical merit in some Sousa marches than in some of the ultra-modern tone poems placed upon the programs the Sousa band is continuing to do each year.

"Progressive bandmasters should organize. There should be a bandmasters' association organized in each state, and a national association of bandmasters organized for the study of all the phases of band

work. I heard Frederick A. Stock, conductor of the Chicago Symphony orchestra, upon the occasion of a dinner to John Philip Sousa on his seventieth birthday, say that 'If Chicago had a splendid band that did nothing more than march along Michigan avenue each noon playing stirring military marches, it would justify its maintenance by the resultant increase in music appreciation and the increase in attendance at the many recitals and concerts given during the season.' The cooperation of such great musicians as Frederic A. Stock, Walter Damrosch and John Philip Sousa would go far in assisting the band movement to gain more momentum, and there is no doubt that their friendly interest could be secured by a bandmasters' association."

Mr. Sousa and his band will be at the Masonic Auditorium, Davenport, October 7, under the local management of W. J. Klinck.

## SOUSA IN COLUMBUS

COLUMBUS, Ohio, Aug. 25.—John Philip Sousa and his famous band will be the main musical attraction at the Ohio State Fair, which opens here Monday and continues for a week. The band will give two concerts daily at the fair grounds.

Portland Me  
AUG 16 1928

## Sousa's Band Draws Many To City Hall

### Concert Marks 50 Years Of Leadership In Band Work

The annual concert given at City Hall, Wednesday evening, by John Philip Sousa, took on more than ordinary prestige as the brilliant event, enjoyed by a large audience, marked the 50th year of Lieut. Com. Sousa as a noted band leader and composer of stirring band melodies. The audience showed recognition of this fact and greeted the leader with enthusiasm throughout the evening, giving ample evidence of thorough enjoyment of the splendid program of varied selections offered.

Military music; descriptive suites; a touch of classic and the modern, with pieces purely melodic and solos for voice, harp, cornet and xylophone made up of a program that appealed to all tastes.

### Women Artists

Miss Marjorie Moody, who has successfully appeared with the band for a number of seasons was the soprano soloist and Miss Winifred Bambrick, harp player, was the only other woman artist.

This is the 36th tour of the present band and Sousa's anniversary year has been made a gala tour throughout the Nation.

Sousa still preserves the erect figure and fine bearing that have made him so distinguished a leader in all these years.

The band responded as one man to his incisive baton strokes and the program moved off with the smoothness, vigor and dispatch that has always marked its performances.

There were the usual number of extra pieces played, with, of course, quite a list of popular Sousa marches in the encores thrown in at intervals. There are 100 players in the band this year.

Some of Sousa's latest compositions were on the program, including the Golden Jubilee March.

### Brilliant Program

The opening piece, Miltaire Francais (Saint Seens) was played with precision and inspiration and one of Sousa's familiar marches was given for the

encore which was immediately called for.

John Dolan, cornetist with the band for many seasons, was the first soloist on the program and played in experienced style Habanera by Sarasate. The artist showed much talent and has a clear, full tone and admirable technique. He was liberally applauded.

The third number offered was one of Sousa's own writings, a suite, Tales Of A Traveler, describing scenes in foreign lands; the journey ends with Easter Monday revels on the White House lawn and the music is animated and colorful, and this performance like others of the evening, was received with great enthusiasm.

### Soprano Soloist.

Miss Marjorie Moody presented a winsome picture in a pink concert gown and she received a warm greeting from the audience. The number chosen for her Portland concert was Love's Radiant Hour, a composition by Sousa, and in this appealing song, the soprano's beautiful voice appeared to great advantage. Her voice is of magnetic quality, and the singer brings out the telling points of a composition. Two encores were given, Peter Pan, and Little Irish Rose.

An ambitious attempt for the band was the closing performance before intermission when Richard Strauss symphonic poem, Death and Transfiguration, was given. This work of the much discussed modern writer is lofty in sentiment and the treatment of a mighty theme makes great demands on the skill of players. It was, however, performed in a forceful and convincing fashion and the harp passages were entrancing in their beauty. The melodic quality of the instruments seemed even more marked in this piece than in the more spirited selections.

It was a popular audience but the

complexities of this modern music were appreciated as showing the capabilities of this superb band. After this, another popular Sousa March further pleased the hearers of the evening.

### Old Melodies Played

The sketch Among My Souvenirs (Nichols-Sousa) was one of the favorites of the evening. This was a collection of old and familiar songs and was real melody, delightfully played. Even lovers of the classic in the audience unbent and got genuine enjoyment out of this most pleasing selection. Enthusiasm ran high after the next encore, The Whistling Farmer, introducing a variety of barnyard sounds. Encores at the point became numerous.

### A Sextette For Flutes

Dance of the Merlions was a decided novelty and was rendered with verve and delicacy and a delicious lilt and rhythm by Messrs. Evans, Petrie, Phares, Orosky, Zlotnik, and Hall.

After this, came Sousa's Jubilee March in which the usual stirring

strains were mingled with quiet melodies suggesting the softening influence of age. The performance called out great applause and then, as a tribute to the beloved conductor, a rising audience listened to the ever popular Stars and Stripes Forever. A third encore, Liberty Bell, followed.

### Hit of the Evening

Howard Goulden made one of the hits of the evening with his Xylophone solos. After playing the Polonaise from Mignon, this most skilled and agile performer was recalled for three encores and the enthusiasm knew no bounds.

## TRANSCRIPT

## Sousa and His Band in Bennington on Friday

John Philip Soust and his band of 100 musicians and soloists will arrive in Bennington by special train on Friday, to present a concert in the armory at 2.30 o'clock in the afternoon. After the concert Commander Sousa will invite the Bennington high school orchestra to the stage to play his great march, "The Stars and Stripes Forever."

Plans are being made for a public reception to Sousa and his band following the concert after which the party will continue on its special train to Troy, N. Y., where a concert will be given in the evening. The stage at the Bennington armory is being considerably enlarged to accommodate the large group of musicians.

## NEWS

## TOMORROW 'SOUSA DAY' FOR TROJANS

Mayor Burns in a proclamation has designated tomorrow "Sousa day," in honor of the visit of John Philip Sousa and his band on a "Golden Jubilee" tour. This year is the fiftieth anniversary of the noted composer's leadership in musical circles, and for this reason the tour is so named.

Lieutenant Commander Sousa is to be given a dinner tomorrow noon in the Hendrick Hudson hotel, and the mayor, with members of his official family, will be guests.

V. Adams Has  
AUG 20 1928

## SOUSA AND HIS BAND

Notwithstanding that Lieut. Commander John Philip Sousa and his band have made 36 annual tours and 16 transcontinental tours, the Golden Jubilee tour which is now under way finds the veteran, world famous bandmaster as eager as ever to entertain an appreciative public. But, as Sousa says, "and this is

his Jubilee jaunt across the country from Maine to California, it may mean that after this celebration of his successful career he may at least cut short his annual circuit.

It is possible that his appearance in Bennington on Friday afternoon, August 24 may be the last opportunity for people of this section to hear him personally, and, as Sousa and his band never broadcast by radio, his concerts can only be heard in person.

So keen has been the rivalry among a number of New England cities and towns for the privilege of having Sorsa and his band appear there, that many newspapers have commented editorially with regret that their town or city was not included in the itinerary. However,

with 26 cities scheduled in New England, Sousa's manager feels that he has favored this section even more than some parts of the country. E. J. Fenton of Brattleboro, Vt., under whose local direction Sousa will appear at Athol, Mass., Wednesday evening, August 22; at Bellows Falls, Vt., in the afternoon of August 23; at Brattleboro that evening, and at Bennington the next afternoon, said today that advance inquiry for tickets by mail was indicating the promise of full houses at all four places.

Sousa's special train will arrive from Framingham, Mass., at Athol Wednesday afternoon, and, after leaving Bennington on the following Friday, it will make only two stops in New York state, opening the next week in Cleveland, Ohio.—adv.

## GARDNER, MASS.—NEWS

AUG 22 1928

## SOUSA DAY AT ATHOL

World Famous Bandmaster Will Be Given Ovation On Arrival Tonight  
ATHOL, Aug. 22.—The arrival of Lieut. Commander John Philip Sousa and his band of 100 musicians and soloists in Athol this evening will be marked by an ovation to the world-famous bandmaster, who is on his golden jubilee tour from Maine to California, and who will conduct his band probably for the last time in this section in Memorial hall.

The plans are to have a delegation from the Athol Chamber of Commerce meet Sousa at the railroad station when his train arrive about 7.30 from Framingham where he played this afternoon. A bouquet will be presented to the eminent conductor by some member of the Chamber of Commerce, and Sousa will be escorted to Memorial hall while red fire is being burned at the way from the station to the hall.

American flags were displayed the principal streets this afternoon. The advance sale of tickets indicates that Memorial hall will be crowded by those anxious to hear and see Sousa. E. J. Fenton of Brattleboro, under whose local direction Sousa will appear, was here today to complete arrangements.

## CHICAGO, ILL. TRIBUNE

AUG 26 1928

## Sousa Sticks to Strauss.

John Philip Sousa continues to transcribe the tone-poems of Richard Strauss for use by his famous band. He began with "Don Juan," continued with "Macbeth," and now puts into his Chicago programs for September 23 "Death and Transfiguration." And in the programme for the same date here is something by another Strauss—the great Johann: his immortal "Blue Danube" waltz.

AUG 22 1928

## Sousa Here On Golden Jubilee Tour

### Noted Conductor Directs Band in Splendid Program at Olympia

John Philip Sousa and his band, now making a Golden Jubilee Tour, appeared for an afternoon concert at the Olympia theatre yesterday before an enthusiastic, if not sizeable, audience. Dapper and soigne as ever, chary of gesture and almost casual in manner, this foremost of all band leaders has chosen for his anniversary tour a program not too heavy, yet commendably selected and generously interlarded with his own popular marches.

John Dolan, solo cornetist, gave to Sarasate's Habanera scarcely less of the nuances afforded by the violin, for which it was written. Gurewicz's Twilight Romance, as encore, continued in the soloist's manner of perfect phrasing and shading.

Miss Marjorie Moody, soprano, gave one of Sousa's new compositions, Love's Radiant Dawn, in flawless purity of tone, with an open, flexible voice which lacked only variety in color to make it absolutely enjoyable. Peter Pan, Stickler, served as encore, followed by Little Irish Rose.

Howard Goulden, xylophone soloist, played with verve and spirit, and was generous with following encores: The Love Call from Rose Marie; Rio Rita; and Old Fiddler.

One would have liked to hear more of the harpist, Miss Winifred Bambrick, whose occasional solo bits in the various numbers were delightfully done.

Sousa's new march, Golden Jubilee, keenly anticipated, received a well deserved ovation, and was followed by the Stars and Stripes Forever, done bravely with a group of brasses to the fore, stirring the audience as did nothing else on the program. The groups of musicians who took the center of the stage for occasional bits, served as a bit of heightened color to the performance.

There is, as always for Sousa, no criticism and only the highest praise.

### The program:

1. Peroration known as Miltaire Francais from The Algerienne.....St. Seens
2. Cornet Solo—Habanera Sarasate.....John Dolan
3. Suite—Tales of a Traveler Sousa
4. Soprano Solo—Love's Radiant Hour (new).....Sousa
5. Symphonic Poem—Death and Transfiguration.....Richard Strauss

- Interval.
6. Sketch—Among My Souvenirs (new).....Nichols-Sousa
7. (a) Sextette for Flutes—Dance of the Merlions.....Tschakowsky

- Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall
- (b) March—The Golden Jubilee (new).....Sousa
8. Xylophone Solo — Polonaise Mignon.....Tierney
- Howard Goulden
9. Balance All and Swing Partners.....Sousa

The soloists were: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Howard Goulden, xylophone.

## NEWS

AUG 23 1928



AUG 22 1928

SOUSA'S JOLLY GOLDEN JUBILEE  
MARCHES RECALL OLD MEMORIES

By MINNA LITTMANN.

Sousa and his band treated New Bedford to a golden jubilee tour concert at the Olympia yesterday afternoon—all of New Bedford, that is, who could and would come in this year of the strike and at that time of the day, which, to be candid, wasn't as large a number as the management undoubtedly could have wished, but good-sized under the circumstances.

In an hour and a half the veteran conductor and his men romped through a program of nine scheduled numbers and 14 or more encores, a feat not many aggregations besides Sousa's band could equal.

It was jolly good music, but the most impressive thing about it, to the reviewer, was the efficiency with which it was played. It almost conducted itself. We never saw a conductor take his job more calmly, and we never saw one waste less time. Off with the old, on with the new! Barely had the final notes of one selection ended before the first of the next were tra-la-lah-ing from the brasses. The audience had to move fast to squeeze in any applause. The boy who rushed out cards with the titles of the encores was several times unable to get them into view before the selection was at least, a third over.

That boy rendered valuable service, however, helping the crowd grasp that Tales of a Traveler was now over and encore United States Field Artillery was in progress, and so on through the afternoon. Mr. Sousa didn't even stop long enough between numbers to give the xylophone soloist time to rush around the wings and back to his drum for the opening notes of the final number. The intermission-starved audience, startled by a momentary pause in a solo of the cornetist, burst immediately into applause on the principle of applauding while there was opportunity, and subsided, as the man took a breath and went right on playing.

When we were a child, introduced to band music for the first time by this self-same conductor and his men, the concert moved us to tears of ecstatic joy. It was the real, professional music we ever heard. We bought a the very next morning and as the first entry, "Last night and the Immortal John Philip Sousa." This is reminiscence, of but isn't it permissible to be about a golden jubilee there's more coming. Music is still stirring. he doesn't seem quite so to us as he did when we those many years ago in his Opera house, he is de-

servedly a national institution. How much so we had forgotten until the familiar marches among his encores reminded us. There was the march that made us skip so joyously at the Royal Arcanum picnic, not many years after we first heard Sousa at the opera house, and the next was the one we used to march to, with wands, in the gym at school, and that other reminds of college commencement processions. Who hasn't been brought up on Sousa? Other marches are played and recognized, but everybody likes the Sousa marches best. Ta-ta-ra, blare, bang, ta-ra-ra, boom! There's nothing quite like them. It was a pleasure to tell Mr. Sousa so, by applause, yesterday afternoon, and to see that at 74 he looks hale and hearty enough to compose a good many marches yet.

There were some really interesting things on the jubilee program that fell to New Bedford. Sousa's Tales of a Traveler, with its African, Australian, and Washington, D. C. sections, is full of character. The Road to Mandalay is most satisfyingly orchestrated in the sketch—we'd call it a pot-pourri—Among My Souvenirs, which the program indicated as a new Sousa composition. The Golden Jubilee march (new) is quite in the old stirring style.

We found it very diverting to have a whole patrol of cornetists march briskly to the footlights and take the lead in the finale of Semper Fidelis, one of the old favorites included in the encores; equally diverting to have a half dozen trombones do the same for the United States Field Artillery march, and positively thrilling when flutes, trombones, and cornets lined up across the whole front of the stage for The Stars and Stripes Forever. Band music should fairly shake the hall, to suit our taste, and that ensemble did.

Miss Marjorie Moody, a soprano with a voice of admirable clearness, freshness, and sweetness but not so good an enunciation, pleased as soloist, and the xylophonist, Howard Goulden, won the afternoon's record for encores.

The encore titles, for the benefit of those who didn't have pencils handy, were El Capitan; Twilight Romance (cornet solo); United States Field Artillery; Riders for the Flag; Peter Pan, by Sticksles (vocal); Little Irish Rose by Zamechuk (vocal); Semper Fidelis; The Whistling Farmer (one of those popular things introducing the cat, dog, pig, milk pail, etc.); Piccolo Pie (flutes); Stars and Stripes Forever; Who's Who in Navy Blue; At Sunrise and Indian Love Call, Rio Rita, and Old Fiddler (all xylophone).

NEW BEDFORD, MASS.  
MERCURY

AUG 21 1928

Sousa Booked for Northwest  
Radio Show

The first appearance of John Philip Sousa and his famous 75 piece band at any Radio Show will take place at the seventh annual Northwest Radio and Electrical Show, new Minneapolis Auditorium, the week of September 24 to 29. This will be the exclusive appearance of Sousa's Band in the Twin Cities this year.

Sousa's Band is only one of the world-wide attractions being arranged for the Annual Radio Show in the Northwest. Negotiations are under way for making this affair the most outstanding exposition of its kind ever seen in the Northwest.

Nineteen concerns alone have already engaged about three-quarters of the available floor space for exhibiting their radio lines while the last year's show in the same building took care of approximately 60 separate exhibitors. "If the demand for space continues at the pace already set by the first concerns to make application, it may be necessary for the show management to also arrange for the large exhibition hall in addition to the main floor," according to H. H. Cory, manager of the show.

## LARGE BAND CONTEST.

Fargo.—John Philip Sousa, the greatest band leader the world has ever known, who is coming to Fargo Thursday, September 27, to give two contests, has consented to judge a band contest, which will be staged by the Fargo Forum. Any band, which is not strictly professional, is eligible. There will be no entry fee.

AUG 21 1928

Sousa At Athol  
Tomorrow Night

That Lieutenant Commander John Philip Sousa and his famous band, which this season makes its 36th annual tour is America's favorite musical organization has been demonstrated in an unique and emphatic way. Sousa's band never has been subsidized. It is the only musical organization of its class which has stood upon its own financial feet. The sale of tickets is its sole source of revenue and yet three generations have made it a financially sound organization, even in these later years when its expenses have approached \$2,000,000 a season.



Commander Sousa

Sousa is stopping in Athol on his way from Boston to Cleveland, O., where he is booked Aug. 23th. His appearance in Memorial hall, Athol,

tomorrow night will be his last in this section.

Sousa has made a distinct contribution to the happiness of every individual in his own country, in distant lands and in islands of the seven seas, for everyone, almost everywhere, has heard Sousa's music through the medium of the band, orchestra, phonograph or radio.

ALBANY, N. Y.

AUG 22 1928

SOUSA'S BAND  
IN CONCERT

Music lovers from Albany, as well as from all over this vicinity will be present in Music hall, Troy, Friday evening at 8:15 o'clock, when Lieutenant Commander John Philip Sousa, with his band of eighty instrumentalists and excellent soloists, give one of their delightful and inspiring concerts. As there will not be a concert by this organization this year, the Troy event will be the only opportunity in which we may again enjoy Sousa and his assistants. The seat sale for the concert is being held at Cluett and Sons, Troy, where mail and phone orders will receive special attention. Again it is emphasized that Sousa concerts have never been broadcast and that the Troy event will be no exception to the rule.

"Some men are born great; some achieve greatness; and still others have greatness thrust upon them." One wonders if all three parts of this familiar tripartite maxim do not apply to the world's greatest bandmaster and composer, Lieutenant Commander John Philip Sousa. Another triple honor, not granted to many men, is assuredly his, at any rate. He bears with dignity a commission in each of the three military branches of the United States government. The Marine corps made him a lieutenant-commander, the Army and the Navy, likewise, have granted him commissions.

SUN

AUG 2 1928

SOUSA TO GIVE  
CONCERT IN  
FRAMINGHAM

Framingham, August 20—John Philip Sousa and his band of 80 pieces will give a concert at the Memorial hall here Wednesday afternoon, August 22, under the auspices of St. Stephen's parish.



JOHN PHILIP SOUSA

Sousa will be met at the railroad station by a committee of business men and escorted to the Kendall hotel for a luncheon and public reception before the concert. He is observing his 50th year as a band leader and his trip this season is his 34th annual tour of the country. His last appearance in Framingham was thirty years ago.

STANDARD

AUG 2 1928

SOUSA LEADS BOSTON  
BOYS' ORCHESTRA

John Philip Sousa, world famous band leader, who appears at the Olympia theater here tomorrow afternoon, was greeted in the waiting room of the new North station at Boston yesterday noon by youthful musicians of the Burroughs Newsboys' foundation orchestra. Sousa, himself, directed the youngsters during the opening numbers of a concert which they gave in celebration of the occasion.

Yesterday's reception was the first to be staged in the new Boston and Maine terminal. The waiting room was opened temporarily in honor of Sousa and his bandsmen, who arrived in Boston on the 12:30 train from Laconia, N. H. The newsboy players were accompanied by Harry E. Whittemore, their musical director, and by Joseph Lapilus, their leader. Field Secretary Edward Keavin of the Burroughs foundation was also present.

At 6 last night, Sousa visited the Somerset street headquarters of the Burroughs foundation, inspecting the newsboys' clubhouse and again directing the orchestra in several numbers. Later last night, the orchestra members were guests of Sousa at his Boston concert. They presented him with a five-foot floral piece handing it over the footlights.

ALBANY, N. Y.  
NEWS

AUG 21 1928

Sousa Concert at  
Troy Friday Night.

Music lovers from Albany and other points in The Capitol District will be present in Music hall, Troy, Friday night at 8:15 o'clock, when

Lieutenant Commander John Philip Sousa, with his band of eighty instrumentalists and soloists give one of their concerts. As there will not be an Albany concert by this organization this year, the Troy event will be the only opportunity to enjoy Sousa and his assistants.

The seat sale for the concert is taking place at Cluett and sons, Troy, where mail and phone orders will receive special attention. It is emphasized that Sousa concerts have never been broadcast and that the Troy event will be no exception to the rule.

HANCOCK

American People  
Demand Novelty,  
Declares Sousa

Perhaps the chief reason for the long-continued success of Lieut. Com. John Philip Sousa has been that his programs always have been based upon novelty. Although the famous band-master is now in his seventy-fourth year and although his tour this season, which will celebrate his fiftieth anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine Band to form his own organization. The band will play at the Keredge theatre Wednesday, September 12, afternoon and night.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious and "The Cornhuskers," dedicated to the University of Nebraska. There is the annual humoresque, in which Sousa comments in terms of music upon the season's foibles and fancies as well as a review of the New York revues and musical comedies entitled "Ten Minutes on Broadway."

But Sousa does not believe in presenting to his audiences only novelties of his own composition. It was Sousa who presented to America Wagnerian music before the great German's works were played in the Metropolitan Opera House in New York, and it was Sousa who played for the first time outside New York Schelling's "Victory Ball." So it is Sousa who is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextette of Tschaiikowsky's "Dance of the Merlions."

Sousa's Golden Jubilee Tour is a coast-to-coast junket, occupying more than twenty weeks.

COLUMBUS, OHIO  
DISPATCH

AUG 26 1928

## SOUSA LED BANQUET

William Lyon Phelps in his department in a recent Scribner's Magazine commenting on John Philip Sousa's autobiography records his enthusiasm for Sousa's band, and relates the story of a dinner given by Henry Arthur Jones at which many celebrities were present:

"I thoroughly enjoy Sousa's music; I love to hear his band; I love to hear him talk. I remember an elaborate dinner given in New York some 20 years ago by Henry Arthur Jones to celebrate the success of his play, 'The Hypocrites.' It is the only dinner I ever attended where nobody went home. It lasted all night. Among those present were Dan Frohman, Mr. Erlanger, Sam and Henry Harris, Charles Klein, Paul Armstrong, Frederic Thompson, John Philip Sousa, John Mead Howells, John Corbin and of course our host, Henry Arthur Jones, called 'Hank.' Every one was compelled to make a speech, and along toward dawn several made these speeches in unison. Paul Armstrong excitedly condemned the whole company for talking about the theater and not praising as he deserved 'the Master of us all, William Gillette.' (Bill, you should have been there). Mr. Howells made a beautiful, modest and graceful tribute to his father, the novelist. Mr. Erlanger amazed us all late in the night by giving an absolutely correct summary of every speech that had been made at the table, with an estimate of the character of each speaker, that would have left any psychoanalyst far astern. At about 5:30 a. m. John Philip Sousa conducted an oratorio—words and music extempore—the only time I have ever sung under his direction. It was a memorable occasion."



# Sousa's One-Man Band



John Philip Sousa in three characteristic poses. At left, at his desk; in center, in uniform, and at right, holding a baby.

**J**OHN PHILIP SOUSA and his band played in Troy the other night, but it was an entirely different organization from the "band" that appeared for a White House reception during President Garfield's administration—it was one of the oddest ever assembled.

On one end of the platform in the presidential mansion sat John Philip Sousa, director of the United States Marine Corps band, clad in his gorgeous red uniform, crisscrossed with gold braid. On the other end of the platform, in full dress uniform, sat the bass drummer. They were the United States Marine Corps band that night, the only official appearance of the band at the White House during the brief time Garfield was the nation's chief executive.

All evening long the director and his lone bandsman sat on the platform in true military fashion, but not a single boom of the drum greeted the ears of President Garfield, Mrs. Garfield and the guests assembled. When the long evening at last drew to an end, the drummer was dismissed with proper military ceremony and the "band" filed out.

This episode in the life of the world famed "March King" and its explanation are given by Mr. Sousa in his autobiography, "Marching Along: Recollections of Men, Women and Music," recently published by Hale, Cushman and Flint of Boston, as their first volume.

The band had been ordered to participate in the dedication of the Farragut statue the day of the reception referred to and had left the barracks at 8 o'clock in the morning. The tired bandsmen did not return to the barracks until 6:30 o'clock that evening. They were dismissed and Sousa went home changed to "civies" and sat down to dinner, he relates. Not long afterward an orderly brought a message: "The Commanding Officer wants you as quickly as possible."

Resuming his uniform Sousa hurriedly reported and was told the band was to report in full dress at the White House at 8 o'clock.

It was after 7 o'clock at the time and he protested, saying the band had been dismissed and the men probably had scattered all over the city, many of them playing private engagements, Mr. Sousa recalls. He was told by the Commanding Officer, "Well, those were my instructions and those are your orders."

Messengers sent to scour the city for the bandsmen returned with just one man, the bass drummer. Thus it was that the United States Marine Corps band obeyed orders, reported and didn't play a note.

The records of the Marine corps show that Sousa, now nearing his seventy-fourth birthday, enlisted in the corps June

## 'March King' and Bass Drummer Comprised Marine Corps Outfit at White House Reception

9, 1863, at the age of thirteen, as an apprentice boy. His father was a trombonist in the Marine Corps band for years. In 1880 the former apprentice boy was made director of the band, a post he retained until July, 1892, when he resigned to head his own band.

Sousa has been known for years as "The March King," a fitting enough title for the man who has given to the musical world more than 100 marches, to say nothing of his songs, operas, suites, fantasies, miscellaneous compositions, books and verses.

Strangely enough, it is not to America that Sousa owes his title, but to England. The title was conferred by some obscure brass band journal, published in England, which stated that Sousa "is entitled to the name 'March King' quite as much as Strauss is to that of 'Waltz King.'" The American publisher of Sousa's marches promptly adopted the title and used it extensively in his advertising.

One of the many things treated of by Sousa in this delightful story of his life is the dispute concerning his name, whether it is Sousa or something else.

In blasting the several stories Mr. Sousa quotes from a letter he sent to an editor in answer to a query regarding his name.

"If there is one thing I dislike more than another it is to spoil a good story," he wrote. "I vividly remember my infantile contempt for the punkheaded pirate who told me that Jack the Giant Killer never existed and I clearly recall

my undying hatred for the iceoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow without life or substance.

"I also despised the man who said that Nero was never a fiddler; hence you can understand my position when you call on me in all seriousness to verify the story that my name is not Sousa but Philipso.

"The story of the supposed origin of my name is a rattling good one and, like all ingenious fables, permits of international variation. The German version is that my name is Sigisund Ochs, a great musician, born on the Rhine, emigrated to America trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek, named John Philipso, emigrated to America, carried my worldly possession in a box marked J. P. S. O., U. S. A., therefore the patronymic."

Mr. Sousa goes on to explain the story originated ten years ago with the publicity promoter, Colonel George Frederick Hinton, at the time he was exploiting Sousa and his band. Mr. Sousa adds he has been denying the story ever since but—"like Tennyson's brook—it goes on forever."

Sousa was born November 6, 1854, on G street, S. E., near old St. Ann's church, DENVER, COLO.

POST

CHICAGO, ILL.

Journal of Commerce

Sousa Comes.

Sousa and his Band will give two Golden Jubilee concerts at the Auditorium September 23, and an added feature of the matinee will be the playing during intermission of the High School Band of Joliet, which has three championships to its credit. The band of De La Salle High School will give a similar concert in the evening. The bands appear to honor Mr. Sousa for his interest in high school organizations, choosing the fiftieth anniversary of his career as a bandmaster for the tribute.

## THE GREAT SOUSA JUDGES CONTEST OF BANDS AT FARGO

Fargo, N. D., Aug. 25.—John Philip Sousa, famous bandmaster, who is to give two concerts here Sept. 27, will judge a band contest which is being promoted by the Fargo Forum.

Any band not strictly professional will be eligible for entry in one of three classes; widely experienced or semiprofessional bands, community bands of comparatively limited experience and juvenile bands.

and Elizabeth Sousa and the future band leader and composer was one of ten children.

Had it not been for his father's knowledge in dealing with boys, John Philip Sousa might have been setting out freshly baked bread, pies or cakes in some bake-shop window today, "Marching Along" reveals.

Young Sousa had had a quarrel with his violin instructor, Professor John Espata. When he told his father of it the latter asked him if there was something else he would prefer. Young Sousa replied he would like to be a baker.

In about a half hour after his son's expressed wish to learn the baking trade, the elder Sousa had made arrangements for his son to become a baker's apprentice. He insisted, however, that the boy remain in school. So John Philip went to school and in the evening to the baker's shop where he worked all night, had breakfast and then went off to school. The second night wasn't nearly so attractive as the first and there wasn't any third night!

Young Sousa and Professor Espata patched up their differences and the musical education of the "March King" was resumed.

Sousa is one of those who have given to the world far more than it has given him despite the admiration and the friendship thousands feel for this man whose baton draws forth such rousing music and whose compositions will endure for years to come.

"The Washington Post," "The Gladiator," "Semper Fidelis," "The Picador," "The High School Cadets"—all names highly familiar to bandsmen—and others of his compositions were sold for \$35 each. There was a time when his publisher remarked, after two of Sousa's marches had been hits, that it was not reasonable to expect he would produce another! This to the man who later wrote "The Stars and Stripes Forever."

Many other recollections of war time service at the Great Lakes Naval service, of tours abroad, other experiences as head of the United States Marine band and a host of personal experiences have been preserved in Sousa's own account of his life.

Though his years have been full ones, as reading his life story will reveal, the veteran bandsman is not through setting the pulses to thumping and the feet of thousands to keeping time to some stirring march of his composition. Wearing his more than seventy years easily, Sousa once more is "on tour."

As he puts it, until he becomes so feeble he is forced to lay aside his baton he wants to continue "Marching Along." May that be for years to come!



## TROY MAKES READY TO ATTEND SOUSA CONCERT AUGUST 24

Musical interest of Troy is centered on the concert by Lieutenant Commander John Philip Sousa and his internationally famous band in Music hall, Troy, Friday night, August 24.

Sousa and his band are on a golden jubilee tour of the country, extending from San Diego to Boston, and Troy is one of the cities included in the itinerary. The band has played at hundreds of important military functions in the United States and foreign countries.

The assisting soloists will be Miss Marjorie Moody, soprano, and Miss

Winifred Bambrick, harp soloist. Other soloists are included in the personnel of the band.

## Sousa and His Band

### At Troy Tomorrow.

Albany music lovers in large numbers will go to Troy tomorrow night to attend the concert at Music hall of Lieutenant Commander John Philip Sousa and his band of eighty instrumentalists, with eminent soloists. Albany is not on the itinerary of the band this season, and the Troy concert is the only opportunity to enjoy Sousa and his assistants. The seat sale is being conducted at the Troy store of Cluett and Sons, where mail and phone orders will receive prompt attention. The Sousa band concerts have never been broadcast and the Troy event will be no exception to the rule.

Lieutenant Commander Sousa is now a millionaire, thanks to the fruitage of his genius and his endeavors. But he received but \$35 for all rights to 'The High School Gadets,' one of his finest marches. It was this same Sousa, too, who presented his band to the greatest audience ever assembled at one band concert. This was twenty-seven years ago, in Scotland, when 153,000 people heard that organization. **International**  
Ex



AUG 26 1928



Here next week at the State Fair, the "March King," John Philip Sousa. He is pictured with his youngest granddaughter.

Washington Co. Post  
CAMBRIDGE, N. Y.

BOSTON has been according a royal welcome recently to John Philip Sousa, the march king, as he is generally acclaimed. Earlier this month Mr. Sousa, who is celebrating his 50th year as a conductor, held a jubilee week in Atlantic City. Incidentally that was the city where, some time ago now, he found his bride. Mr. Sousa, who is 74 years old, has won distinction not only with his musical compositions, but also with the programs given all over the world by his unique organization, which has never been subsidized by any outside interest and has become a definite institution.

Many Washingtonians may not know that all this fame grew into being as a result of a mere chance given to a boy violinist in the old Ford's Opera House, down near Center Market in Washington. It was this chance that gave John Philip Sousa opportunity to first hold a conductor's baton.

Mr. Sousa has been quoted as saying that items in the newspapers have provided him with many inspirations for his famous marches. He attributes more than 70 of his 122 marches to such inspiration. His recipe for finding and utilizing such information successfully certainly sounds simple enough. He says:

"That the American daily paper should be the greatest inspiration for the march composer is quite understandable. The march is a popular American musical form and expression of the irresistible progress of America recorded day by day in the newspapers. For the composer, the only trick lies in the ability to distinguish between the fleeting, unimportant things of the day and the deep-rooted happenings which are likely to leave their impress upon history."

AUG 24 1928

#### Sousa and Band in Troy Concert Tonight.

In honor of the fiftieth anniversary of Lieutenant Commander John Philip Sousa as a conductor, Mayor Cornelius F. Burns of Troy has proclaimed today "Sousa day" for Troy, the eminent director and his band appearing in concert in Music hall tonight. A dinner in Sousa's honor will be given at the Hendrick Hudson hotel by Mayor Burns, who, with a party of friends, will occupy boxes at the concert. In his proclamation Mayor Burns calls attention to the fact that the Sousa tour is styled "The Golden Jubilee," that for years the organization has received warm welcome from Troy music lovers, and that "the news of Sousa's coming cannot fail to arouse our people with the happiest anticipations."

Albansians will attend the concert in large number, particularly on account of the fact that there will not be an Albany visit of the organization this year. The seat sale is being conducted at the Troy store of Cluett and sons, and mail or phone orders will receive prompt attention. The concert will no broadcast.

AUG 24 1928

#### SOUSA AT BENNINGTON

Bennington, Vt., Aug. 22.—Following the example of 26 other New England cities and towns where Lieut. Commander John Philip Sousa is being given an ovation in connection with his Golden Jubilee tour, the town of Bennington will also do honor to the world's most famous band leader, when he and his 100 musicians and soloists arrive in Bennington from Brattleboro at about noon Friday.

Bennington will be the place that marks the end of Sousa's New England tour, for his next jump is to Troy, N. Y., and the following day to Cleveland, Ohio. It will also be the last time that Sousa will be seen or heard in this section, probably, for it is his custom to tour only six months of the year, and it takes him five years to complete the circuit of the country. It is, therefore, doubtful that he will be touring New England again five years hence.

The reception to Sousa in Bennington will be even bigger than that in Brattleboro owing to the fact that his appearance here will be in the afternoon and the opportunity will be granted to do the distinguished guest honor at a luncheon served at Catamount Tavern. A delegation of town officials and members of the Chamber of Commerce will meet Sousa at the station where he will be presented with a large gilded key to the city in token of his welcome. He will then be escorted to the Catamount Tavern for the luncheon.

The advance sale of tickets for the concert will be held at 2:30 o'clock that afternoon in the Armory, indicates that the place will be crowded with music lovers of Bennington. Sousa has played to packed houses thus far throughout his New England tour.

After the concert the members of the Bennington High School orchestra will be introduced to the famous band master, after which Sousa entrains for Troy where he plays that night.

SAN FRANCISCO, CALIF.  
CALL

**Sousa Pens New March**  
"Golden Jubilee" is the name of a new march written by John Philip Sousa to celebrate his fiftieth anniversary as a band master. It will be played with familiar favorites of his composition when Sousa visits San Francisco with his band this fall.

AUG 26 1928



## MUSIC AND MUSICIANS



#### SHOWMANSHIP IN THE CONCERT HALL

Sousa's visit to Boston last Sunday was another demonstration of the advantages of showmanship in the concert hall. The celebrated bandmaster owes not a little of the great and continued popularity of the concerts of his famous band to the fact that he invariably offers his audiences a "good show" for their money. The programs are of music good in several different kinds, the performance accurate and brilliant, but the stage management, to borrow a theatrical term, has quite as much to do with Sousa's success as the purely musical features of the performance.

Tempo, in the theatrical sense of the term, is one element in good musical showmanship. Audiences do not like long dragging waits between numbers, nor do they enjoy prolonged struggles to exact encore numbers. At Sousa concerts there are no waits between pieces, and if the first burst of applause is loud and unanimous an encore is at once forthcoming. The concert moves along rapidly, so that a long program is played in a time surprisingly short.

Often half the time one spends in a concert hall passes in waits between numbers, or in the performance of subsidiary numbers used only as fillers. Many famous artists, such as Chaliapin, would be sure of larger audiences than they now draw in Boston if they would dispense with inferior assisting artists, and make no lengthy waits during the program. Even if the concert became short, not over an hour in length, people would enjoy their hour with Chaliapin more if they did not have to take it in small doses stretched over a period of two hours with nothing of great interest filling the gaps.

A very popular artist should adopt a settled policy about encores. Extra pieces should either be granted on the first demand, or else refused until the end of the program and then granted liberally.

#### Policy About Encores

Sousa follows the first of these procedures. Kreisler and Josef Hofmann usually follow the second. They do not play encores without going through the customary form of being recalled to the stage three times.

Now a young or unestablished artist should always stick to the rule of not giving an encore until thrice called out, lest he bore the audience by an unwanted extra piece, and appear conceited. But in the case of artists of the caliber of Kreisler and Hofmann there is never the slightest doubt that the audience will insist on numerous extra pieces. Among the great elders Paderewski and Mme Schumann-Heink do give their encores following the end of the program without superfluous walking on and off the stage.

Sousa does not give any encores at all after the end of the program. He plans the encores in advance as an integral part of a carefully arranged set of contrasting numbers, and gives all the extras during the program, certain that they will be demanded. He must, of course, have a few extras in reserve in case the encores should lead the audience to call for still more.

Here is another element in good musical showmanship: the offering of a varied program, with no long homogeneous groups which will bore large parts of the audience. The usual program is arranged chronologically, with groups of pieces taken from various periods in musical history succeeding one another. Those who do not care for 18th century music and do like modern salon pieces are thus kept waiting a long time for their musical sweetmeats. Those who do like 18th and 19th century classics and abhor contemporary trivialities have the recourse of going home as soon as the part of the program they want to hear it ended.

A good musical showman, planning a concert for a large and miscellaneous audience, would do well to observe how Mr Ziegfeld plans his Follies, or how a good vaudeville bill is arranged, and note that variety is the spice of programs. The music critics will not care to hear Schubert's "Du Bist Die Ruh" immediately followed by "Mandala," or a Bach "Fugue" immediately followed by MacDowell's "To a Wild Rose," but those who do not like fugues, and most concertgoers do not, will be appeased by the MacDowell.

#### Varied Programs

Debut recitals given largely for the sake of the press notices are, of course, aimed more or less at the supposed tastes of the critically minded, but large popular audiences seldom agree in their musical preferences with the taste of the music critics. Public and critics usually agree as to who the very best performers are, but the critics like composers like Bach, Hugo Wolf, and Ravel, whose music is not as a rule interesting to the ordinary concertgoer.

The good musical showman, like Sousa, will offer a pleasing jumble of things to suit all tastes, and mix up the grave and gay, the tender and the ludicrous in one great jumbled program. Sousa followed a very pathetic and sentimental medley of old love songs by a lively march and a musical joke about farmyard noises. The systematic program maker would have had a whole group of songs of unhappy love, a whole group of lively marches, and a whole group of musical jokes. The great composers who set the form of the standard symphony with four

carefully contrasted movements or sections knew better than that. Contrast is essential to musical pleasure.

A performer who merely desires to give his audiences about what they want will then arrange a varied and popular program. If he has desires to be a musical missionary he will put on it a few numbers that audiences have not yet learned to like, such as Strauss "Death and Transfiguration," on the Sousa program last week. McCormack and Schumann-Heink, by thus programming good music, when their hearers would have been perfectly satisfied, most of them, with "Mother Machree" and "The Rosary" have done a great deal to popularize the classics.

Mme Schumann-Heink has actually made Schubert's "Erlking" quite as popular with her audiences as "The Rosary." But, like a good showman, she never betrays to her audiences the fact that she herself prefers the classics to "The Rosary," as she doubtless does.

Critics are expected to be snobbish, but performers must seem to their audiences to be friendly and human. No performer without "personality" is likely to make a success with the public. And personality is an element of showmanship that cannot be successfully faked.

#### SOUSA IS OPPOSED TO TEMPER FLARES AMONG MUSICIANS

Lieutenant Commander John Philip Sousa, the composer and conductor of Sousa's band, has little liking for or sympathy with the long-haired eccentrics who seem to think the chief evidence of musicianship is an abnormality of conduct. Mr. Sousa is left distinctly cold by displays of the artistic temperament, which is so often merely a way of pronouncing temper.

Mr. Sousa learned his first lesson in despising temperament gone mad early in his childhood. He was a boy in knee pants when he wanted to learn music, ever since he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania avenue way back in 1865, when the weary battalions were about to be mustered out after four long years of service abroad. Accordingly, the boy began the study of violin under an irritable instructor. The professor chided him for drawing too short a bow and the youth spoke up in defense, saying he was too close to the wall. The flaming temperament was forthwith there and the teacher angrily shouted, said Mr. Sousa when he recalls the incident, "How dare you tell me my business? I'll kill you." But he didn't, and three score years and more thereafter, Mr. Sousa lives to tell the tale. The teacher rushed at him, however, in the course of the clash, and tried once to hit him with a bow, and when that broke on a stove, as Sousa leaped aside, to hit him with his fists. Sousa clucked his own violin and defied the man to "lay a finger on me"—but the boy ultimately fled, when the instructor made a final "temperamental" dash for him. Then young Sousa went safely home.

Mr. Sousa and his band will be at the Masonic auditorium, Davenport, Sunday, Oct. 7, under the local management of W. J. Klinck.

CLEVELAND, OHIO  
PRESS

#### DIDN'T KNOW SOUSA

State Fair Gatekeeper Argues With March King

COLUMBUS, O., Aug. 28.—Even John Philip Sousa, internationally known bandmaster, had his troubles in "getting by" the gatekeeper, so strict are admittance rules at the Ohio State Fair.

"My face is usually my ticket," Sousa said—but that was not enough.

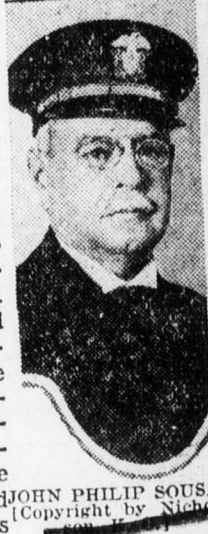
Not until after Ralph McComb, state fair press agent, who was with Sousa, argued at length was Sousa permitted to enter without a ticket.

AUG 25 1928

#### Music News Notes

Lieutenant-Commander John Philip Sousa will celebrate his Golden Jubilee this coming season as band conductor. We trace

Sousa's career back to 1878, when he started out as a leader of an orchestra in Washington, D. C. He—so he admits—was 24 years old then, and two years later President Rutherford B. Hayes appointed the young musician director of the United States Marine band. He remained in that capacity for more than a decade, and



then started his own band, which has made over thirty annual tours throughout the country, giving concerts, and introducing some of the marches which have stirred the souls of most musically sensitive people throughout the world. His pseudonym, "The March King," is a most appropriate appellation for him, for we all know his famous compositions, "The Washington Post," "High School Cadets," "Semper Fidelis," "The Liberty Bell" and the most popular of all, "Stars and Stripes Forever." The present tour began on July 19, and will continue for some twenty weeks. He will come to the Auditorium theater Sept. 23, for two concerts, afternoon and evening, and on their programs we will find two new marches among other novelties.

PORTLAND, ORE.  
OREGONIAN

#### SOUSA'S BAND STARTS TOUR.

Lieutenant-Commander John Philip Sousa assembled his band recently on the stage of the Fulton theater, New York, for a fortnight's rehearsal for his annual transcontinental tour, which started in Schenectady, N. Y., and will continue for more than 30 weeks. The tour of the band this season will commemorate Sousa's 50th year as a conductor, his first engagement having been in Milton Noble's theater in Washington, D. C., his native city. It will also mark the 36th tour which he has made at the head of his own organization.

Sousa, who will reach his 74th birthday before the end of the season, said recently that he expected to continue on indefinitely, and that at the end of his coming tour to take up flying "in a serious way." Since his last visit to the Pacific coast he has written two new marches, the final movement for a little suite originally composed several years ago and an autobiography, "Marching Along," published two or three months ago. He is now under contract to write what is perhaps the first educational movie, "Sousa's Outline of History," which will be a story of the American nation done in terms of music.

Sousa and his band are expected to reach Pacific coast cities in November-December, 1928.

LONG BRANCH, N. J.  
RECORD

#### SOUSA'S FACE "PASS," HE TELLS GATEMEN

Columbus, O., Aug. 28 (Associated Press).—Instructed by the powers that be not to admit anyone to the state fair grounds without a ticket or proper credentials, four hard-boiled gatekeepers yesterday held up John Philip Sousa and his band, arriving by automobile.

Sousa sat unruffled until he was approached for a pass. "My face is usually my pass," he said.

But it didn't work. The gatekeepers capitulated only after they had been introduced properly by the fair officials.

JAMESTOWN, N. Y.  
POST

AUG 25 1928

With both Sousa's Band and Senator Copeland at the Chautauqua Assembly today, there is likely to be a large attendance from



AUG 25 1928



IT MUST BE MUSIC, because John Philip Sousa, the bandmaster, seems to enjoy leading this newsboys' band as much as he would directing his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.

ODGENSBURG, N. Y.  
Republican Journal

AUG 24 1928



CAMDEN, N. J.  
POST

IT  
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John Philip Sousa, the bandmaster, seems to enjoy leading this newsboys' band as much as he would directing his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.

AUG 25 1928



Forty-eight years a bandmaster. Lieutenant-Commander John Philip Sousa, who is beginning his 35th American tour and who will appear in Chicago Sunday afternoon and evening, Sept. 23. The "March King" became internationally famous at the Chicago's World's Fair of 1893.

PATERSON, N. J.  
PRESS GUARDIAN

COLUMBUS, OHIO  
STATE JOURNAL

AUG 28 1928

#### Sousa in State Suite.

John Phillip Sousa, "The March King," was assigned to the state suite in the Neil House Monday when he arrived with his party to direct a band at the Ohio State Fair this week.

swell tactics to drop rocks as big as

#### JOHN PHILLIP SOUSA'S FACE NO GOOD AT FAIR GROUNDS

Four Gatekeepers Refuse Admittance to Noted Musician and His Band Without Necessary Credentials

COLUMBUS, O., Aug. 28. (AP)—Instructed by the powers that be not to admit any one to the State Fair Grounds without a ticket or proper credentials, four hard-boiled gatekeepers yesterday held up John Phillip Sousa and his band, arriving by automobile.

Sousa sat unruffled until he was approached for a pass.

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BINGHAMTON, N. Y.  
PRESS

AUG 24 1928

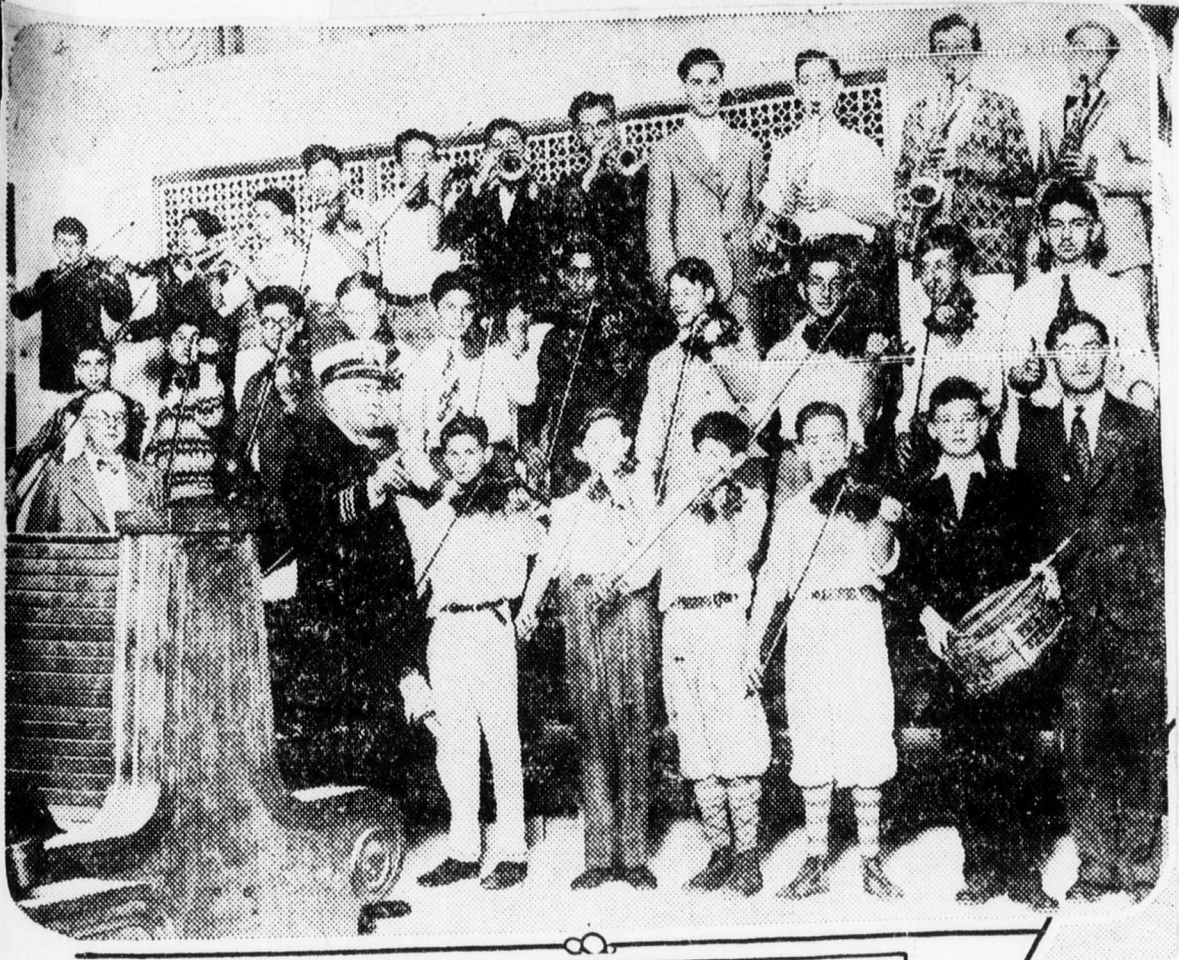


IT MUST BE MUSIC, because John Philip Sousa, the bandmaster, seems to enjoy leading this newsboys' band as much as he would directing his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.



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ROANOKE, VA.  
TIMES

AUG 24 1928



REPUBLICAN  
PLATTSBURG, N. Y.

AUG 29 1928

Philip Sousa, the bandmaster, band as much as he would direct his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.



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AUG 24 1928

## SOUSA AND HIS BAND APPEAR SATURDAY AFTERNOON AND IN THE EVENING AT CHAUTAUQUA

Latest in Classical, Humorous, Jazz, Martial and Vocal Novelties to Be Presented in the Amphitheater at 2:30 and 8:15 P. M. (Eastern Standard Time)—Tour Commemorates 50th Anniversary of Sousa as Conductor and 36th Tour of the Band.

CHAUTAUQUA, Aug. 24.—Lieutenant Commander John Philip Sousa, and his band will be heard in concert in the Chautauqua amphitheater on Saturday afternoon at 2:30 and 8:15 p. m. (Eastern Standard time), in a program of the latest in classical, humorous, jazz, martial and vocal novelties, and Sousa's new marches, Golden Jubilee, Minnesota, University of Nebraska.

Instrumental novelties will be given by a sextet of flutes, a sextet of trombones, and a triple octet of clarinets and the famous march, The Stars and Stripes Forever, will be included in the Chautauqua program.

Eight soloists will be heard with the band on this tour which commemorates the 50th anniversary of Mr. Sousa as a conductor and the 36th tour of the band.

### The March King



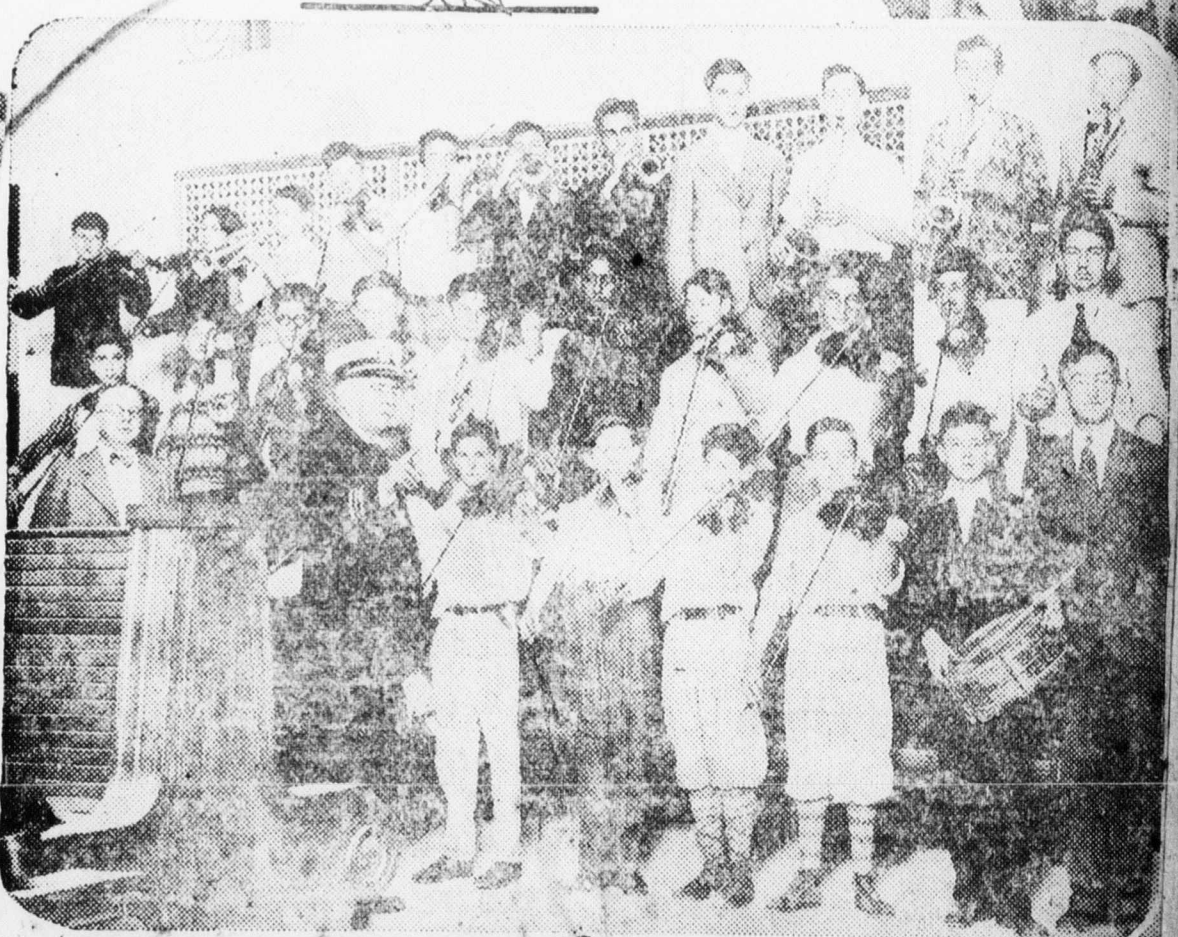
COL. US. OHIO  
DET. ATCH

AUG 30 1928

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AUG 26 1928



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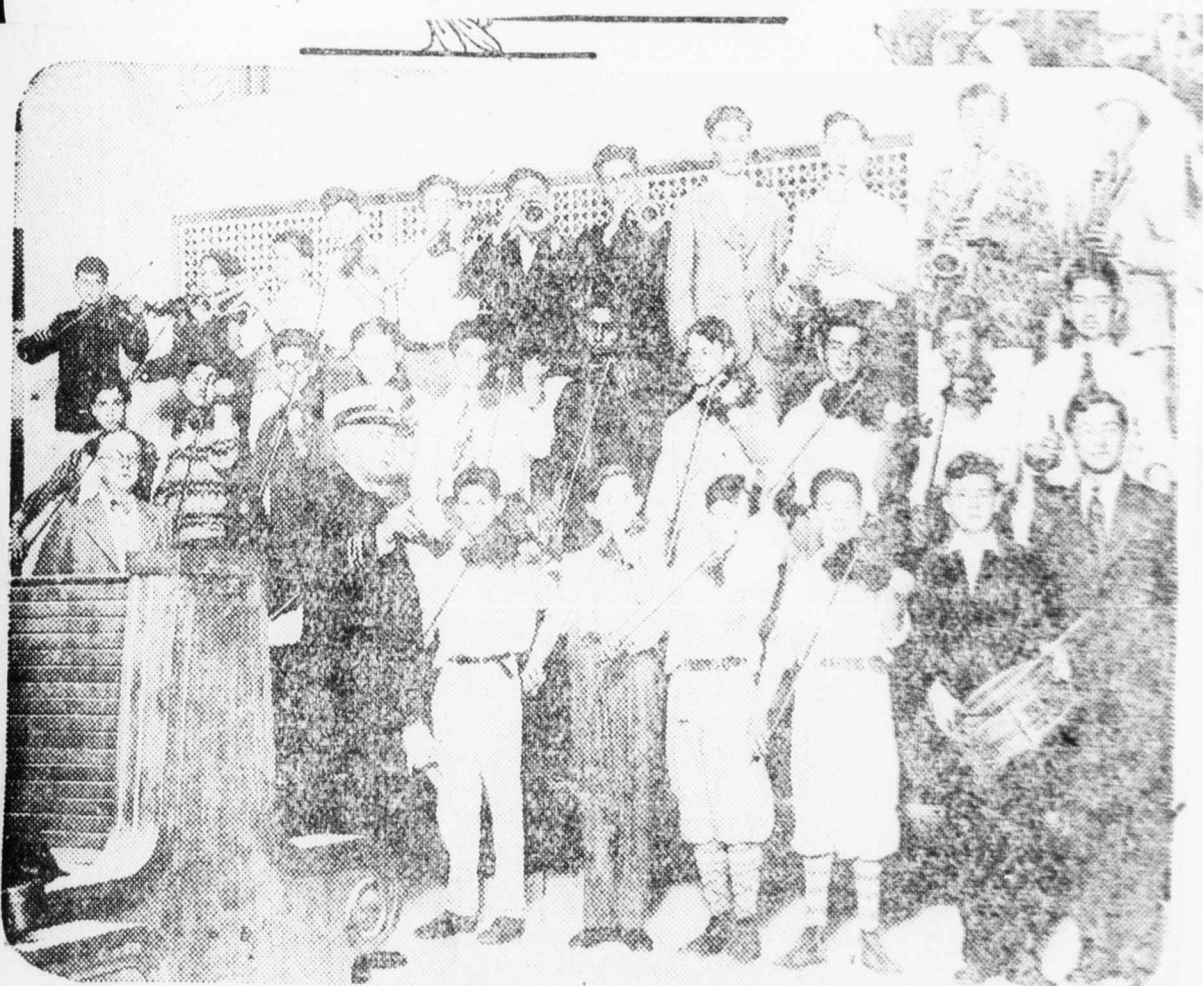
AUG 24 1928



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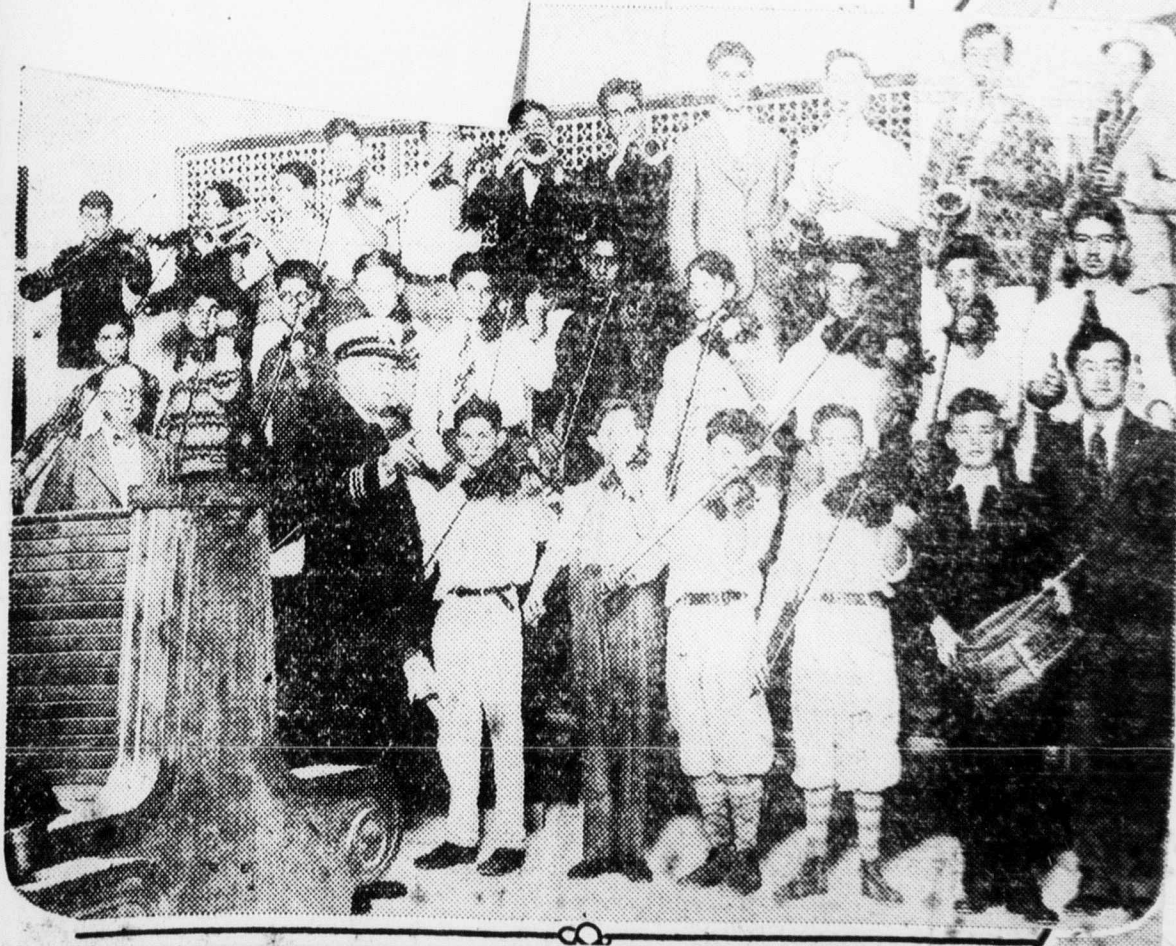
ROANOKE, VA.  
TIMES

AUG 24 1928



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AUG 24



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AUG 24 1928

## SOUSA AND HIS BAND APPEAR SATURDAY AFTERNOON AND IN THE EVENING AT CHAUTAUQUA

Latest in Classical, Humorous, Jazz, Martial and Vocal Novelties to Be Presented in the Amphitheater at 2:30 and 8:15 P. M. (Eastern Standard Time)—Tour Commemorates 50th Anniversary of Sousa as Conductor and 36th Tour of the Band—

CHAUTAUQUA, Aug. 24.—Lieutenant Commander John Philip Sousa, and his band will be heard in concert in the Chautauqua amphitheater on Saturday afternoon at 2:30 and 8:15 p. m. (Eastern Standard time), in a program of the latest in classical, humorous, jazz, martial and vocal novelties, and Sousa's new marches, Golden Jubilee, Minnesota, University of Nebraska.

Instrumental novelties will be given by a sextet of flutes, a sextet of trombones, and a triple octet of clarinets and the famous march, The Stars and Stripes Forever, will be included in the Chautauqua program.

Eight soloists will be heard with the band on this tour which commemorates the 50th anniversary of Mr. Sousa as a conductor and the 36th tour of the band.

### The March King



COL. U.S. OHIO  
DET. ATCH

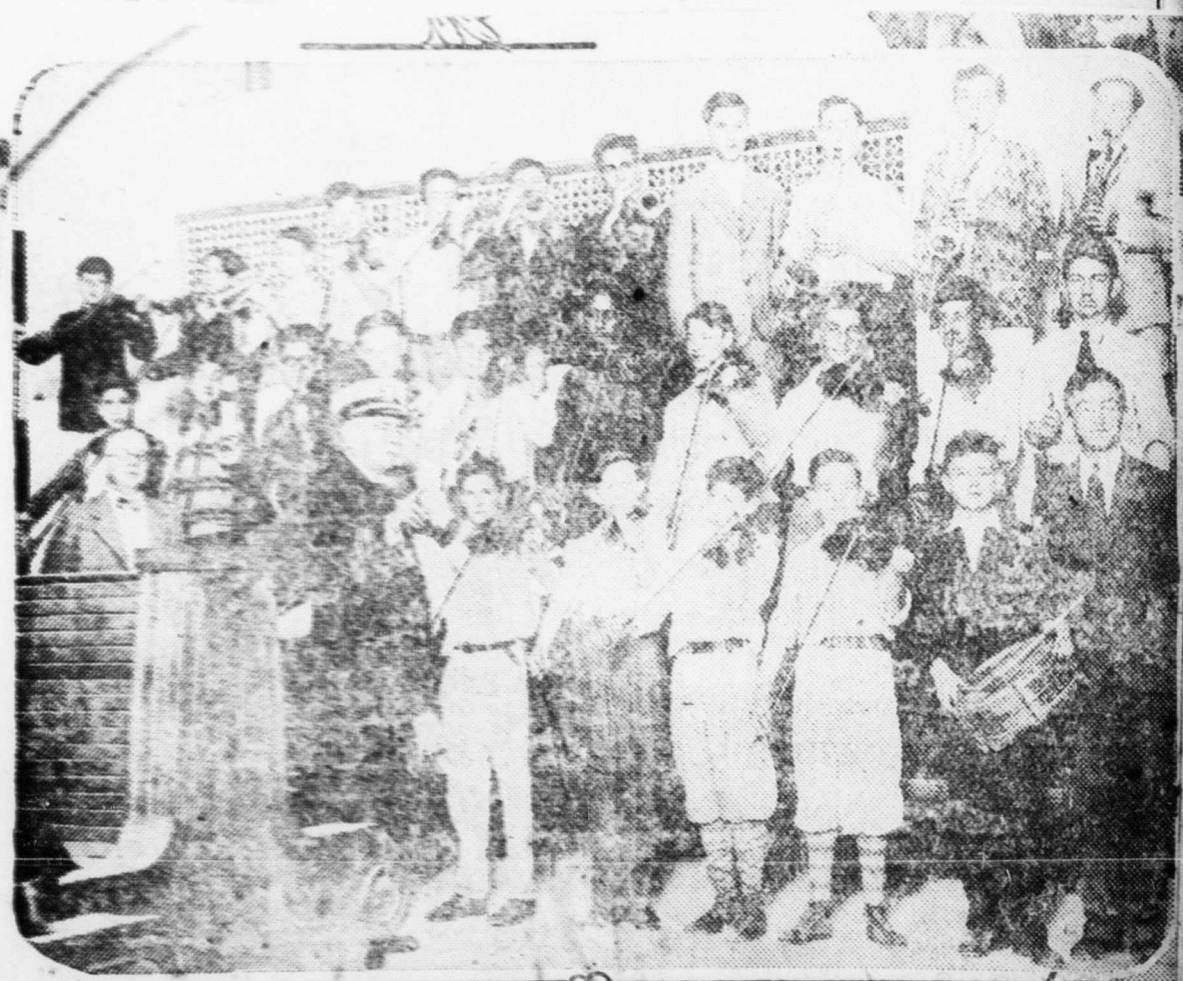
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# WHAT OUR NATIONAL ANTHEM SHOULD BE

By JOHN PHILIP SOUSA

AMERICA never will get a national anthem by offering prizes for one. Anthems are not written in that easy, off-and-manner. Most of them have been the products of emotion, of great national stress, particularly of peril or victory. Perhaps we shall hear objections against a war song as the American national anthem, but we have hardly reached that degree of human felicity where an anthem can be written without a strong emotional note. The very idea of an anthem moves the heart. Though "God Save the King" is not a war song in the strictest sense, it is a national hymn calling upon God to succor the King. As for the "Marseillaise," it is the greatest war song ever written.

In these two we find the perfection of two models. As "God Save the King" approaches nearest to spiritual exaltation, the devout mood of loyal people, so the "Marseillaise" is the rousing, martial outpouring of the French heart. Valor and alarm run through every line. It is republican France that sings, roused by the threats of kings. We can almost hear the tramp of the enemy, but he shall not pass: "To arms, to arms!"

Each of them, in its own way, expresses the character of the two races. Neither of them could exchange their national song for the other. One is distinctly English, the other overpoweringly French. And it is just because of this unmistakable character that the two songs are the anthems of two strong peoples.

I have said that anthems are usually the product of some national crisis. Henry Carey sang "God Save the King" as his own composition at a dinner held in 1740 to commemorate a sea victory. A few years later, during the Scottish rebellion, the song took on a deeper meaning. "God Save the King" became a national prayer. When we associate the event and the song we instantly feel its gravity, its hymnlike impulse. Whether Carey really produced so noble an anthem from his own spiritual consciousness, or took what he found in earlier music, is a matter that we never shall be certain about. As early as 1645 there was a ballad which ran:

*God save Charles the King, our royal Roy,  
Grant him long to reign, in peace and joy.*

Long before the hymn was heard, also, the phrase seems to have been a toast in the navy, and doubtless it was common enough. Carey seized upon this phrase—we may suppose, though Dr. Bull, an earlier composer, is sometimes credited with at least parts of the song—and made it the expression of a deep national sentiment, the King in his person embodying both home and nation.

There is no uncertainty about the "Marseillaise." It sprang fully

## In Both Sentiment and Music, Says John Philip Sousa, Our Present Airs Fall Below Those of Other Lands

armed from the brain of Rouget de Lisle. The year was 1792 and the author a young army officer stationed at Strasbourg. Louis XVI still lay in prison, awaiting his end, and the kings of Europe were threatening to invade France and release him. Not many miles from Strasbourg, camps of royalist émigrés were forming into military units on German soil.

It was under this stress, with the Revolution gathering fury, that Rouget de Lisle, the son of a noble and royalist family, wrote the

never wrote a word of either until the next morning, when he awoke to find his mind still moved by the wild paean. It was then he wrote down words and music though he could never tell which came to his mind the first. Having written them, he hurried away to the Dietrich family and asked the daughter to try the air upon her piano. The family listened—and wept.

Here was inspiration at its richest. It was not long until the song swept France. At a critical time in the Revolution a certain Bar-

five hours the bombardment went on, while Key rocked in his little boat, tossed by every gun blast. Through the day and the night it lasted, then finally the dawn came, and his eager search for McHenry's flag. Seeing it flying at the fort's flagstaff, he seized the back of an old letter in his pocket, and wrote the lines we all know on Sept. 14, 1814.

At first the song was accepted as a poem, and a splendid one, too, but it was soon set to music, to an air known as "Adams and Lib-

and were written in that acute period after the Revolution when relations between France and America reached a stage threatening the earlier friendship. One strong party favored affiliations with Britain in the Napoleonic struggles, and another favored France. Hopkinson wrote "Hail, Columbia," as a gesture to pin the faith of both parties to America. And he used the music of "The President's March," performed when Washington attended the old John Street Theatre in 1789, written for that occasion by the orchestra leader, a German named Fyles. "Hail, Columbia" is pleasing enough as a popular air, but how far it falls below "God Save the King" or the "Marseillaise!"

"Columbia, the Gem of the Ocean," is an adaptation from an English sailor's song:

*Britannia, the  
pride of the  
ocean,  
The home of the  
brave and  
the free,  
The shrine of each  
sailor's devo-  
tion,  
What other land  
can compare  
unto thee?*

So that the "home of the brave and the free" is not our own, in this case. The song also contains a moving reference to the "red, white and blue."

"America" we sing to the music of "God Save the King." No one would think of "Yankee Doodle" in the sense of an anthem, and it is English besides. "Dixie" has the stirring quality, but none of the poetic qualities. In short, after 150 years of national existence we are without an anthem. Surely this is a challenge to our genius and our national spirit, but I repeat that we shall not get an anthem merely by ordering it. The man and the occasion must meet.

We may be able to set down the requirements of

our anthem if we have not the anthem itself. The register should be of the shortest compass to obtain a proper musical effect and the register of "God Save the King" is again recommended as an illustration. The first considerations for music in any kind must ever be virility and beauty. Our anthem requires both. Then, too, it should be harmonized in the purist style, ignoring modern conceptions of harmony—I mean the kind of harmony that introduces as many discords as possible under the name of color. Assuredly we want no "jazz" in our anthem. Spare us that! But we do want a vigorous, inspiring air and a poetic composition of nobility. Ours is the most religious country in the world. Therefore we must have a religious strain. Our old altars of liberty and courage must be worshiped, too. And we may hope genius will touch the hand that writes our anthem.

It has been my own privilege to write one song in which the national spirit moves—if I may believe my friends and judge to some extent by the attitude of my audi-

—The Stars and Stripes For-



"La Marseillaise."

"Marseillaise." Never was a war song written under more urgent inspiration. He had no thought of giving it such a name, which in no way represents its national spirit. The name came later. Lamartine tells us a pretty story of the writing. Rouget de Lisle was a regular visitor at the home of Mayor Dietrich of Strasbourg. He had a charming daughter and a comely wife and the young army officer pleased and often stirred the family circle by his poetry and music. The hard times of 1792 extended even to the Mayor's cellar, for Lamartine assures us that there was only a single bottle of wine left there on a certain cold night when the composer sat by the hearth. But Mayor Dietrich remarked that a poet must have inspiration and sent his daughter for the last bottle. They drank, and the young officer went back to his barracks through the cold night.

His country's problems troubled him. What could a poor army officer do to correct them? Scarcely more than sit down at his clavichord and pour out his emotions. Mayor Dietrich had spoken well. The inspiration came, note by note and word by word the "Marseillaise" floated into the night. De Lisle

baroux of Marseilles National Deputy, dispatched word to his city, "Send me 600 men who know how to die." And Marseilles sent them, singing the wild new song, from which it came to be the "Marseillaise." As Rouget de Lisle fled over the borders to escape Republican wrath, which fell blindly on every Royalist, he heard a band of men singing this wild song and asked a peasant, "What do they call their song?" To which the peasant answered, "A Marseillaise."

ACCORDING to an opinion widely held "The Star-Spangled Banner" is our present national air, and it has been urged for adoption in Congress as our national anthem. The words, if not the music, were written under conditions reminiscent of the French anthem. Every school remembers how Francis Scott Key went out to the British fleet standing off Baltimore in behalf of a friend taken prisoner on shore. The fleet was ready to shell Fort Mchenry when Key arrived; in his sailboat, flying a flag of truce, Admiral Cockburn ordered Key to tie at the stern and trained his guns upon Mchenry. For twenty-

erty," which was, in turn, the music of an old drinking song, "To Anacreon in Heaven." I do not believe the sentiments of "Anacreon" are well suited to our American anthem:

*To Anacreon in Heaven, where he  
sat in full glee,  
A few sons of harmony sent a peti-  
tion, that he,  
Their inspirer and patron would be,  
When this answer arrived from the  
jolly old Grecian:  
Voice, fiddle and flute, no longer  
be mute,  
I'll lend you my name, and inspire  
you to boot,  
And beside I'll instruct you, like  
me to entwine,  
The myrtle of Venus with Bac-  
chus's wine.*

But aside from the sentiment, the music of "Anacreon" was written in an almost impossible register for most voices, including a range of thirteen notes. And an anthem should have a simple register, before every other consideration.

If we examine other patriotic American airs I think we shall find plain objections to each one. "Hail, Columbia," does not appeal to me as an adequate expression, either musically or poetically, of our national spirit. The words are by Joseph Hopkinson of Philadelphia,



# A Hymn FOR AMERICA

(Continued from Page 7)

ever" came to me, if I may not say by inspiration, certainly by suggestions outside of myself. I believe that music is a gift from forces beyond the writer's understanding. Anyway, I had boarded ship in England for the trip home. It was a hurried and unexpected trip, caused by the death of my business representative in New York. I remember the date as well—April 26, 1897.

We were not far from port when I took to walking the deck, leaving Mrs. Sousa in her cabin. As I walked one of those strange processes of the mind suggested the music that afterward became "The Stars and Stripes Forever." I continued to walk, writing a line of the music, then a line of the words, in my own head, as the saying goes. Day after day I went over the song, probably three hundred times, before we turned into our New York dock. But it was written, in the book of memory, and remains to-day as it was then.

Certain music inevitably suggests certain ideas. "The Stars and Stripes Forever" is a patriotic song and might easily have been more of a war song. The first stanza runs:

*Martial note in triumph float  
The Liberty extend its mighty  
And; spe' appears 'mid thunderous  
cheers,*

*The banner of the western land.  
The emblem of the brave and true,  
Its folds protect no tyrant crew;  
The red and white and starry blue  
Is freedom's shield and hope.  
Other nations may deem their flags  
the best  
And cheer them with fervid elation,*

*But the flag of the North and  
South and West  
Is the flag of flags, the flag of  
Freedom's nation.*

When I was composing the piece those lines were alive to me. Such words as "freedom" and "bravery" bore their full meaning. I was on the point of going to war myself, and wrote another line in place of the fifth as it stands now, which read "Death to the enemy, death!" This shows how easy it would be to turn patriotism into something like vengeance. But none the less, an anthem must have emotion, and the emotion we understand best is love of our country.

Many Americans have felt the lack of a song generally and one officially recognized as our anthem. This is particularly true of our literary men and thinkers in other fields. James Whitcomb Riley felt so strongly upon the subject that he wrote a poem, "The Messiah of Nations," and I put it to music:

*In the need that bows us thus,  
America!  
Shape a mighty song for us, America!*

*Song to whom a hundred years'  
Roar of wars and rain of tears  
Neath a world's triumphant cheers,  
America! America! Lift the trumpet  
to thy mouth,  
America! America! East and West  
and North and South,  
America! America! Call us round  
the dazzling shrine  
Of the starry old ensign.*

This song was written in Spanish war days and had a wide vogue.

Although we are at peace with the world and hope to be in the years to come, I believe that we have "grown up" sufficiently as a nation and have a national consciousness of our mission in the world to inspire a national anthem. We are living in a musical age, despite critics to the contrary. As a bandmaster of fifty years' experience, I may say that American appreciation of music is infinitely better than it used to be. We not only have musical sympathies, as a people, but we have a better understanding of music.

In an age so rich as ours, in a nation so blessed with spirit and imagination, I think we may be certain that our national anthem will be a noble work.

DENVER, COLO.  
POST

AUG 24 1928

## SOUSA HAS WRITTEN MUSIC WHICH WOULD SERVE FOR A STIRRING NATIONAL ANTHEM

(By EDWIN J. STRINGHAM.)

For many years we have considered the "trio" section of John Philip Sousa's march, "Stars and Stripes Forever," the ideal tune for a national anthem. The melody is catchy and contagious; the rhythm and tempo are life stimulating, as is necessary in a national anthem, and the general style of the tune is wholly dignified and worthy of such use. It is the only tune we know of that would serve such a purpose. Everyone could sing it, enjoy it and be stimulated to patriotic action thru it. How dismally "The Star-Spangled Banner" fails in all of these necessary attributes! We mean no disrespect in saying this; we are speaking from a purely musical angle, wholly detached from any sentimental or associative entanglement.

"The Star-Spangled Banner," unless we are mistaken, will eventually become our national anthem, unless something better comes forth and is pushed for the honor. It is not American. It was, so we learn, an old German drinking song; then "Anacreon in Heaven," in England, and then used for the words Francis Scott Key wrote during the siege of Fort Sumter.

Even a grand opera singer finds the time formidable and the union of words to the music inartistic, and the sentiments of the poem what one can rightly call "occasional" rather than general. Even when the tune is transposed down to A flat, it is just as bad. In no way, as we see it, is the hymn the right one for national adoption.

### MANY SUBSTITUTIONS HAVE BEEN TRIED.

There have been many attempts to create a wholly new poem and a new tune to be put forth for adoption; but the attempts have failed thus far. So when Sousa himself was here with his band last year we seized the opportunity to tell him of our ideas. He straightened up, smiled all over and replied, "Bless your heart, I am happy you have brought it up, for I have had the idea locked within the secret confines of my heart for some time. In fact, I did write some words and rearranged the tune, where necessary, for just such a purpose. It is beyond me to do anything. What is done in that direction must be done by others than myself."

Naturally we were glad to get his reactions and to know that we shared his secret and idea. But, we are afraid, we shall have to wait until that great man is no more before anything will be done with his stirring tune and its use for a national anthem. Some day, we hope, it will be accomplished; but we, for one, would like to see it accomplished while the grand old man is still alive and able to enjoy the immortal honor such an adoption would give him. But as long as we humans prefer to give honors post mortem, we shall have to abide by custom.

### OFFER OF \$6,000 FOR ANTHEM.

As we said, so many attempts have been made to originate a new anthem, that we were not at all surprised to receive a notice from a source called the "National Anthem Competition" setting forth \$6,000 in prizes for a national anthem. First prize of \$3,000, second of \$1,000, ten prizes of \$100 each and ten prizes of \$100 each for



John Phillip Sousa.

words only. These prizes are offered and the competition made possible by Florence Brooks-Aten, founder of the Brooks-Bright Foundation for the Promotion of International Understanding thru Education.

We gladly restate the conditions of this contest hoping that some Colorado poet and musician will win the awards and honors the contest provides.

All communications should be addressed to the National Anthem Competition, room 2017, 342 Madison avenue, New York city. The competition is open to all American citizens, whether native born or naturalized. The prize-winning anthem may be the work of one individual or the work of two, one writing the words and the other writing the music.

All those wishing to compete are invited to register their names so that further information concerning the competition may be sent to them and they may receive copies of poems published in the preliminary contest.

Any composer or poet may submit as many compositions as he desires. The winning of a prize by any contestant, whether poet or composer, shall not disqualify him from winning any other prizes in the competition, inasmuch as the purpose is to produce the best national anthem rather than to reward individual talent.

All poems or musical compositions must be sent anonymously. Each poem or composition submitted is to be accompanied by a sealed envelope containing the name and address of the author. The sealed envelope and composition should be stamped with duplicate numbers and the envelopes will not be opened until after the winning anthems have been selected—thus assuring a fair and unbiased award.

All rights, copyrights and royalties will be reserved for the authors. Widespread publicity will be given to the contest and to the winning anthems. The first ten selected by the judges will be radio-cast and popular opinion concerning their merits solicited.

A preliminary contest for words only closes Oct. 15, 1928. Prizes for the preliminary poem contest will be awarded on or before Nov. 15, 1928, and the winning poems will be published and available to musical composers. The ten persons submitting the best poems in the preliminary contest will be awarded \$100 each.

In the final contest for a national anthem, both words and music, the prizes are as stated at the beginning of this article. If any of the prize-winning anthems are the composite work of two persons, one composing the words and the other the music, the amount will be divided equally between them. The contest closes on Feb. 1, 1929. All compositions must be postmarked on or before midnight on that date. The final awards in the national anthem competition will be announced on or before April 15, 1929.

The following will serve as judges: Lambert Murphy, Reinald Werrenrath, Dr. Sigmund Spaeth and two additional judges yet to be selected. Address communications to the National Anthem Competition, in care of Lambert Murphy.

TRAVELER  
Boston, Mass.

## Discusses New National Anthem



JOHN PHILIP SOUSA

## HAS HOPES FOR NEW ANTHEM

Sousa, However, Sees No Immediate Prospect of National Air

PHILADELPHIA, Aug. 28—Comdr. John Philip Sousa, the country's best known band director, cannot see any new national anthem in sight as yet.

"It will not come through some prize competition or by enactment of a legislature or Congress," he said. "If a real new national song appears it will be something the people take to themselves."

"Jazz is like the little girl with the curl," Comdr. Sousa replied to a question. "When it is good it is very, very good, and when it is bad it is horrid."

DENVER, COLO.  
NEWS

AUG 25 1928



IT MUST BE MUSIC, because John Philip Sousa, the bandmaster, seems to enjoy leading this newsboys' band as much as he would directing his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.

## NAVAL RESERVE HONORS SOUSA

FOR a brief period Wednesday evening, Bandmaster Sousa, who with his band is furnishing one of the chief attractions at the State Fair this week, became Lieut. Com. John Philip Sousa during a dinner tendered in his honor at the Athletic Club by officers of the Naval Reserve residing in Columbus.

In deference to the greater demand upon Mr. Sousa's time by fair visitors, the dinner began promptly at 5:30 p. m., to enable the internationally famous bandsman to begin his first evening concert on schedule. Covers were laid for nine. Those present were Commander Dodd, Lieut. Com. Phillips, Lieutenant Carsey, Lieutenant Drake, Lieutenant Merritt, Ensign Rudisill, Ensign Thompson and Ensign Thomas.

CHICAGO, ILL.  
NEWS

SEP 1 - 1928

For the intermissions during the two concerts which Lieutenant-Commander John Philip Sousa and his band will give on the afternoon and evening of Sept. 23 additional band music has been provided. In the afternoon the thrice-winning champion high-school band of 100 players from Joliet, Ill., will play and in the evening the band from the De la Salle high school will perform some pieces. Both bands will appear in honor of Mr. Sousa's fiftieth anniversary as bandmaster.



SEP 1 - 1928

STATE FAIR  
GATES OPEN  
ON SUNDAY

Most Exhibits Ready;  
Sousa Will Play  
Twice in Day.

RUSH EXPECTED  
FOR LABOR DAY

Governor Green to  
Attend; Children's  
Day Tuesday.

The gates of the Michigan State Fair will be opened today for the first of the seven days of the seventy-ninth exposition of Michigan agriculture, labor, industry and arts.

There is no grandstand or mid-way program today, but the buildings will all be open, the barns overflowing with stock and most of the other exhibits in shape. Today's program will include a sacred concert in the picnic grove this afternoon by the 70-piece band of John Philip Sousa and a patriotic program by the same organization in the coliseum this evening. Two other big bands and as many orchestras will play in grove grand stand, coliseum and other buildings the other days of the fair. Today's opening will give those employed during the week an opportunity to see the fair and it also gives the staff a chance to break in the ushers, ticket takers and other employees for the record rush which always comes on Monday, Labor day. Last season the holiday attendance exceeded the entire paid gate for the 1926 fair.

## Tuesday Children's Day.

Tuesday will be children's day when all up to 14 get free admission. For the same ages all mid-way rides and shows will be 5 cents and last year the kids broke

Continued From Page One.

the carnival record for any day but Labor day. Wednesday is Governor's day. Governor Fred W. Green also will be on the grounds Sunday and Labor day. Thursday is Farmer's day, while Friday is Detroit day. Saturday is Automobile day, when motors take the place of horses in the track program. Each week day afternoon there are 18 vaudeville acts and auto polo along with the races. Evenings there are 21 acts and the fireworks spectacle and ballet. The Sousa band programs follow:

## MICHIGAN STATE FAIR.

Sunday afternoon, September 2.  
THE COLISEUM.LIEUT.-COM. JOHN PHILIP SOUSA,  
Conductor.

HARRY ASKIN, Manager.

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

2:30 to 4:30 p. m.

1. March, "Power and Glory" Sousa
2. (Introducing "Onward Christian Soldiers")
3. Cornet solo, "Inflammatus" from "Stabat Mater" Rossini
4. Mr. John Dolan, "Songs of Grace and Songs of Glory" Embracing the greatest hymn tunes of the Christians Sousa
5. Soprano solo, "Ah Fors e Lui" Verdi
6. Miss Marjorie Moody, Descriptive piece, "Finlandia" Sibelius

## INTERVAL.

7. Overture, "Light Cavalry" Suppe
8. (a) "Parade of the Gendarmes" Lake
9. (b) March, "Pride of the Wolverines" Sousa
10. (Official March of Michigan)
11. Xylophone solo, "The Ghost of the Commander" Grossman
12. Excerpts from "La Gioconda" Puccini

## SUNDAY EVENING, SEPT. 2.

LIEUT.-COM. JOHN PHILIP SOUSA,  
Conductor.

HARRY ASKIN, Manager.

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

8 p. m. to 10 p. m.

1. Excerpts, "American Folk Songs" Hosmer
2. Cornet solo, "The Volunteer" Rogers
3. Suite, "At the King's Court" Sousa
4. (a) "Her Ladyship, the Countess" Sousa
5. (b) "Her Grace, the Duchess" Sousa
6. (c) "Her Majesty, the Queen" Sousa
7. Waltz song, "Love's Radiant Hour" (words by Helen B. Knox) Sousa
8. Miss Marjorie Moody, Rhapsody, "The American" Hosmer
9. Boys' and Girls' Club, State Fair School Boys

## INTERVAL.

10. Scenes from the operas of Victor Herbert
11. (a) Valse, "La Gitana" Bucalossi
12. (b) March, "The Golden Jubilee" Sousa
13. League of Young American Women, Xylophone solo, "Polonaise" Thomas
14. Mr. Howard Goulden, "Balance All and Swing Partners" Sousa

SOUSA AT  
74 BEGINS  
36TH TOUR

'March King' Once Again to  
Swing Baton in 20-Week  
Sojourn Across Continent

HIS seventy-four years resting lightly on his shoulders, Lieut. Commander John Philip Sousa started his thirty-sixth tour in Schenectady, N. Y., July 19, and will reach the Auditorium Sunday, September 23, for a matinee and evening performance, with change of program for each.

Fifty years ago in a theater in Washington the slight young man who was to become known as "The March King" took up the baton for the first time. Thirty-six years ago, after twelve years

as the head of the United States Marine Band, Sousa formed his own musical organization.

It is the only organization in the history of musical America which has been able to continue over a period of almost four decades paying its own way from the patronage and favor of music-loving Americans.

The remarkable virility of the famous bandmaster is demonstrated by the fact that, during his New England tour, Sousa set a record for youngsters to shoot at by appearing in twenty-six cities and towns in a period of two weeks. The tour, this year, which will take Sousa from coast to coast for the sixteenth time will continue for more than twenty weeks.

That Sousa still composes as easily as he conducts, is indicated by the fact that, since his tour last year he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

He has written a new movement for his suite, "Tales of a Traveler," has transcribed the latest musical comedy hits into a sketch, "Ten Minutes on Broadway," and has written his annual humoresque, the theme this year being "Among M. Souvenirs."

MISS ELSA THORSCHKE, daughter of Mr. and Mrs. Victor I. Thorschke, will be married this afternoon to Dr. Ernest Bloomfield-Zeiser, son of Mr. Sigmund Bloomfield Zeiser and the late Fannie Bloomfield-Zeiser. The young couple sail this week on the Ile de France for a year's stay in Europe.

MR. AND MRS. IKE ABRAMS, 4349 W. Jackson Blvd., announce the forthcoming marriage of their daughter, Ida to Joel Teetzel, son of Mr. and Mrs. Isaac Torreck, 4925 N. Kildare Ave., to take place November 25 at Beth-El Temple.

## Grand Forks, N. D.

Williston Is Getting  
Ready For Sousa's Band

Williston, N. D., Aug. 21.—Plans are being made for the appearance of Sousa and his band, billed for two concerts in Williston Saturday, September 23, one in the afternoon and the other in the evening.

The concerts are sponsored by the Williston Commercial club and the Williston Rotary club, which jointly guaranteed the \$2,000 which is asked by the band management for the two concerts and seats in the Grand theater, where the concerts will be given, will be allotted to the various towns in the Williston territory in order to assure to all an equal opportunity to hear the band, this being its only appearance on this tour between Minot and Glendive.

## National Anthems

National anthems, like poets, are born, not made. John Philip Sousa concludes that American national hymns, both in sentiment and music, are inferior to those of other lands. Mr. Sousa is of course a highly competent judge; but his opinion remains the opinion of one man, and on a question of this kind the opinion of the simple is at least as good as that of the expert. But no American would refuse to accept something better than what he has. How is he to get it?

Mr. Sousa says very truly in the New York Times that we shall never get the kind of national anthem some of us would like, by offering prizes for it. Anthems are in this respect like other pieces of music, or other works of art of any kind. One can predict the extent of the popularity they are destined to enjoy. There is the well-known case of the "Florodora" sextet. Then, who would have thought "Tipperary" would become the marching song of the British army at the outset of the world war? Nor is popularity a proof of merit. Some of us are old enough to remember the vogue of an awful thing known as "McGinty." Still, a production which stands the test of time, which pleases the critical as well as the unlearned, may fairly be accepted as deserving of its immortality. Lincoln did not know when he was pronouncing his short Gettysburg oration that he was giving to the world something that would live forever.

Mr. Sousa points out that what he considers the great national anthems have been composed in moments of deep emotional stress. He is referring particularly to the Marseillaise, the great song of the French revolution. Many will share the admiration he expresses of that composition. To many it seems the most wonderful expression of national sentiment that has ever been produced. There are many who do not agree. Carlyle did not admire it. Others have spoken slightly of it. Ruskin contrasts it contemptuously with the Wacht am Rhein. Yet it is difficult to understand how one can listen to those strains even today without feeling his pulse beat faster. "Liberte, liberte, cherie"—how the words ring forth when properly sung!

Not that the Wacht am Rhein is not a stately, noble chant. Let us hope Germany, having forsaken her false gods, is singing it today. Instead of the Deutschland ueber Alles, which got her into so much trouble. There was also that other great song, Was ist das Deutschen Vaterland? There was a great splendid expression of national spirit, rallying a great people in their struggle for freedom.

Happy is the land whose annals are uninteresting. Happy too, one might add, the land whose national hymns lack some of the stirring qualities which those of other nations possess. Assuming that ours are true lacking, we may explain it by the fact that we have escaped to a large extent the tragic experiences of others. Our wars have been comparatively short. They have been of the kind that inspire songs of the

lighter sort. Yankee Doodle is a merry tune. It is the tune of a people who take a cheerful view of life, and understand how to be jolly in times of adversity, knowing there are better times in store.

But let us not be too ready to admit the inferiority of the songs we love. America is the same air as God Save the King and the British anthem itself is a copy of an old French air. But the Star-Spangled Banner is all our own. And who would ask a better? It has essentially the American spirit—no song of hate, or of triumph over foes, just an outburst of enthusiasm for the things the flag means to us all, the emblem of the free and the brave. And who is he who will speak slightly of the Red, White and Blue, another typical American hymn?

SOUSA TO GIVE  
TWO CONCERTS

Lieut.-Com. John Philip Sousa and his famous band of 75 which is to be the headline attraction at the Michigan State Fair, opening Sunday, will give two concerts in the Coliseum, the first at 2:30 o'clock, devoted largely to sacred music, and the second at 8 o'clock in the evening, largely patriotic.

The programmes:

## 2:30 P. M. CONCERT

March—"Power and Glory" Sousa  
(Introducing "Onward Christian Soldiers")  
Cornet Solo—"Inflammatus" from "Stabat Mater" Rossini

Mr. John Dolan, "Songs of Grace and Songs of Glory" Embracing the greatest hymn tunes of the Christians Sousa  
Soprano Solo—"Ah Fors e Lui" Verdi  
Miss Marjorie Moody, Descriptive Piece—"Finlandia" Sibelius

## Interval

Overture—"Light Cavalry" Suppe  
(a) "Parade of the Gendarmes" Lake

(b) March, "Pride of the Wolverines" Sousa  
Xylophone Solo—"The Ghost of the Commander" Grossman

Mr. Howard Goulden, Excerpts from "La Gioconda" Puccini

## 8 P. M. CONCERT

Excerpts "American Folk Songs" Hosmer  
Cornet Solo—"The Volunteer" Rogers  
Mr. John Dolan

Camp Fire Girls, Suite—"At the King's Court" Sousa

(a) "Her Ladyship, the Countess" Sousa  
(b) "Her Grace, the Duchess" Sousa  
(c) "Her Majesty, the Queen" Sousa

Waltz Song—"Love's Radiant Hour" (words by Helen B. Knox) Sousa  
Miss Marjorie Moody

Girls Scouts, Rhapsody—"The American" Hosmer  
Boys' and Girls' Club, State Fair School Boys

Interval  
Scenes from the Operas of Victor Herbert

(a) Valse—"La Gitana" Bucalossi  
(b) March—"The Golden Jubilee" Sousa

(new) Sousa  
League of Young American Women, Xylophone Solo—"Polonaise" Thomas

Mr. Howard Goulden, "Balance All and Swing Partners" Sousa

## HERALD

AUG 29 1928

## Sousa and a New Anthem

Lieut. Commander John Philip Sousa hopes that ways and means will be found of adopting a new National Anthem. How fitting it would be if this great composer would write such an anthem. Probably he is better fitted than anyone in the country to produce a work such as this and that he could produce a stirring composition goes without saying.

COLUMBUS, OHIO  
DISPATCHSAGINAW, MICH.  
NEWSSousa Makes  
Merry With  
Book Buyers

JOHN PHILIP SOUSA, the famous bandmaster, is not only just that as well as the greatest composer of marches, but as far as the employees in the F. & R. Lazarus & Co. bookshop are concerned, he is just as fine a gentleman and humorist.

Sousa, who has added to his other accomplishments that of writing one of the season's best volumes of memoirs, came to the Lazarus bookshop Friday morning to autograph copies of his book, "Marching Along, Memories of Men, Women and Music," for customers who like their books that way.

Mr. Sousa astounded his escort when he refused to wait for an introduction to Mrs. Teeter, head of the book department, and insisted on introducing himself, saying, "How do you do. My name is McGuffey."

Customers and clerks lost that somewhat subdued feeling that is sometimes present before celebrities when they caught a glimpse of the twinkle in the genial gentleman's eyes. To a young man who said, "I've been trying for three nights to get out to the fair grounds to hear your band, but haven't yet been able to do so," he replied, "Are you old enough to be out after sunset?"

For another young woman who bought one of his books, Mr. Sousa wrote in it: "John Philip Sousa to \_\_\_\_\_" and then below her name gallantly penned a few bars of one of his famous marches, "Fair-est of the Fair."

## Here Today



## FOR CONCERT—

Lieut. - Com. John Philip Sousa, now in his 73rd year and celebrating his 50th year as conductor, brings his famous band to the Michigan State Fair today to give concerts at 2:30 in the afternoon and 8 o'clock in the evening in the Coliseum. Thereafter the band will give an extra matinee concert daily at 1:30 o'clock before the grandstand.

## AUDITORIUM

## Sousa's Band.

(What the Press Agent Says.)

Perhaps the chief reason for the long-continued success of Lieut.-Com. John Philip Sousa has been that his programs always have been based upon novelty. Although the famous bandmaster is now in his seventy-fourth year and although his tour this season, which will celebrate his fifth anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine band to form his own organization.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious, and "The Cornhuskers," dedicated to the University of Nebraska. There is the annual humoresque, in which Sousa comments in terms of music upon the season's foibles and fancies as well as a review of the New York revues and musical comedies entitled "Ten Minutes on Broadway."

But Sousa does not believe in presenting to his audiences only novelties of his own composition. It was Sousa who presented to American audiences Wagnerian music before the great German works were played in the Metropolitan opera house in New York, and it was Sousa who played for the first time outside New York Schelling's "Victory Ball." So it is Sousa who is presenting for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextette of Tschalkowsky's "Dance of the Merlons."

Sousa's golden jubilee tour is a coast-to-coast junket, occupying more than twenty weeks. Saginaw will be visited September 9.





IT MUST BE MUSIC, because John Philip Sousa, the bandmaster, seems to enjoy leading this newsboys' band as much as he would directing his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.

## SOUSA'S BAND TO BE AT SAGINAW SEPT. 9

Lieutenant Commander John Philip Sousa, the eminent composer and conductor of Sousa's band, has little liking for, or sympathy with, the long-haired eccentrics, who seem to think the chief evidence of musicianship is an abnormality of conduct. Mr. Sousa is left distinctly cold by displays of "the artistic temperament" (which is so often merely an eight syllabled way of pronouncing "temper"). Mr. Sousa learned his first lesson in despising temperament gone mad, early in his childhood. He was a "kid" in knee pants—not that the trousers (as they frequently did) played any part in making the lad remember a cruel taskmaster. "Johnny" Sousa wanted to learn music—ever since he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania avenue, way back in 1865, when the weary battalions were about to be mustered out after four long years of service afield. Accordingly, the boy began the study of violin under an irritable instructor. The "professor" chided him for drawing too short a bow ("drawing the long bow" never being a Sousa trait, you see) and the youth spoke up in defense, saying he was too close to the wall. The flaming "temperament" was forthwith there, and the teacher angrily shouted, says Mr. Sousa, when he recalls the incident: "What, how dare you tell me my business? I'll kill you!" But he didn't, and three score years and more thereafter, Mr. Sousa lives to tell the tale. The teacher rushed at him, however, in the course of the clash, and tried once to hit him with a bow; and, when that broke on a stove, as Sousa leaped aside, to hit him with his fists. "Johnny" clubbed his own violin and defied the man to "lay a finger on me," but the boy ultimately fled, when the instructor made a final "temperamental" dash for him. The young Sousa went safely home, and ever after on the boy's mental retina was imprinted a vision of the illiness and unworthiness of "temperament" when a synonym of abnormality. He has never sympathized with it since.



Mr. Sousa and his band will be at the Masonic auditorium, Davenport, Sunday, October 7, under the local management of W. J. Klinck.

## Sousa's Band Is Booked to Appear In Concert Here

Lieutenant Commander John Philip Sousa, the eminent composer and conductor of Sousa's band, has little liking for, or sympathy with, the long-haired eccentrics, who seem to think the chief evidence of musicianship is an abnormality of conduct. Mr. Sousa is left distinctly cold by displays of "the artistic temperament" (which is so often merely an eight syllabled way of pronouncing "temper"). Mr. Sousa learned his first lesson in despising temperament gone mad, early in his childhood. He was a "kid" in knee pants—not that the trousers (as they frequently did) played any part in making the lad remember a cruel taskmaster. "Johnny" Sousa wanted to learn music—ever since he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania avenue, way back in 1865, when the weary battalions were about to be mustered out after four long years of service afield. Accordingly, the boy began the study of violin under an irritable instructor. The "professor" chided him for drawing too short a bow ("drawing the long bow" never being a Sousa trait, you see) and the youth spoke up in defense, saying he was too close to the wall. The flaming "temperament" was forthwith there, and the teacher angrily shouted, says Mr. Sousa, when he recalls the incident: "What, how dare you tell me my business? I'll kill you!" But he didn't, and three score years and more thereafter, Mr. Sousa lives to tell the tale. The teacher rushed at him, however, in the course of the clash, and tried once to hit him with a bow; and, when that broke on a stove, as Sousa leaped aside, to hit him with his fists. "Johnny" clubbed his own violin and defied the man to "lay a finger on me," but the boy ultimately fled, when the instructor made a final "temperamental" dash for him. The young Sousa went safely home, and ever after on the boy's mental retina was imprinted a vision of the illiness and unworthiness of "temperament" when a synonym of abnormality. He has never sympathized with it since.

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AURORA, ILL.  
BEACON-NEWS

**Sousa Concert Tickets.**  
Tickets for the Sousa band concerts will be on sale at the Arcada theater tomorrow. There is a matinee for all children and schools in West Chicago. Geneva, Batavia and St. Charles will allow children an opportunity to hear this renowned band.

## SOUSA CONCERT OPENS TODAY

Famous Band Announces Program for Two Days at State Fair.

Sacred compositions will feature the first program of Lieut.-Commander John Philip Sousa's famous band, conducted by Sousa himself, at the Michigan State Fair Sunday, starting at 2:30 p. m. There also will be a concert Sunday evening, starting at 8 o'clock, which will include familiar American airs.

Programs will also be given in the afternoon and evening of Labor Day, Monday. Solos by vocalists and musicians will be included in each.

Following are the programs for the two days:

### SUNDAY.

- MISS MARJORIE MOODY, Soprano.  
MR. JOHN DOLAN, Cornet.  
MR. HOWARD GOULDEN, Xylophone.  
2:30 to 4:30 p. m.  
1. March, "Power and Glory".....Sousa  
Introducing "Onward, Christian Soldiers."  
2. Cornet solo, "Inflammatus" from  
"Stabat Mater".....Rossini  
John Dolan.  
3. "Songs of Grace and Songs of  
Gloria" embracing the greatest  
hymn tunes of the Christians.....Sousa  
4. Soprano solo, "All for a Girl".....Verdi  
Miss Marjorie Moody.  
5. Descriptive piece, "Finlandia".....Sibelius  
Interval.  
6. Overture, "Light Cavalry".....Suppe  
7. (a) "Parade of the Gendarmes"  
(new).....Lake  
(b) March, "Pride of the Wolverines"  
.....Sousa  
(Official march of Michigan.)  
8. Xylophone solo, "The Ghost of the  
Commander".....Grossman  
Howard Goulden.  
9. Excerpts from "La Gioconda".....Ponchielli.  
MISS MARJORIE MOODY, Soprano.  
MR. JOHN DOLAN, Cornet.  
MR. HOWARD GOULDEN, Xylophone.  
8 to 10 p. m.  
1. Excerpts "American Folk Songs"  
.....Hosmer  
2. Cornet solo, "The Volunteer".....Rogers  
John Dolan.  
Camp Fire Girls.  
3. Suite, "At the King's Court".....Sousa  
(a) "Her Ladyship, the Countess."  
(b) "Her Grace, the Duchess."  
(c) "Her Majesty, the Queen."  
4. Waltz song, "Love's Radiant Hour"  
(words by Helen B. Knott).....Sousa  
Miss Marjorie Moody.  
5. Glee Songs.  
6. Rhapsody, "The American".....Hosmer  
Boys and Girls Club.  
State Fair School Boys.  
Interval.  
7. (a) Valse, "La Gitana".....Bucalossi  
(b) March, "The Golden Jubilee"  
(new).....Sousa  
League of Young American Women.  
8. Xylophone solo, "Polonaise".....Thomas  
Howard Goulden.  
9. "Balance All and Swing Partners"  
.....Sousa  
MONDAY.

- MISS MARJORIE MOODY, Soprano.  
MR. NOBLE P. HOWARD, Euphonium.  
1:30 p. m.  
1. Gems, "Rose Marie".....Prini  
2. Excerpts, "Carmen".....Bizet  
3. Euphonium solo, "Concerto".....Howard  
Noble P. Howard.  
4. March, "U. S. Field Artillery".....Sousa  
2:30 to 4 p. m.  
1. Excerpts, "La Boheme".....Puccini  
2. Gems, "Rio Rita".....Tierney  
3. Musical, "The Bridge Fleet".....Sousa  
4. Soprano solo, "The Blue Danube"  
.....Strauss  
Miss Marjorie Moody.  
5. Scenes, "The Meistersinger".....Wagner  
6. March, "The Volunteers".....Sousa  
MISS MARJORIE MOODY, Soprano.  
MR. HOWARD GOULDEN, Xylophone.  
8 p. m.  
1. "Damnation of Faust".....Berlioz  
2. Gems, "Chris and the Wonderful  
Lamp".....Sousa  
3. Excerpts, "Turnabout" (new).....Puccini  
4. Xylophone solo, "Lichtsfreud".....Kreisler  
Howard Goulden.  
5. March, "Hands Across the Sea".....Sousa  
Interval.  
March of the Spanish Soldiers"  
(new).....De Smetsky  
6. "Masquerade".....Delibes  
Soprano solo, "Depuis le jour"  
.....Char  
Miss Marjorie Moody.  
7. March, "Liberty Bell".....Sousa  
Interval.  
March of the Spanish Soldiers"  
(new).....De Smetsky  
8. "Masquerade".....Delibes  
Soprano solo, "Depuis le jour"  
.....Char  
Miss Marjorie Moody.  
9. March, "Liberty Bell".....Sousa

SIoux CITY, IOWA  
JOURNAL

DETROIT, MICH.  
TIMES

## S. C. MUSICIAN OFF TO JOIN SOUSA'S BAND

Howard C. Bronson, for the past two years first clarinet in the New Orpheum theater orchestra, left Saturday evening to join Sousa and his band at Detroit, Mich.

Mr. Bronson has made four tours with Sousa's band and at the beginning of the season received an invitation to play with it again. His contract with the New Orpheum did not expire until the first of September, nevertheless he received a telegram urging him to join the band immediately at the close of his engagement here.

This is an unusual recognition in that the roster of the band is made up at the beginning of the season and a change of personnel during the season is a rare occurrence.

Prior to coming to Sioux City, Mr. Bronson organized and trained the Aberdeen, S. D., municipal band and the Yelduz Shrine band, of both of which he was conductor for five

## Sousa and His Seventy-Odd.

Also, I am sentimental in a personal sense about John Philip Sousa. I never seem able to convince myself that he is more than seventy years old, or that he has any warrant for announcing that he is now on his golden-jubilee tour. He is among the earliest of my recollections: I remember him in the orchestra-pit of a Philadelphia theater; his march of "The High-School Cadets" was always played as exit-music by the lady who played the piano for us in what were then called the grammar-grades in the Philadelphia schools; and the first girl I called on regular-like was fond of a song about love which she always sang and played for me from a sheet whereon Sousa's picture appeared with the information that it was an aria in his operetta named "Desirée." Then, at the Paris Exposition of 1900, I met him; and I have ever since been happy to know him. I shall always take a thrill from hearing "The Stars-and-Stripes Forever," even if played by Ted Lewis and his band;—and there's a test! And I perk up wonderfully when, the war being a tople, I remember that I had something to do with Sousa's coming to Great Lakes in May of 1917 and joinin' up under Commander Moffatt, in order that he might organize a great big band for the lads who were in war-time training out there.

Sousa never thinks in terms of farewell when he goes a-touring; and, knowing that even a march-king is of the mutable many, I sadden and depress myself with wondering if each tour may not be his last. I'm having all these emotions—the thrills and the perkings-up and the depressions—because I see by the ads that he is again to be here the 23d, when I will once more manage matters so that I shall not miss his playing "The Stars-and-Stripes Forever."

RACINE, WIS.  
NEWS

## John Philip Sousa Will Be Presented In Racine Concerts

Famous Band Conductor  
to Appear Here on  
Sept. 18.

Making his first appearance in this vicinity in several years, Lieut. Commander John Philip Sousa, internationally known as the "March King," will present his famous musical organization in Racine in two concerts on Tuesday, Sept. 18.

Announcement has just been made of the scheduled appearance of Sousa and his band, which will be presented in Racine appearances by the Daughters of Isabella at Memorial Hall. Plans are being made to extend a fitting welcome to this band conductor who for several decades has been an outstanding figure in the musical world.

An afternoon program which will be of special interest to the children is being planned, and an evening entertainment will be given which will embrace several of his best known compositions. It is expected that the popular "Stars and Stripes Forever" will be requested and included on the program.

Sousa is conceded to be the outstanding band conductor and for many years has been entertaining vast audiences in this country and abroad. He is now making what is believed to be his farewell tour, and it is believed many will welcome the opportunity of hearing him in his Racine appearances.

## SOUSA TO VISIT ZOO, NAME ELEPHANT

Today the world's most famous bandmaster, Lieut. Commander John Philip Sousa, was to visit the nameless baby elephant at the Detroit Zoo and select a name for the cute animal.

The selection will be duly entered with the many others submitted in The Detroit Times Elephant Name contest.

Sousa, who is at the Michigan State Fair with his 75-piece band, was delighted to learn Detroit has opened a modern zoo since his last visit here. He expressed pleasure at the opportunity of selecting a name.

Yesterday, some of the pretty girls with the "Present Arms" company, playing at the Shubert-Detroit Opera House, went to the zoo, saw the elephant and named it.

Among the girls were Bobbie Lee, Genevieve Street, Kay Hunter, Esther Lloyd Blanche Parker, Margaret De Coursey and Josephine Walsh.

Only 11 days remain before the conclusion of the contest. Those who have contributed are urged to send more names; those who have not entered, to do so. The more names, the more fun, and each contributor increases his chance of winning by submitting several names.

No name shall exceed 10 letters; the names must be feminine. Address Elephant Name, The Detroit Times.



## As to Our National Anthem.

John Philip Sousa has added his voice to the widespread protest against prize winning as an incentive to the writing of national anthems. He cannot believe such songs are written in an "easy off-hand manner."

There is no doubt that a big proportion of public sentiment is on his side of the argument. Yet many people feel that a prize poem is not necessarily written in an easy or an off-hand way. It may happen that a prize offer will stir some half formed thought in a poet's mind to sudden eagerness of word, or that the offer of a prize may draw forth from neglected files and desks certain poems written and then thrown aside by the author, as Kipling's "Recessional" was.

A poem like this might well have been written in that sobering time of uneasy relief that followed the delirium of Armistice day, ten years ago when, along with our poignant and proud grief for the dead, we began to taste the salt of bitter tears for the living as the shadow of a selfish peace crept over the once high dream for which our youth had fought.

A national hymn written in those days would have come from the deep heart of America.

It would have stirred our hearts with youth and courage and the mystery of new-spilled blood.

It would have looked to peace as an ennobling heart-lifting thing, with banners streaming in winds as vibrant as any that ever blew over battlefields. It would have remembered the brave wounds and death of its soldiers as things precious beyond all forgetting, and would have looked to peace as a state of blessedness purchased with a great price and by this, forever eager, adventurous, young, and high of heart.

Most of all, this call to courage and love of native land in days of peace, must have put into its soul the "sound of the trumpets in the morning."

The words of this great song must have been so simple that a little child could learn them, yet filled with such splendor and majesty that the oldest heart must answer to their sound.

The melody of this song must have been simple too, with a rhythm to suit the breathing of those who were to sing it and with a beat by which our people could march forward in peace as well as in war, with hearts and footsteps keeping time.

Such a hymn and marching tune for America may already be somewhere in existence waiting to be called for even by so commonplace a reminder as a prize contest. Of more likelihood however, it is not written, nor will be, until some tremendous stress of national emotion produces it.

In the meantime, it is good to know that the "Star Spangled Banner" has never been officially adopted as our national anthem.

THE STATE FAIR  
AWAITS SUNDAY

Exhibitors Rushing Last-Minute Displays into Place for the Big Opening.

## SOUSA'S BAND WILL PLAY

The last day before the formal opening of the Michigan State Fair today found exhibitors hurrying their exhibits into place in the buildings, tents and booths and on the open fields of the big show ground on Woodward avenue.

Fred A. Chapman, general manager, after making a tour of the grounds this morning, said practically everything would be in place by tonight, except the Midway attractions, which cannot arrive from Milwaukee before Sunday. The Midway shows will go on view at 8 a. m. Monday, when the big day comes—Labor Day.

Another arrival Sunday morning will be a special train with John Philip Sousa's famous band of 76 pieces. It will be hauled to the railroad tracks on the grounds and the band will get into action for its first concert in the Coliseum at 2:30 p. m. Sunday. This will be a program of sacred music. There will be an evening performance of sacred and patriotic music at 8 p. m.

All exhibition buildings will be open Sunday, and a number of important exhibits missing last year will be found Sunday. One of them is that of the Ford Motor Co. in its building on the main avenue of the grounds running back from the street railway entrances to the grandstand. Henry Ford visited the grounds Friday, saw everything in place, and made a tour of the stock barns.

From all indications, what the public will find as most noticeable will be an expansion of the automobile, and the livestock exhibits and more attractive amusement features.

SOUSA GETS DROP  
ON ANNUAL FABLE

Great Band Leader Explains About His Name, Much Discussed.

In the fertile mind of a press agent several years ago a story was born concerning the origin of John Philip Sousa's name, and so popular did the story become that the famous leader and composer has been forced to deny it in an autobiography recently published.

"About every three years or so some one resurrects the story," Sousa said Wednesday. "It is due to be told again this year, and I hope my explanation will put an end to it. Not that it wasn't a good story, though," he added appreciatively.

The more or less popular belief is that when the young musician, now 71 years old, first came to this country many years ago, he was asked by a customs official to spell his name. Searching his mind, on an impulse, to discover a catchy name which would look well in electric lights, his eye lit upon his trunk which had been liberally plastered with official stamps.

Five letters appealed to him. They were S. O.; U. S. A. Mr.

Sousa, whose name is supposed to have been Osman, adopted these for his American advent.

"If I said my name was not Sousa, my brothers and sisters, whose names are also Sousa, would not like it," he chuckled. "My ancestors were Portuguese. The name is very old, and occurs in several languages in modified forms. In Italy, for instance, there is a city called 'Suza,' the phonetic spelling of the same word."

In the city of Iran, central Persia, is an ancient temple inscribed with the words "Royal City of Sousa." With such traditions the bandmaster feels that the origin of his name need no longer be a shadow.

## SOUSA TO GIVE TALK

Noted Band Leader and Composer to Present Address at Next Meeting of Rotary Club

What is expected will be the outstanding meeting of the season has been scheduled for Rotary club at the Athearn hotel next Monday noon when the club will have as its guest, John Philip Sousa, famed band leader.

In honor of the occasion, the Rotarians have decided to invite their ladies to the luncheon. Augmented by the women visitors, it is expected the attendance will exceed 125 persons.

Although Mr. Sousa's fame rests

chiefly upon his reputation as a conductor, musician and composer, the committee in charge of the program has obtained his consent to deliver a brief address.

It is expected he will speak of his many varied experiences as a band leader. Mr. Sousa is to appear in concert at the Fischer theater next Monday evening.

As an added feature the club program committee has arranged to have Fred Carberry of Milwaukee present to lead the Rotarians in song.

A special welcome song prepared by Walter J. Crawford and set to the tune of Sousa's famous march "Stars and Stripes Forever" will be one of the numbers presented.

A preliminary rehearsal of this number was indulged in by the Rotarians at their meeting Monday of this week, led by Rev. William Reese Dixon.

STOCKTON, CAL.  
RECORD

## OF ANOTHER CALLING

En route to fulfill an engagement in New England once, Sousa got off the train at a station to stretch his legs for a few minutes. Before he could look around an excited woman rushed up to him and frantically demanded:

"Has the nine-three train pulled out?"

"I really don't know," he replied. "Why don't you know?" she shouted. "Why do you stand there like a log? Aren't you a conductor?"

"Yes, I'm a conductor."

"A fine conductor you are," she exclaimed contemptuously.

"Well, you see," he humbly replied, "I'm not the conductor of a railroad train; I'm the conductor of a brass band."—Kansas City Star.

SAGINAW, MICH.  
NEWS

## AUDITORIUM

Sousa's Band.

(What the Press Agent Says)

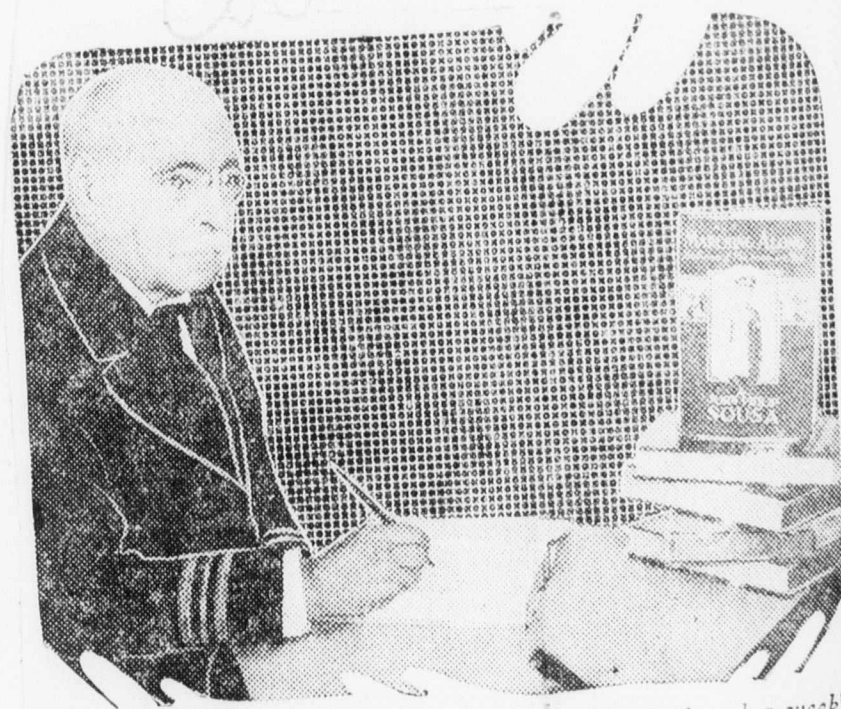
That a strain of mysticism and a deep spiritual sense are woven into the warp and woof of a true artist's being, none may doubt. Indicative of the truth of that aphorism, Lieutenant Commander John Philip Sousa, of Sousa and His Band, uses a phrase in the dedication of his forthcoming book. He declares that a review of his career, from boyhood to the ripeness of his days—he is now past three score and ten—makes him feel that his "advance in life's journey in all things that counted were directed by a power beyond himself." Whatever he desired, he avers, "whatever I craved in professional advancement, an unseen mind was there to direct it." Thus, as time sped on, he realized his boyhood dream, to become a conductor and to tour the world.

He was a boy-violinist at Ford's Opera House in Washington (the scene of Lincoln's martyrdom), and the leader of the orchestra became suddenly ill. Sousa became an eleven-hour understudy. Milton Nobles, playing there then, engaged him a week later, as musical director "on the road." He toured the United States with Nobles, and was forthwith offered another post, when "The Phoenix" star closed. Still later, he chanced—or was directed by Providence—to visit the Centennial, and unexpectedly met Simon Hassler, a leading Quaker City musician, who heard "Johnny" play the violin, and engaged him for the Offenbach orchestra, 1876, being the year of the great Cologne composer's tour of this country. Thereafter, from 1876 to 1928, more than a half century of constant achievement, seemingly without effort as to opportunities, followed. Chance, Fate, Providence—as you will—directed ever.

Sousa brings his band to the Auditorium Sunday.

CITIZEN

SEP 7 1928



John Philip Sousa, march king, whose band played a week's engagement at the F. & R. Lazarus Store where he visited the bookshop while here.

But able to find the manuscript. It's probably in at home."

Mr. Sousa's autobiography appeared recently in the Saturday Evening Post. Aspirants to that periodical will be interested to know that the bandmaster was paid \$12,000 for 60,000 words.

"Yes, sir," he said with the air of one who has established a record, "they paid me 20 cents a word. Before I sent them the manuscript I asked my daughter Helen to read it. She went through it and reported to me. 'It's great, dad,' she said, 'beautifully written. But, dad, there are four words in it that I think should come out.' I asked her what they were. 'Well,' she said, 'there's an unnecessary "and" on page 39, a "but" on page 63, an "if" on page 81, and a "very" on page 102.'

"But," I answered her, 'don't you know that if I cut those four words out it will cost me 80 cents?' She insisted and I made the sacrifice."

Mr. Sousa is now in his thirty-sixth season with his band. This in addition to 12 years as leader of the Naval Band.

"Don't you sometimes get tired of it?"

"Never," he said, "never. I like it with all my heart. And I suppose that's why, after all these years, the people still like to hear my band."

SAGINAW, MICH.  
NEWS

SEP 5 1928

## Soprano Soloist With Sousa

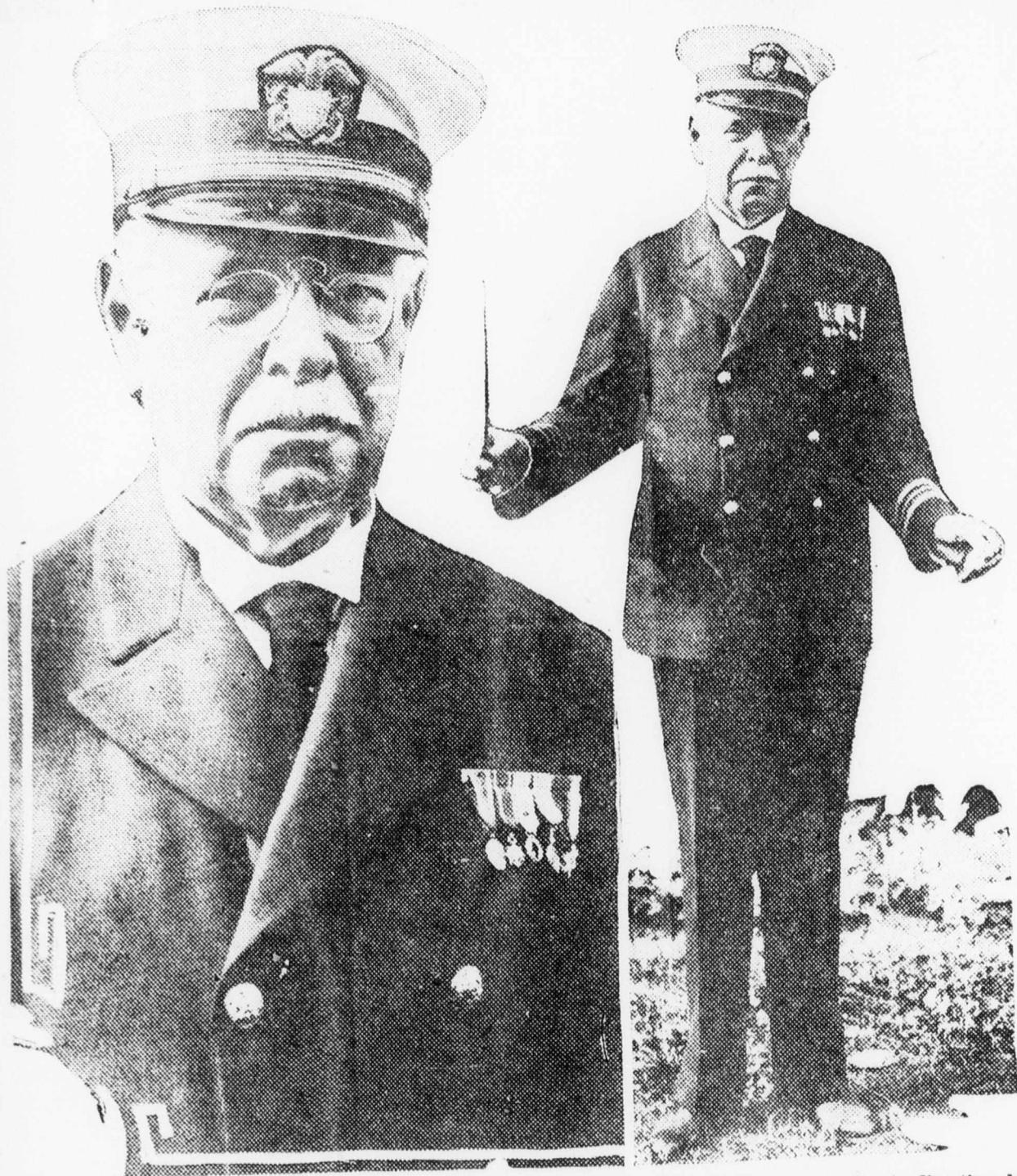


Miss Marjorie Moody, soprano soloist, will feature the program of the concert to be played by John Philip Sousa's band at the Auditorium Sunday.



SEP 3 - 1928

## JOHN PHILIP SOUSA AND HIS TIRELESS RIGHT ARM



THE picture at the left is an intimate view of Lieut.-Commander John Philip Sousa, who is directing his famous band all this week at the Michigan State Fair. The noted bandmaster assumed the pose at the left when he was requested to strike a characteristic attitude. "I don't know just what that would be," he said, "but we'll try this one."

OMAHA, NEB.  
BEE NEWS

SEP 3 - 1928

## FORUM PROGRAM

Sousa's Band One of Four  
Numbers for Season.

The Omaha school forum Monday announced its 1928-29 program. On October 8, 1928, Sousa and his band will play; on February 1 Decca's pictures of Europe will be shown; on February 16 Jean Gros' caricatures will play Maeterlinck's "Bluebird," and on March 1 Capt. Donald MacMillan, explorer, will speak. E. H. Southern, Shakespearean actor, will close the season on April 5.

All programs will be given in Central High school auditorium. Season tickets are \$2.50. Miss Roy is chairman of the entertainment committee.

SCHENECTADY, N. Y.  
UNION STAR

SEP 1 - 1928

Band Master—Composer  
Successful Author, Too

By CLIFFORD EPSTEIN.

After directing his band through a season of some 300 concerts, John Philip Sousa, one would think, should be content to give his right arm a rest.

But the doughty and somewhat grizzled "March King" drops his baton only to pick up the pen. Not the composer's pen, but the pen of the novelist. Few probably of those who watched the 74-year-old bandmaster put his musicians through their paces in the Coliseum at the State Fair Grounds Sunday knew that before them performed a man who in his "leisure" hours spins yarns and, what is more, sells them.

For it's John Philip Sousa, the bandmaster, composer and novelist. And, one suspects after talking with him a few minutes, his "lit'ry leanings" lie next to his heart. For in speaking of bands, marches, the Republican party, state fairs and Pullman porters, he invariably comes back to his fiction.

"And I guess they're pretty good novels, too," he said, "because they sell a pile of them."

## THE FIRST NOVEL.

Mr. Sousa published his first novel 15 years ago. It was called "The Fifth String." And he tells a good story about it—the joke being on Edward Bok, the editor and publisher.

"Bok and I were old friends," he said. "One day I got a letter from

him saying, 'write me five bars of music for "God Save the King" and I'll pay you \$500.'

"Well now, I couldn't improve on the original music of the piece and I told him so. But he was insistent and kept at me. And I kept turning him down.

"Well, he finally trailed me to Manhattan Beach, where the band was playing. He did everything but wave that \$500 in my face. 'Come, now,' he says, 'five bars of music for "God Save the King" and the five hundred is yours.' I looked at him and said, 'Bok, there's no use of your asking me again, five hundred or no five hundred.'

"And then I said to him, 'Look here, you're the editor of a great magazine. I'll sell you a novel.'

"'You'll do what?' asks Bok.

"'I'll sell you a novel,' I repeated. He looked at me as though I were talking through my hat. 'Where is it?' he asked. 'Oh, I haven't written it yet, but I've got it in my head and, what's more, it's a good novel.' Bok smiled sympathetically and replied, 'Sousa, you'd better stick to writing marches.'

## LITERARY DIGNITY.

"Well, two or three years later I completed the novel. And I wrote and told Bok about it. I got back a letter something like this: 'If you will submit your manuscript to us, we will be glad to inspect it.'

"Well, now, that hurt my literary dignity. I always felt that he should have written, 'Find enclosed check for \$5,000. Please send us your manuscript.'

"Anyhow, I didn't negotiate any further. Sometime later we were in Indianapolis. The manuscript of my novel was in my luggage. One day my secretary showed it to a representative of Bobbs-Merrill of that city. That night Mr. Bobbs invited me to dine with him. He had heard of the novel. And I sold it to him on the spot. 'Will you take 10 per cent in royalties and let us advertise the book heavily, or will you take 20 per cent on the basis of a conservative advertising campaign?' Mr. Bobbs asked me. 'I'll take 10 per cent, and put it over with a bang,' I told him. And they did. And the book is selling even today."

Mr. Sousa's other novels, are "Pipetown Sandy" and "The Transist of Venus."

"Will there be any more?" he was asked.

ANOTHER ONE, SOMEWHERE.

Sousa's Band Feature  
of First Day at  
State Fair

With a precision undulled and an enthusiasm undiminished by the years, Lieut. Com. John Philip Sousa brought his band to the State Fair grounds Sunday to give daily performances in Coliseum, grove and grand stand.



Sousa

Sunday, both afternoon and evening concerts were in the Coliseum, and out of deference to the day the afternoon programme included several fine arrangements of sacred compositions. With true feeling for churchly atmosphere, the Sousa band versions glow with all the deep and dignified tones of a great pipe organ, until the effect is deeply impressive. This was notably so in a medley of familiar hymns grouped under the title "Songs of Grace and Songs of Glory."

In the same mood John Dolan, the excellent cornetist, used for his solo number the "Inflammatus" from Rosini's "Stabat Mater," winning hearty approval and the invitation to add an encore.

Another soloist of the afternoon was also another favorite of the recent Sousa visits, Miss Marjory Moody, whose clear and sweet-toned soprano voice stays gratifyingly true to pitch no matter how difficult the number. She sang one of the Verdi coloratura operatic arias Sunday afternoon and a charming little Irish song to appease the applause. Howard Goulden's xylophone figured separately, too, in a fine selection entitled "The Ghost of the Commander."

But, of course, a Sousa concert for most folks means Sousa marches, and Sunday there were plenty, including the one he wrote several years ago for Detroit, entitled "Pride of the Wolverines," as well as the always-present "Stars and Stripes Forever."

"Field Artillery," with its realistic pistol shots; "Semper Fidelis," with its trombone sextette; "El Capitan" and "Manhattan Beach" were other of the famous Sousa numbers used by way of encore.

The size and enthusiasm of the Sunday audiences indicate that Sousa and his band will be one of the strongest magnets to the fair, but it would seem as though the fair management were practising a needless deception when it announces that the Coliseum concerts are free. Standing room is free, but there are no free seats. Would it cost the fair too much to have the section of seats back of the band open to the public?—R. H.

SOUSA BAND AT  
FAIR TODAY

Lieut. John Philip Sousa and his band will play the following programmes at the State Fair today:

AT 1:30 P. M.  
(Miss Marjory Moody, soprano; Noble P. Howard, euphonium)  
Gems, "Rose Marie".....Frini  
Excerpts, "Carmen".....Bizet  
Euphonium Solo, "Concerto".....Howard  
Mr. Noble P. Howard  
March, "U. S. Field Artillery".....Sousa  
2:30 TO 4 P. M.  
Excerpts, "La Boheme".....Puccini  
Gems, "Rio Rita".....Tierney  
Mosaic, "The Bride Elect".....Sousa  
Soprano Solo, "The Blue Danube".....Strauss  
Miss Marjory Moody  
Scenes, "The Meistersinger".....Wagner  
March, "The Volunteers".....Sousa  
AT 8 P. M.  
(Miss Marjory Moody, soprano; Howard Goulden, xylophone)  
"Damnation of Faust".....Berlioz  
Gems, "Chris and the Wonderful Lamp".....Sousa  
Excerpts, "Turkado" (new).....Puccini  
Xylophone Solo, "Liebesfreud".....Kreisler  
Mr. Howard Goulden  
March, "Hands Across the Sea".....Sousa  
INTERVAL  
March of the Spanish Soldiers (new).....DeSmetsky  
Suite, "Masquerade".....Debussy  
Soprano Solo, "Depuis le Jour".....Charpentier  
Miss Marjory Moody  
March, "Liberty Bell".....Sousa

SOUSA'S BAND  
OPENS AT FAIR

Famed Conductor and 75  
Musicians Give Sacred  
Flavor to Program.

The perennial John Philip Sousa and his band of 75 musicians opened their week's engagement with the Michigan State Fair with two concerts in the Coliseum at the State Fair Grounds Sunday.

For his afternoon audience Sousa arranged a program of a sacred flavor. A prodigious intersprinkling of extra numbers, however, gave the band opportunity to produce the music that has made it famous and, none will gainsay, an American institution.

From a band unsupplemented by stringed instruments—except for a harp—Sousa exacts at times a mellowness and qualities one expects only from symphony orchestras. Much of this is the result of an adroit handling of a large section of clarinets, from which the conductor draws an admirable simulation of violins.

The band's adaptability to orchestral music was particularly patent in its performance of Sibelius' "Finlandia" and the stirring "Light Cavalry" overture by Suppe.

## THE LEADER'S MARCH.

For opening number in the afternoon the band played its leader's march, "Power and Glory," an introduction to "Onward Christian Soldiers," parts of which it embodies. The band's other principal offering of distinctly religious music was Sousa's "Songs of Grace and Songs of Glory," a medley of familiar hymns.

It was in the extra numbers, however, that the band disclosed its superiority among such organizations. Probably only under the baton of the composer himself could one expect to hear a band give memorable execution to the familiar, yet not tiresome, "U. S. Field Artillery" march and "El Capitan." And, of course, the concert would have been incomplete without the venerable march composer's "Stars and Stripes Forever."

## EXCELLENT SOLOISTS.

For soloists, Sousa presented a coloratura soprano of excellent voice, a cornetist and a xylophonist. Miss Marjory Moody, singing the long and technically difficult aria, "Ah Fors e Lui" from "Traviata," revealed a voice of distinguished qualities.

John Dolan, first cornetist, played the "Inflammatus" from Rosini's "Stabat Mater." So well received was Howard Goulden's playing of Grossman's "The Ghost of the Commander" on the xylophone that he responded with three additional numbers.

The same trio of soloists was featured in the evening program, which included Sousa's suite, "At the King's Court," and selections from the operas of Victor Herbert.

The band will play every afternoon and evening during the fair.

—C. E.

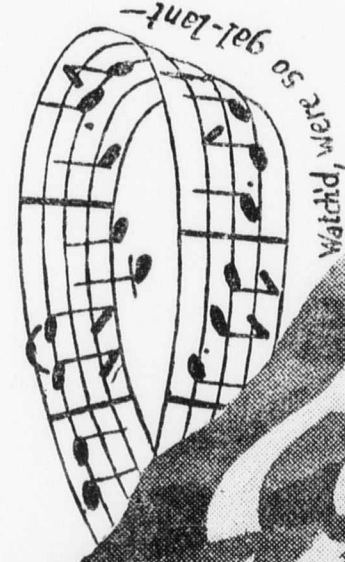
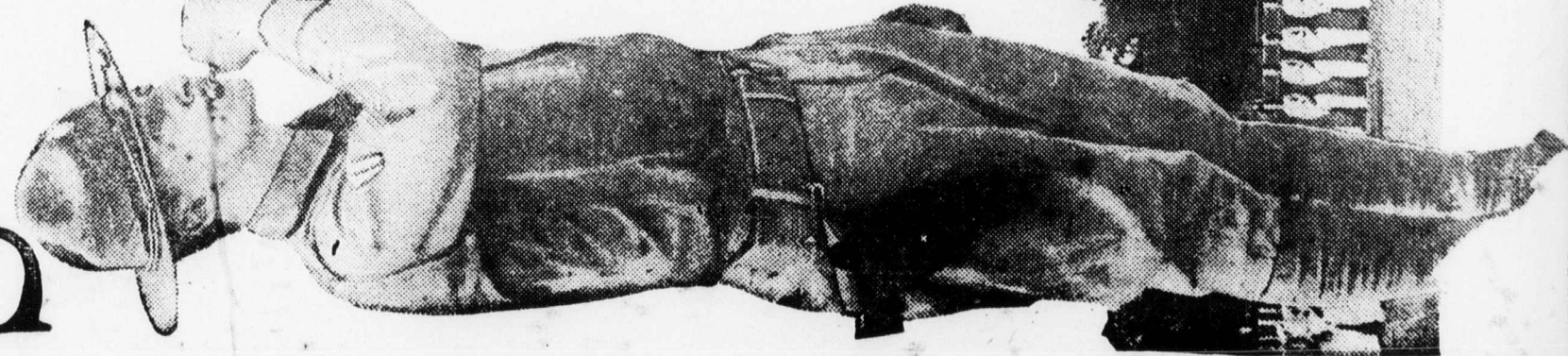
Orders Is Orders but  
the Band Didn't Play

During one White House reception, in President Garfield's time, John Philip Sousa, clad in his gorgeous red uniform, criss-crossed with gold braid, sat on one end of the musicians' platform and his bass drummer, in full dress uniform, sat on the other. They were the United States Marine band that night. But there was no music. The band had been ordered to participate in a dedication that day and did not get back to barracks until 6:30 that evening when it was dismissed and sent home. At seven o'clock Sousa received an order to report with the band in full dress at the White House at eight o'clock. Sousa protested. His commanding officer said: "Those were my instructions and those are your orders." Messengers scoured Washington for the bandmen, returning with just one man, the bass drummer. When the long evening and the reception at last drew to an end, the drummer and Sousa stood up, saluted each other in a proper military manner and the "band" filed out and went home. Orders is orders.

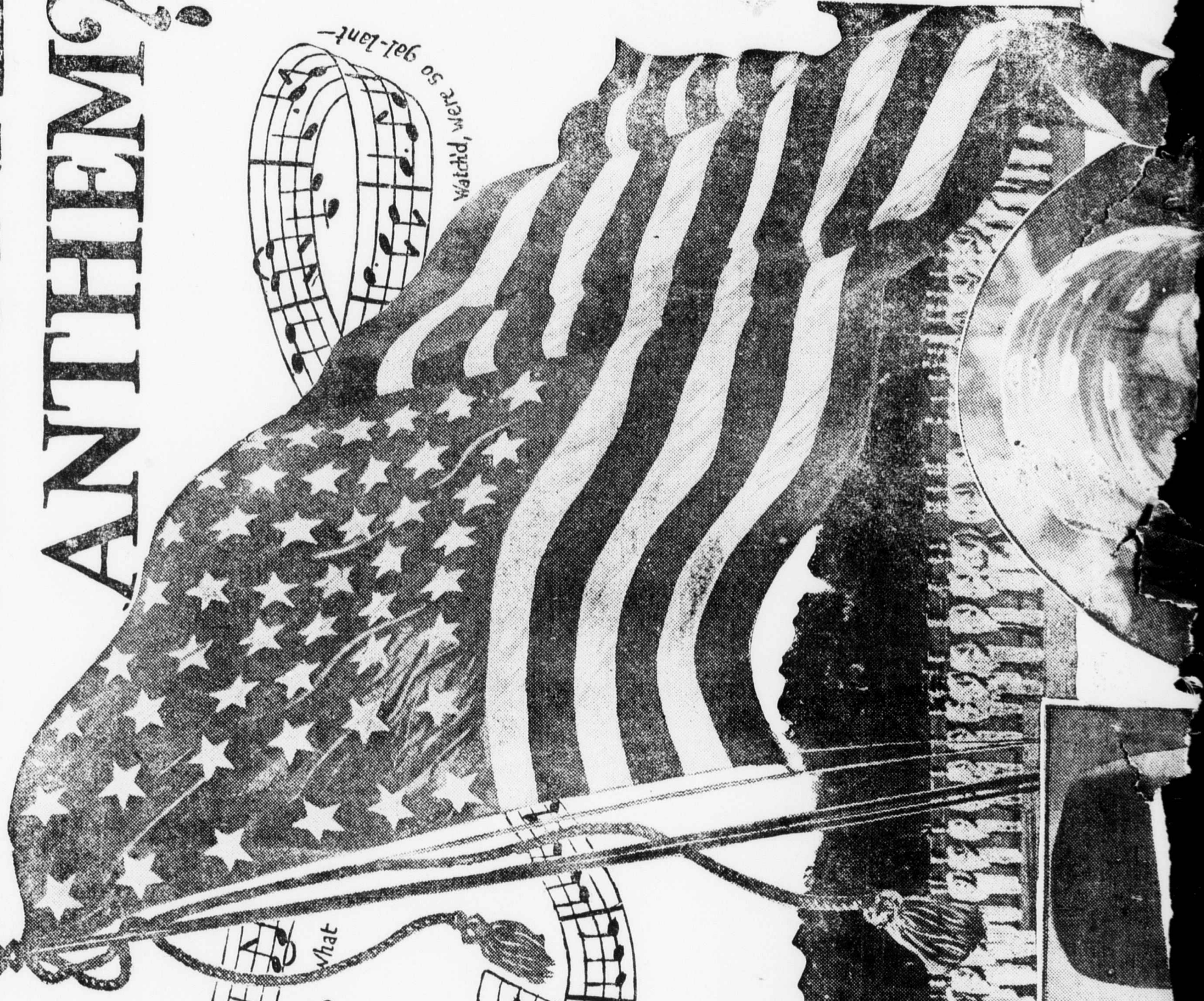


Houston Post-Dispatch

# Shall We Have a NEW NATIONAL ANTHEM?



What John Philip Sousa  
and George M. Cohan Have to Say  
About the Proposition to Provide  
a Substitute for "The Star Spangled  
Banner," for Which Prizes Are  
Now Offered by a New  
York Society Woman



half of the eighteenth century. The words of the first verse went something like this:  
To Anacron in 1776, where he was in place  
is not a place  
To Anacron in 1776, where he was in place  
is not a place  
To Anacron in 1776, where he was in place  
is not a place



## Isabel Stephen

**S**HALL we have a new national anthem to replace "The Star Spangled Banner"?

Mrs. Florence Brooks-Aten, founder of the Brooks-Bright Foundation and prominent New York society leader, is going to do her best to present us with one. She sincerely believes that we need something more up to date than our present "anthem," and she is offering several prizes amounting to \$6000 to back up this conviction.

These cash prizes are offered to all American citizens, whether native or naturalized, and the prizewinning anthem may be the work of one individual or the work of two, one writing the words and the other writing the music.

John Philip Sousa, composer of much of America's most stirring martial music, was asked: "Do we need a new national anthem—and if so, do you believe there's much chance of our getting one in the near future?"

The "March King" was filling an engagement in Atlantic City the Sunday morning he was interviewed. With twinkling eyes he glanced across the ocean and answered:

"I don't believe we shall ever have a new national anthem as the result of a competition. As for our need of one—well, there are several nations which require a new national anthem much more than we do. Think of all the 'anthems' which had to be scrapped by nations as a result of the World War because they no longer had a King, a Kaiser or a Czar."

**T**O ESTABLISH a new national anthem in a monarchy is a much simpler undertaking than to engineer the adoption of one by the people of a republic. Mr. Sousa has found out from experience, he told the writer.

In a monarchy the eyes of the nation are directed toward the sovereign and the Deity is petitioned to "Save the King," "Save Our Noble Tsar!" and "Hoch der Kaiser!" and so on. That is a formula, and with very little trouble the words can be changed. But, Mr. Sousa explained, in a republic a national anthem must come from the heart of all its people. It must be indorsed by the universal acceptance of the people.

"Until the eyes of all Americans are directed in one line toward one definite object, I don't believe the veneration of our present anthem will ever be displaced," he went on.

"Strictly speaking, of course, 'The Star Spangled Banner' is not an anthem at all. Francis Scott Key, when he wrote it, didn't intend it for an anthem. It was written simply as a ballad commemorating the unsuccessful bombardment of Fort Mchenry by the British. The author suggested that it should be sung to the air of 'To Anacreon in Heaven.'"

"'To Anacreon in Heaven' was written by members of a rollicking, convivial society called the Anacreontics, who held their meetings at the Crown and Anchor, in the Strand, London, during the second

tion  
That he their inspired  
When this consider arved from this  
jolly old Grecian:  
"Voice, fiddle and flute  
No longer be mute,  
I lend ye my name, and inspire ye to  
boot;  
And besides I will instruct; be like  
me; cultivate  
The mirth of Venus with Bacchus  
vine!

**T**HIS air was very popular in America, and it was used with other patriotic songs written about that time. Only "The Star Spangled Banner," however, has survived the many protests and stormy abuse which have arisen from time to time.

"When I was director of the United States Marine Band there was a great concerted effort to establish a new American anthem. Three very eminent judges sat in on the contributions of the contestants. Because of my position with the Marine Band, I was told, I should do my share and enter the competition. I did, but I didn't get the prize. The prize was given to an unknown. The song was published.

"Some time later I met the author of the words in a Jersey town. He was coming from one of my concerts. Knowing that I had entered the contest, he told me that he was very anxious to hear the air I had composed to the words of his anthem. I asked him if he had heard anything during the concert that might prove suitable. He told me that a new march, 'Hands Across the Sea,' had seemed to fit them exactly. I informed him that that was the music I had written for his words.

"This author then told me that he hadn't sold a copy of his song and asked me if I would sell him the march, which not only had been sold but had gone into several editions.

"What I want to point out by this is that no matter how distinguished the judges may be, they cannot judge for the people at large.

"Some time ago I was approached by another organization which wanted to persuade me to write some music to replace that now used with 'My Country, 'Tis of Thee.' Because it is now sung to the air of the British national anthem they seemed to believe that it would be much more popular—and probably replace our present national anthem—if it had an air written by an American.

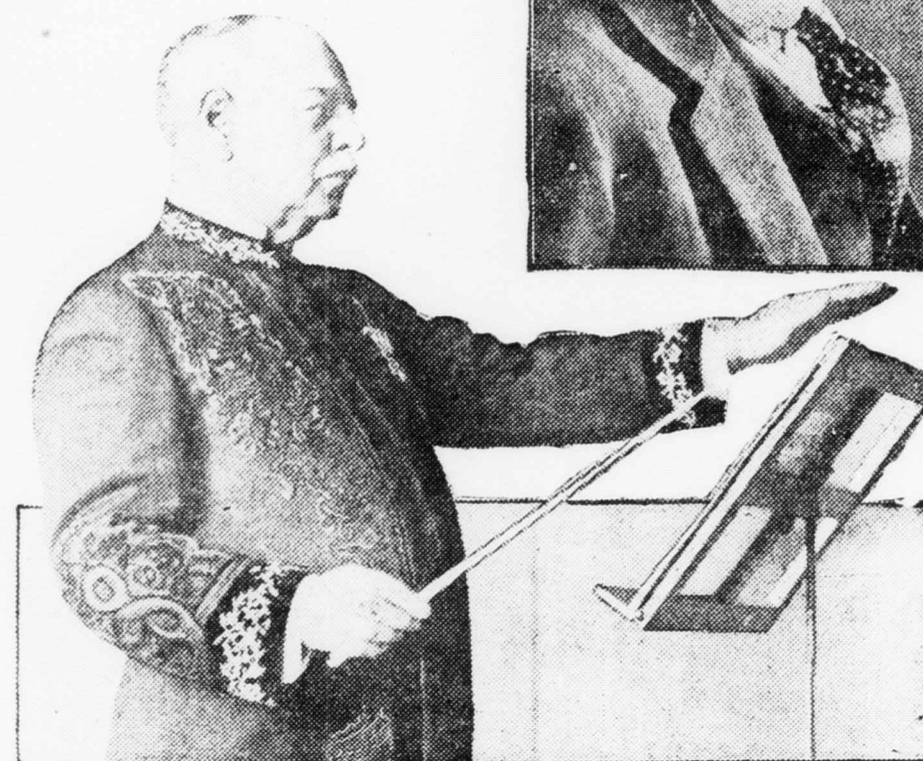
"I explained to them that it would be as easy to make a stream run uphill as to change that air. Millions of children in several generations have sung it and loved it, and the music and the words have become almost inextricable.

"Most so-called national anthems are really war hymns, in which the Deity is implored to confound the policies and frustrate the knavish tricks of the enemy, as the British version has it, set to solemn music. The French 'La Marseillaise' is franker with its soul-stirring martial measures. Some criticism there has been at times that Americans do not know the words of their national anthem and that it is not suitable for march music. In reply to that, I would ask how many nations do know more than the first few lines of the national song. And what does it matter? It is the spirit of the music that is inspiring. So far as 'The Star Span-

recreation, reverence and so on, to be sung on all ceremonial occasions.

"It wouldn't be at all difficult to compose the words of such an anthem, so far as the gladness, praise, triumph, solemnity, consecration and reverence is concerned; but in a republic there are many ceremonial occasions upon which only a portion of the Nation is glad and triumphant. For example, should a Democrat be elected President, the Republicans certainly wouldn't be glad and triumphant!

"I consider that James Whitcomb Riley's 'America' is suitable for an American national anthem. I wrote the



John Philip Sousa, America's "March King," who believes that any effort to displace "The Star Spangled Banner" will be unsuccessful. George M. Cohan (above), famed musical-comedy composer and producer, says there is no demand for a new national anthem

music to this. It was, and is, very popular, but it has never once threatened to replace 'The Star Spangled Banner.' No matter how many critics it may have, none of them can dispute the fact that it was a very satisfactory anthem during the World War and played an enormous part in arousing patriotism and enthusiasm.

"Some occasion may arise when all the American people are facing in one line, and there may appear at that time some genius who will manage to capture the spirit of that moment, and then we may have a new national anthem. Until then, I believe it will still be 'The Star Spangled Banner.'"

Certainly Lieutenant Commander Sousa, who 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, Navy and the Marine Corps—ought to know the pulse of the people in regard to the demands for a new national anthem. However, in order to get an opinion of a patriot of another order, the writer sought out George M. Cohan, who has composed the words for scores of popular patriotic songs of the musical-comedy-show type.

Ever since he appeared on the American stage as a youngster—and he is now 50 years of age—George Cohan has been



Mrs. Florence Brooks-Aten, prominent New York society leader, is offering prizes for a new American national anthem

to time, but everybody would rise in arms should it be slighted. And just what such a fury means cannot be appreciated by any one who has not been the object of it. It so happens that I was once in this very unpleasant position and can speak from experience.

"As the result of meeting a Civil War veteran, who had been telling me his experiences and how he came to be desperately wounded, I wrote a song. It was inspired by my profound reverence for a tattered, bullet-shattered flag to which this old hero had pointed with the greatest affection, calling it 'a grand old rag.'"

"I called my song 'It's a Grand Old Rag,' and introduced it in a production called 'George Washington, Jr.' which opened in Philadelphia on Lincoln's Birthday, 1906. The audience caught at the spirit of the thing, but one critic denounced me for calling the Stars and Stripes a rag. This one flaying, unmerited tirade caught on like wildfire. One cartoonist pictured Uncle Sam pointing to a miserable young man and saying: 'He called the Stars and Stripes a rag!' Protests poured in from all over the country.

"Within a few days I was summoned to Washington. As I was playing, I could not go but sent a representative. The upshot was that the title of the song had to be changed to 'It's a Grand Old Flag' not only on all the programs, but all the sheet music and the phonograph records were thrown on a bonfire and burned, and new issues with the new title made up.

"I was heartbroken about it, and for the time being felt as if I never would write another patriotic song since that one had been so misunderstood. However, when the inspiration comes it insists on being carried out, and I have written many since then. You can imagine, however, how wary I would be about approaching the production of a national anthem.

"When the war broke out, the words of 'Over There' came to me in a flash

one morning while I was on the way to the office. It caught on immediately, and I was mightily pleased to hear it sung everywhere. No one can tell positively what the public wants. As a rule, if you offer it what it does not want it simply ignores it as something of no importance. But anything that touches or seems to reflect in any way on anything which is so much a part of the American people as their present anthem is liable to raise a violent agitation.

"I know that there have been many competitions with prizes offered for a new national anthem. These competitions are good things and undoubtedly serve to encourage lyricists and composers. So long as no comprehensive attempt is made to encroach on 'The Star Spangled Banner' certainly no harm is done.

"Still, there is no demand for a new national anthem; so why insist on supplanting one?"

**I**N SPITE of these two authorities, it may be that ambitious lyricists and composers are of another mind and have been waiting for this opportunity, just as the violet by the river brim had wait unobserved until the poet came along and discovered it for an amazed and beauty-worshipping people.

For their benefit, here is the address to file away until the masterpiece is written: Room 2017, 342 Madison avenue, New York, N. Y.

In the final contest for a national anthem, both words and music, the first prize is \$3000, the second prize \$1000 and ten prizes of \$100 each will be awarded the next ten anthems deemed worthy of honorable mention.

Judges selected to pass on the compositions are Lambert Murphy, tenor, a former member of the Metropolitan Opera Company; Reinold Werrenrath, baritone, also formerly of the Metropolitan Opera Company, and Dr. Sigmund Spaeth, prominent music critic, lecturer and author of books on American folk songs.

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# SOUSA DECLARES APPLAUSE WARMS HEART OF ARTIST

Is genius immobile? Are artists impervious to pride? Is the true musician so uplifted as to be untouched by public applause? Are his smiles and his bows mere "tricks of the trade," without sincerity? Are his little speeches of acknowledgement, when an audience forces him to "step out of his part," also false notes? An advance reading of a preface to Lieutenant Commander John Philip Sousa's forthcoming book leads one to answer these questions in the negative.

Mr. Sousa wrote: "My heart goes out in gratitude for the wonderful support I have received from the press all over the world." He expresses appreciation of a line in the New York Herald, when he gave his first concert in New York. He never forgets the Herald's declaration "that it was a revelation to New York." Too, Mr. Sousa delights to refer in his preface to the highly pleasing "birthday party," of which he was the guest of honor, when he gave a concert at the Milwaukee auditorium on his natal

day, his latest. He feels that a man would have "very little to recommend him" who failed to thrill, when "seventy-odd lassies walked down the aisle, each bearing a lighted candle for each year of my life."

Mr. Sousa said that in every country where he has been, people have taken him to their hearts. He adds, warmly, "friends of the world, I love you. Gentlemen of the press, my love is yours." Yes, great artists are human beings, after all.

Mr. Sousa and his band will appear at the Masonic auditorium, Davenport, Sunday, Oct. 7, under the local management of William J. Klinck.

CHICAGO, ILL.  
TRIBUNE

## Sousa Will Use Single Program Here the 23d

Announcement is now made that John Philip Sousa will revert to the custom of recent years in his Chicago visit, two weeks from today, and will give the same program at both the afternoon and evening concerts by himself and his famous band in the Auditorium. Therefore, both audiences will hear his transcription for the special instrumentation of his band of Richard Strauss' "Death and Transfiguration." As regular attendants on the Sousa concerts know, the March-King has gone in ere this for transcriptions of the Strauss tone-poems, beginning with what many critics and musicians regard as the German composer's masterpiece, "Don Juan." Lieutenant Sousa has long expounded his belief that all the great compositions written for strings are the better in the ear when played by wood-winds.

As to other items in the Sousa program for the 23d, there will be his new humoresque, built on "Among My Souvenirs," and his new march, "The Golden Jubilee." The beloved bandmaster's seldom programs his marches, but holds them in readiness for extra numbers. A Sousa audience doesn't have to have "The Stars-and-Stripes Forever" in the printed bill of the concert, knowing that, some time in the course of the afternoon or evening, the thrilling old march, now thirty years old, will be performed.

SYRACUSE, N. Y.  
HERALD

A program of compositions by John Philip Sousa will be presented by the United States Navy Band under the direction of Charles Benter through WJZ and other stations associated with the NBC at 6 o'clock.

A South Sea Island Orchestra directed by Joseph Rodgers will present a program of Hawaiian airs through the above chain at 8 o'clock. The Maxwell Hour will be heard at 8:30 o'clock, followed by Michelin Hour at 9 o'clock, Blue Danube Nights at 9:30 and Slumber Music at 10 o'clock.

TIMES  
SEP 6 - 1920

## FORD GUEST OF GREEN AT STATE FAIR



Henry Ford, who was guest of Gov. Fred W. Green at the State Fair on "Governor's Day," meets Lieut. Commander John Philip Sousa, whose band is one of the features of the fair, while the governor (right) and Fred A. Chapman, of Ionia, manager of the Fair and business partner of Governor Green, look on smilingly.

DETROIT, MICH.  
TIMES

SEP 8 - 1920

## When Sousa Greeted Werner



JOHN PHILIP SOUSA, the famous bandmaster, has been playing at the Michigan State Fair all week and he took time off to congratulate his old friend, Eduard Werner, upon the cele-

anniversary with the Kunsky forces which took place during the past week, at the Michigan Theater. The two are shown together back stage at the Bagley avenue playhouse.

Photo Times Staff Photographer

CHICAGO, ILL.  
JOURNAL

SEP 7 - 1920

Sousa

Two new marches are newly announced as novelties on the programs Sousa and his band will give at the Auditorium on the afternoon and evening of Sept. 23. One of them is named "Golden," in honor of the jubilee tour on which the famous leader has been engaged since July 19; the other, called "The Cornhuskers," is dedicated to the University of Nebraska.

Sousa began his career at the age of 24, as conductor in a Washington theater. Two years later President Hayes appointed him director of the United States Marine band, and twelve years later still, under President Harrison, Sousa resigned this position to head his own organization. He has made thirty-six trans-continental tours, has written more famous marches than anybody who ever lived in America—or maybe anywhere else—and has quickened the pulse of countless Americans to whom his music has brought a more stirring sense of what patriotism may mean, perhaps, than anything else in the United States can.

CHICAGO, ILL.  
POST

SEP 7 - 1920

LIEUTENANT COMMANDER JOHN PHILIP SOUSA, who is celebrating his golden jubilee as a conductor in a series of concerts thruout the country, will reach Chicago Sept. 23, on which day he will give an afternoon and evening concert in the Auditorium theater. Sousa has made thirty-six annual tours and sixteen trans-continental tours.



SEP 8 - 1928

# COMPOSER NOW IN 50TH YEAR OF HIS CAREER

Will Give Concert October  
1st in City Audi-  
torium

FOREMOST MUSICIAN

Eminent Wizard Still Carry-  
ing on Despite His  
Age

Lieutenant Commander John Philip Sousa, nationally known conductor and composer, is coming to Bismarck.

That eminent musical wizard, despite his 73 years, is still "carrying on" and will continue so long as the public will listen to him and his group of celebrated musicians.

His appearance in Bismarck is scheduled for October 1 when a concert will be given in the Auditorium. Sousa, himself, will direct the concert on the occasion of his visit to this city.

## Fiftieth Year of Career

This tour marks the fiftieth year of Mr. Sousa's career as a composer and conductor of the best music and the event will be appropriately commemorated this year by the nationwide tour which includes a stop at Bismarck as well as other cities in the state.

Sousa is recognized universally as America's foremost musician and his distinction as an artist is matched by his eminence as a citizen. Many persons have paid tribute to him and he has always been most modest in his acknowledgment of laudations that have come to him.

His band has played a part as highly important as that of the symphony orchestra in the dissemination of musical culture throughout the United States.

Sousa played Massenet's suites on tour in this country before they were heard in Paris. He played portions of Wagner's "Parsifal" before any orchestra had the score. Many cities would have no acquaintance with any of the works of Richard Strauss had not Sousa offered them on his tours.

There has never been a symphony orchestra that has toured the country so thoroughly, even once, as these organizations did and as the Sousa band is continuing to do each year.

## Began With Marines

In a recent interview Commander Sousa related the early stages of his career.

"I was conducting a musical comedy in Philadelphia which I had written, when I attracted the attention of the secretary of the United States Navy and the Commandant of the Marine Corps," he related. "They returned to Washington, hunted up my father, who was a veteran of both the civil and Mexican wars, and told him that I would make a good man for the United States Marine band. My father, with what he considered justifiable pride, heartily agreed with the two officials. I was invited to Washington and accepted the invitation. I began conducting the Marine band in 1880, and continued as its director for 12 years."

## Eminent Composer Coming Here



Lt. Commander John Philip Sousa, who is commemorating the fiftieth year of his successful career with a nation-wide tour. He will appear here with his world famous concert band on October 1st.

SEP 6 - 1928



MARJORIE MOODY is John Philip Sousa's first rate soprano soloist during his engagement at the State Fair. She has been heard here previously with the band.

NEW YORK, N. Y.  
EVE. POST

SEP 14 1928

## Sousa Band Plays at Williston in Sept. 29 Programs

Special to The Tribune.  
WILLISTON, N. D., Sept. 3.—Plans are being made for the appearance of Sousa and his band, billed for two concerts at Williston Sept. 29. The concerts are sponsored by the Williston commercial and Rotary clubs, which jointly guaranteed the \$2,000

asked by the band management for the two concerts and seats in the Grand theater, where the concert will be given, will be allotted to various towns in the Williston territory so as to assure to all an equal opportunity to hear the band, this being its only appearance on this tour between Minot and Glendive, Mont.

CHICAGO, ILL.  
Journal of Commerce

SEP 10 1928

"My face is usually my pass," said Mr. Sousa, arriving with his band at a gate to the State Fair. But it wasn't to that gatekeeper. The famous bandmaster had to bow to efficiency and secure a proper introduction before he could get in.

SEP 6 - 1928

## John Philip Sousa to Give Concert Here on Golden Jubilee Tour



Lieut. Com. John Philip Sousa.

Announcement that Lieut. Commander John Philip Sousa and his world-famed band will appear in concert in Racine on Tuesday, Sept. 18, under the auspices of the Daughters of Isabella, has been enthusiastically greeted by music-lovers of this community, many of whom will welcome the opportunity of hearing the popular director in one of his golden jubilee concerts.

All America seems to be turning out to help Lieut. Commander John Philip Sousa celebrate his golden jubilee as a conductor. In 1878 when Hayes was president and eggs were 10 cents a dozen, Sousa, then 24 years old, picked up his baton for the first time as leader of the orchestra in a Washington theater. Two years later, Hayes, still president, appointed Sousa director of the United States Marine band.

Twelve years later President Harrison regrettably accepted his resignation that he might form his own musical organization, and for the past 36 years Sousa has been appearing continuously at the head of his own band. Sousa was known as "The March King" before he resigned his Marine commission. "Washington Post," "High School Cadets" and "Semper Fidelis" were all written during this period.

"The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's band was yet a new organization. Thirty-six annual tours and 16 transcontinental tours have made Sousa not only the most famous but also the most beloved of American musicians.

Sousa's season this year began July 19 in Schenectady, N. Y., and continues for more than 20 weeks. Two new marches, among other novelties on the program to be presented here, are "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

Tickets for his appearance here are now on sale by Daughters of Isabella.

HERALD EXAMINER

SEP 7 - 1928

## Sousa's Band to Raise Concert Season Curtain

BY GLENN DILLARD GUNN.

THOUGH there will be several prefatory events, the real beginning of the concert season will be Sousa's band programs the afternoon and evening of Sunday, September 23, in the Auditorium.

The genial lieutenant commander celebrates this year his golden jubilee as conductor. In 1878, when Hayes was President and eggs cost 10 cents a dozen, Sousa, then 24 years old, made his debut as conductor of an orchestra in a Washington theater. Two years later President Hayes made him director of the United States Marine Band. Twelve years later President Harrison accepted his resignation that he might form his own musical organization and for thirty-six years he has been continuously before the public with his own band.

THIRTY-SIX annual tours and sixteen transcontinental tours have made Sousa not only the most widely known but the most beloved American musician. The public has rewarded him with millions. He is probably the only native artist who has grown wealthy from his art alone.

Sousa was the "March King" before he resigned his post as conductor of the Marine Band. "The

SEP 8 - 1928

## SOUSA LISTS PROGRAMME

Lieut. Com. John Philip Sousa and his band will play the following programmes at the State Fair this afternoon and evening:

1:30 P. M.  
Reminiscences of... Tosti  
Cortège du Sirdar... Ippolitow-Ivanow  
Clarinet solo, "Il Trovatore" Verdi-Bass  
Mr. Edmund C. Wall.  
March, "On the Campus" Sousa  
2:30 TO 4:00 P. M.  
Reminiscences of... Wales  
Cornet solo, "Nellie Gray" Chambers  
Mr. John Dolan.  
Rhapsody, "Brigg Fair" Delius  
Suite, "American Maid" Sousa  
Soprano solo, "The Wren" Benedict  
Miss Marjorie Moody.  
March, "Semper Fidelis" Sousa  
4:00 TO 10:00 P. M.  
Reminiscences of... Ireland  
Rhapsody, "Ethiopian" Hosmer  
Suite, "Last Days of Pompeii" Sousa  
"IN THE HOUSE OF BURBO AND STRATONICE"  
Within the room were placed several small tables, round these were seated several spots of men drinking, some playing at dice.  
"NYDIA"  
"We have a world of light  
Who live in the loved rejoices,  
And the Blind Girl's home is the  
House of Night,  
And its beings are empty voices."  
"THE DESTRUCTION OF POMPEII AND NYDIA'S DEATH."  
At that moment they felt the earth shake beneath their feet and beyond in the darkness they heard the crash of falling roofs. A group of the men and women bearing torches passed by the temple, they were of the congregation of the Nazarenes. The troops chanted along with the wild horror of the air. "Behold the fire come down from heaven in the sight of men. Woe to the harlot of the sea!" through the air and thinking only of escape, whether they knew not, the tiger of the desert leaped among the throng, and hurried through its parted streams. And so came the earthquake. And so darkness and silence of the general sleep NYDIA rolls gently. "On, sacred soul, I hear thy voice invitingly—Rest—Rest—Rest."  
Air, "Salute d'Amour" Bulwer Lytton.  
March, "The Gridiron Club" Sousa  
Interval.  
Reminiscences of... Scotland  
"Madame Butterfly" Puccini  
Soprano solo, "Little Irish Boy" Zamecnik  
Miss Marjorie Moody.  
March, "The Invincible Eagle" Sousa

LEWISTON, ME.  
JOURNAL

JUN 12 1928

## SOUSA'S BAND IN LEWISTON, AUG. 16

Concert at Armory in Evening  
—Plays at Augusta in  
Afternoon

Sousa's band will play in Lewiston Armory, Aug. 16. This announcement will be received with considerable interest by people in the two cities, and vicinity.

This band has given two concerts in Lewiston since the erection of the Armory, an ideal place, since the music of so many instruments is naturally heard to better advantage in a large auditorium. The last appearance was in 1925.

The band will play in Augusta the afternoon of Aug. 16.



# Sousa, World's "March King," Reveals Secret of His Ever-Changing Whiskers

Flowing Beards, Van Dykes and Mustaches All Barber's Whim.

By JACKSON D. HAAG.

LONG before John Philip Sousa, unquestionably America's, if not the world's greatest march king, ever dreamed of being leader of the United States Marine Band, he was an humble and unwilling member of the marine corps. The lieutenant-commander and his band are a featured attraction at the Michigan State Fair, and he is stopping at the Hotel Statler. The other morning we sat in his room and he talked of what he called "The Golden Days—with little money," when he was a youngster in his home city, Washington, D. C., and before a willing world acclaimed and proclaimed him "The March King."

"It is odd how I came to join the Marine Band," he said, his eye a-twinkle. "As a musician apprentice I had been approached by the leader of a circus band, who had heard me playing a violin. He painted a picture of circus life in such enticing colors that I could not resist. It was agreed that I leave with the circus the next day and then write home."

"I told a chum, he told his mother, she told my mother, and my mother told father. Next morning, father told me to put on my Sunday clothes; I protested for it was the middle of the week, but he insisted. After breakfast, we walked down to the Navy Yard, and the record shows that I joined the corps June 9, 1866."

"I REMAINED with the Marine Band for some time. My association with the theater began when I became leader of the orchestra in Kernan's Theater Comique in Washington, where they gave vaudeville, as it is called today."

"I began composing when I was a youngster. Before I quit the Marine Band as an apprentice I had written several pieces, one of them a march. When I left Kernan's and joined Matt Morgan's Living Pictures, as leader, I kept up my composition. That troupe was arrested in Pittsburgh and other places because the authorities saw vulgarity in the scantily dressed women who posed, and yet there was not an objectionable feature in any of the pictures. For a long time I was associated with the theatrical business, and for two seasons was conductor for Milton Nobles, whose 'And the villain still pursued her,' a line he used in 'The Phoenix,' will live long. My comic opera compositions were very successful with DeWolf Hopper and other stars."

"My first complete score was written for F. F. Mackey for a comedy, 'Our Flirtations,' by a man named Wilson from Cleveland. That was in 1879, and preceded, by a few months, an offer for me to return to Washington and assume leadership of the Marine Band."

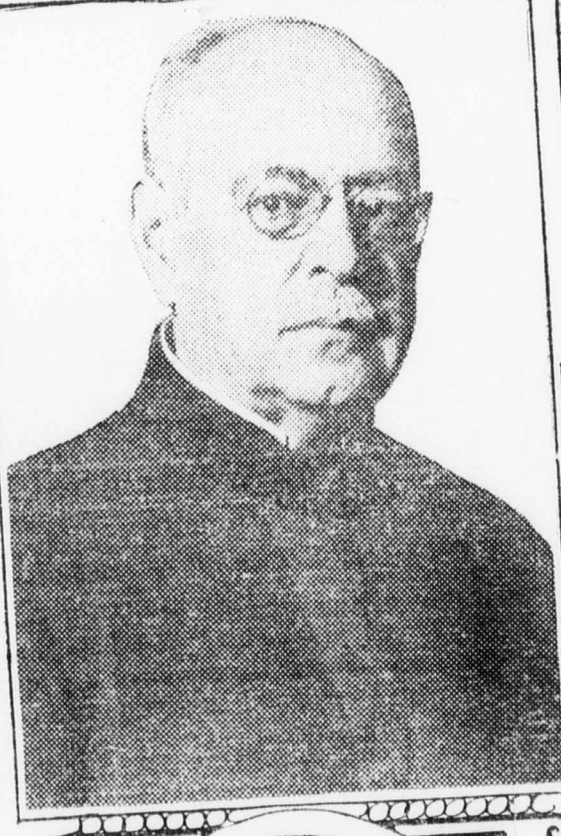
"In those days a first class musician in the Marines received \$38, and the pay ran down to \$13. I found the band torn by dissension and jealousies and devoid of discipline. At the end of a year I had but 33 men, but I was recruiting from young, talented boys and building the foundation for a great organization."

"THE first appearance of the band under my direction was at a New Year's reception during the Hayes Administration. Mrs. Hayes was one of the most charming women I ever have met, a real 'first lady,' and President Hayes was an admirable man. In fact until I quit the service in 1892, my association with our Presidents was most pleasant."

"With President Arthur, however, I got off on the wrong foot. His secretary met me on the street and told me the President wanted the band at a White House reception a day or so later."

"The country then was in mourning for President Garfield, and the prescribed period had not passed. Also, I had no right to act on the word-of-mouth order of the President's secretary. The upshot was that the band did not appear, and President Arthur was much vexed, but nothing serious came of it."

"Of course, when I started out as a professional musician, I didn't wear any kind of whiskers, in fact I didn't have even the suggestion of fuzz on my face. My first facial adornment was a modest mustache, and then I went directly into the bearded age. When I was conductor of the Marine Band, in 1885, I was a full beard. Later, this was trimmed down somewhat. Then came a period of changes which depended largely upon the persuasive powers of different barbers."



HERE is visible evidence of the rise and fall of John Philip Sousa's whiskers. In the lower left, the great bandmaster is shown as a very young man. Just above, he wears, at 35, a full, flowing beard. A few years later, he wore a goatee (upper right), from which he went to a Van Dyke and then to smooth face. Today he wears the bristly mustache of the center picture.

NYACK, N. Y.  
EVE. JOURNAL

SEP 6 1928



IT MUST BE MUSIC, because John Philip Sousa, the bandmaster, seems to enjoy leading this newsboys' band as much as he would directing his own musicians. The Boston, Mass., Newsboys' band is shown rendering one of Sousa's own compositions.

DES MOINES, IOWA  
REGISTER

## SOUSA TO LEAD MASSED BANDS IN CONCERT HERE

John Philip Sousa will conduct a massed band of 150 pieces in Des Moines on Oct. 5, under the auspices of Alonza Leach, director of the Drake university band. Mr. Leach has invited the Simpson college band to come to Des Moines to join with the Drake band in supplementing Sousa's ninety instruments in a finale.

Sousa will celebrate his seventy-fourth birthday on Nov. 6, it has been learned.

Box office sale of tickets for the concert here will start next Friday, Sept. 28, at the Stoner Piano company, 914 Walnut street.

SEP 6 1928

## Sousa Bringing Band to Auditorium Sunday in Gold Jubilee Tour

His 74 years resting lightly on his shoulders, Lieut. Com. John Philip Sousa brings his famous band to the Auditorium Sunday for matinee and evening concerts. It is Sousa's golden jubilee tour.

Fifty years ago in a theater in Washington the slight young man who was to become known to the world as "The March King" took up the baton for the first time. Thirty-six years ago, after twelve years as the head of the United States Marine Band, Sousa formed his own musical organization. It is the only organization in the history of musical America which has been able to continue over a period of almost four decades, paying its own way from the patronage and favor of music-loving Americans.

The remarkable virility of the famous bandmaster is demonstrated by the fact that during his New England tour, Sousa set a record for less hardy youngsters to shoot at by appearing in twenty-six cities and towns in a period of two weeks. The tour this year, which will take Sousa from coast to coast for the sixteenth time, began in Schenectady, New York, on July 19, and will continue for more than twenty weeks.

That Sousa still composes as easily as he conducts is indicated by the fact that since his tour last year he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska. He has written a new movement for his suite, "Tales of a Traveler," has transcribed the latest musical comedy hits into a sketch "Ten Minutes on Broadway" and has written his annual humoresque, the theme this year being "Among My Souvenirs." Also during his resting spell he has found time to write another book, entitled "Marching Along," at the moment one of America's "best sellers."

MIAMI, FLA.  
NEWS

## TRENDS OF THE TIMES

John Philip Sousa agrees with the rest of us that the American national anthem isn't satisfactory, and that America should have a new and better one. "The Star-Spangled Banner" ranges through 13 notes, about five more than most voices can easily manage. Its music is borrowed, at that, from an old drinking song, and this is a prohibition country.

"America" is borrowed from England. So is "Yankee Doodle," which isn't dignified enough for a national anthem, anyway. "Dixie," while thrilling, lacks the majesty which a national anthem should have. "Columbia, The Gem of the Ocean" is plagiarized from an English sailors' song. That could be the national anthem only over Big Bill Thompson's dead body. Our lack in the way of a national anthem has long been recognized, but the anthem which exactly strikes off America doesn't arrive.

CHICAGO, ILL.  
JOURNAL

SEP 22 1928

John Sousa, who ye scribe knows personally to be a fine fellow, will be in town tomorrow (Sun.) Give the old boy a hand, as the writers say in New York.

Bellingham Herald  
"THERE is much talk about classical music," says John Philip Sousa. "I do not know what that means." The march king's open confession is a real relief to most of us.



Lieutenant Commander John Philip Sousa, the eminent composer and conductor of Sousa's band, has little liking for, or sympathy with, the long-haired eccentrics, who seem to think the chief evidence of musicianship is an abnormality of conduct. Mr Sousa is left distinctly cold by displays of "the artistic temperament" (which is so often merely an eight syllabled way of pronouncing "temper"). He learned his first lesson in despising temperament gone mad, early in his childhood. He was a "kid" in knee pants—not that the trousers (as they frequently do) played any part in making the lad remember a cruel taskmaster. "Johnny" Sousa wanted to learn music—ever since he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania avenue, way back in 1865, when the weary battalions were about to be mustered out after four long years of service afield.

Accordingly, the boy began the study of violin under an irritable instructor. The "professor" chided him for drawing too short a bow and the youth spoke up in defense, saying he was too close to the wall. The flaming "temperament" was forthwith there, and the teacher angrily shouted, says Mr Sousa, when he recalls the incident:

"What! How dare you tell me my business? I'll kill you." But he didn't, and three score years and more thereafter, Mr Sousa lives to tell the tale.

The teacher rushed at him, however, in the course of the clash and tried once to hit him with a bow; and, when that broke on a stove, Sousa leaped aside, to hit him with his fists. "Johnny clubbed his own violin and defied the man to 'lay a finger on me, but the boy ultimately fled, where the instructor made a final 'temperamental' dash for him. Young Sousa went safely home, and even after on the boy's mental retina was imprinted a vision of the silliness and unworthiness of 'temperament' when a synonym of abnormality. He has never sympathized with it since.

Mr Sousa and his band will b  
at the Masonic auditorium, Dav  
enport, Sunday, October 7, unde  
the local management of W. J  
Klinck.

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieut. Com. John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous band. One of the first of the Sousa marches was dedicated to a great newspaper. The Washington Post, and Sousa declares that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit have been written solely because of something he saw in the day's news. Sousa saw in a Philadelphia paper the announcement that the Liberty bell was to be taken from Philadelphia to the World's Fair in Chicago, and he wrote Liberty Bell. James G. Blaine, the Plumed Knight of an almost-forgotten political campaign, inspired The White Plume march. Dewey at Manila brought forth The Glory of the Yankee Navy, the Jamestown celebration resulted in Powhatan's Daughter, the organization of the American Legion was the inspiration for Comrades of the Legion, and so on.

That the American daily paper should be the greatest inspiration of the march composer is quite understandable, Sousa says. The march is distinctly an American musical form and expression of the irresistible progress of America recorded day by day in the newspapers. For the composer, the only trick lies in the ability to distinguish between the fleeting, unimportant thing of the day and the deep-rooted happenings which are likely to leave their impress upon history.

Sousa and his Band will appear at the Masonic Auditorium, Davenport, Ia., Sunday, October 7, under the management of W. J.

Plays New Compositions—Conducts News-  
boys' Band—Maurice Zam Ousted—  
Harold Bauer Delights  
North Shore

Boston.—On August 19, John Philip Sousa, dean of America's bandmasters, gave two concerts at Symphony Hall. The lieutenant-commander conducted a program of band and solo numbers that kept his listeners at constant and white heat. When, at the very climax of the Stars and Stripes Forever a huge flag appeared overhead, the audience leaped to its feet; and even the noble Greeks (statues) behind the last row of the second balcony seemed to join in the spirit of patriotic fervor and militant grandeur. A group of soloists shared honors with the master: John Dolan played Sarasate's Habanera on the cornet, a most severe protest of cornet technique; Marjorie Moody sang one protest of cornet number and two encores in the afternoon, but grammaled number and two encores in the afternoon, but warming to her task in the evening she added one more encore; and Howard Golden jumped from Mignon to jazz on the xylophone. Encores, chiefly Sousa marches, followed almost every number on the program.

Three new Sousa pieces bore fresh witness to their composer's fertility. Two of them, Love's Radiant Hour, for soprano, and a sketch medley based on Among My Soupsopranos, brought forward his more tender mood; whereas the Golden Jubilee is just another grand march. In this composition Mr. Sousa celebrates his fiftieth year as a conductor. For months he searched in vain for an appropriate melody, but the old fluency missed fire. And then a sudden it came to him. "It is truly an inspiration," announced Mr. Sousa. "I've always been inspired by an occasion, and as I thought of the golden jubilee and on occasion, and as I thought of the golden jubilee and on all it meant to me—fifty years of band leading—I seemed to see the world passing in review. There they were, peoples of every land—on parade at great music festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So the music took form and then The Golden Jubilee March was ready for placing on paper."

per." The orchestra of the Harry Burroughs Newsboys' Foun-  
 RACINE, WIS. first to use the new waiting  
 NEWS y attacked by photographers.  
 e numbers. Then again after  
 e rejoined his young friends,  
 a fiery rendition of his great-  
 rs in the master's eyes when

Miss Winifred Bambrick, Harpist.

Solo numbers will be included on the concert programs which Lieut. Commander John Philip Sousa and his famous band will present in Racine on Tuesday afternoon and evening, Sept. 18, at Memorial Hall, under the auspices of the Daughters of Isabella.

Appearing as soloists will be Miss Marjorie Moody, soprano; and Miss Winifred Bambrick, harpist. Both of these young ladies have appeared for several seasons with Mr. Sousa and will offer several solo numbers.

Of special interest to the children will be the matinee on Tuesday afternoon, at which special admission prices will prevail. Tickets are obtainable for children at stores adjacent to the schools, or may be purchased at the performance on Tuesday afternoon. Tickets for both performances may be secured from members of the Daughters of Isabella, at the Belle City Abstract company, Wegand Bros., Christianson Bros., or Memorial Hall.

Perhaps the chief reason for the long-continued success of Lieut. Commander Sousa has been that his programs always have been based upon novelty. Although the bandmaster is now in his 74th year

and although his tour this season, which will celebrate his fiftieth anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine band to form his own organization.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious, and "The Cornhuskers," dedicated to the University of Nebraska. There is the annual humoresque in which Sousa comments in terms of music upon the season's foibles and fancies, as well as a review of the New York revues and musical comedies entitled "Ten Minutes on Broadway."

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Reservations may now be made at Memorial Hall.

America never will get a national anthem by offering prizes for one. Anthems are not written in that easy, off-hand manner. Most of them have been products of emotion, of great national stress, particularly of peril or victory. Perhaps we shall hear objections against a war song as the American national anthem, but we have hardly reached that degree of human felicity where an anthem can be written without having a strong emotional note. The very idea of an anthem moves the heart. Though "God Save the King" is not a war song in the strictest sense, it is a national hymn calling upon God to succor the king. As for the "Marseillaise," it is the greatest war song ever written.—*John Philip Sousa.*

AS "God Save the King" approaches nearest to spiritual exaltation, the devout mood of loyal people, so the "Marseillaise" is the rousing martial outpouring of the French heart. Valor and



N PHILIP SOUSA, WHO SAYS AMERICA HAS NO REAL ANTHEM.

## Leader Schooled in Military Theory of Promptness.

At least one director begins his concerts at the announced hour. That one is Lieut. Com. John Philip Sousa, who this season makes his ~~fourth~~ sixth annual tour at the head of his organization of one hundred bandmen and soloists.

For 12 years before he became director of his own organization, Sousa was director of the United States Marine band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin fail to find Sousa on the conductor's stand.

"The way to begin a concert is to begin it," says Sousa. "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."

Today's matinee is announced for 2:30 o'clock, with the evening program beginning at 8:15.

With the demand for seats so great, the management of the Kerredged theatre announced yesterday that accommodations have been increased by placing chairs in the orchestra pit and on the stage for the evening concert. There is every reason to predict the band will appear before capacity houses.

The organization, traveling in special cars, will arrive in Hancock this morning.

## March, Overture Demand- ed of Contestants In Event Here

Each band entered in the Sousa band contest, to be held in Fargo Sept. 27, will play a march and an overture of its own selection, it was decided by the committee in charge of the contest today. The Fargo Forum is sponsoring the event which is open to bands throughout the northwest.

Lieutenant Commander John Philip Sousa, who will give two concerts here on the date of the contest, will not judge the event, due to a change in plans, but will conduct the winning class A band in two numbers, to be given on the concert programs.

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The Wyndmere band is directed by A. W. Hantula, who also directs the Kindred band, another entry in the contest. There are 33 pieces in the Wyndmere band, 18 boys and 20 girls. It was organized July 15, 1937.

The contest will be held the morning of Sept. 27, the winning bands to be given free admission to one of the Sousa concerts, which will be held in the afternoon and evening. All entries in the contest will be admitted at half price to the concerts.

# Dramatic World

John Philip Sousa to be  
at the Fischer Monday—

For twelve years John Philip Sousa, who comes to the Fischer theater Monday, was at Washington with the Marine band, of which he was conductor. He saw presidents come and go, to the accompaniment of his music. But now and again he would leave the capitol to take the band on trips around the country. He became very well known and it was his great popularity and the popularity of the marches and other compositions belonging to that period that determined him to form his own band. He began at Manhattan Beach and it wasn't long before he began tours that took him round the globe.

In the days at Washington Mr. Sousa composed the "Presidential Polonaise" for indoor assemblages at the White house, "Semper Fidelis" was written with the idea in mind of being played for outdoor reviews. One of the well-remembered and ever popular marches, "The Washington Post," was written for that newspaper to be played at the reading of essays by school children who had won prizes in a contest conducted by that publication. The irony of it all is that he sold the composition for \$35, and it would have brought him a fortune in royalties. It has been played everywhere and vies in favor with "Stars and Stripes Forever."

It is interesting to learn the history of that latter march. He was returning from Europe and as he was pacing the deck of the steamship he sensed the rhythmic beat of a band. There was a sort of tom tom cadence. It persisted. Gradually the march took form. Throughout the voyage the band seemed to be playing—ever taking on some definite march melody. Not a note was put on paper but when New York was reached the march was complete. He set it down on music sheets and "Stars and Stripes Forever" as it is known today by millions of people was written. Not a note was ever changed.

HUDSON, MASS  
SUN

SEP 2 0 1928

Another told me a mustache, and that was done. The beard ought to come off leaving the beard only a mustache suggested that I wear a mustache, which they will abide with me indefinitely."



SEP 8 - 1928

## Temperment Not Sign of Artist, Is Sousa's View

Lieutenant Commander John Philip Sousa, the eminent composer and conductor of Sousa's band, has little liking for, or sympathy with, the long-haired eccentrics, who seem to think the chief evidence of musicianship is an abnormality of conduct. Mr. Sousa is left distinctly cold by displays of "the artistic temperament" (which is so often merely an eight syllabled way of pronouncing "temper"). He learned his first lesson in despising temperament gone mad, early in his childhood. He was a "kid" in knee pants—not that the trousers (as they frequently do) played any part in making the lad remember a cruel taskmaster. "Johnny" Sousa wanted to learn music—ever since he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania avenue, way back in 1865, when the weary battalions were about to be mustered out after four long years of service afield.

Accordingly, the boy began the study of violin under an irritable instructor. The "professor" chided him for drawing too short a bow and the youth spoke up in defense, saying he was too close to the wall. The flaming "temperament" was forthwith there, and the teacher angrily shouted, says Mr. Sousa, when he recalls the incident:

"What! How dare you tell me my business? I'll kill you." But he didn't, and three score years and more thereafter, Mr. Sousa lives to tell the tale.

The teacher rushed at him, however, in the course of the class and tried once to hit him with a bow; and, when that broke on stone, Sousa leaped aside, to hit him with his fists. "Johnny" clubbed his own violin and defied the man to "lay a finger on me, but the boy ultimately fled, when the instructor made a final "temperamental" dash for him. Young Sousa went safely home, and ever after on the boy's mental retina was imprinted a vision of the silliness and unworthiness of "temperament" when a synonym of abnormality. He has never sympathized with it since.

Mr. Sousa and his band will be at the Masonic auditorium, Davenport, Sunday, October 7, under the local management of W. J. Kinck.

## Sousa Gets March Inspiration from Daily Newspapers

That the inspiration for a stirring march may be found in any newspaper is the declaration of Lieut. Com. John Philip Sousa, who this season makes his thirty-fifth annual tour at the head of his famous band. One of the first of the Sousa marches was dedicated to a great newspaper. The Washington Post, and Sousa declares that the actual inspiration for more than seventy of the 122 march compositions which stand to his credit have been written solely because of something he saw in the day's news. Sousa saw in a Philadelphia paper the announcement that the Liberty bell was to be taken from Philadelphia to the World's Fair in Chicago, and he wrote Liberty Bell. James G. Blaine, the Plumed Knight of an almost-forgotten political campaign, inspired The White Plume march. Dewey at Manila brought forth The Glory of the Yankee Navy, the Jamestown celebration resulted in Powhatan's Daughter, the organization of the American Legion was the inspiration for Comrades of the Legion, and so on.

That the American daily paper should be the greatest inspiration of the march composer is quite understandable, Sousa says. The march is distinctly an American musical form and expression of the irresistible progress of America recorded day by day in the newspapers. For the composer, the only trick lies in the ability to distinguish between the fleeting, unimportant thing of the day and the deep-rooted happenings which are likely to leave their impress upon history.

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## Sousa Scores in Boston

Plays New Compositions—Conducts News-boys' Band—Maurice Zam Ousted—Harold Bauer Delights North Shore

Boston.—On August 19, John Philip Sousa, dean of America's bandmasters, gave two concerts at Symphony Hall. The lieutenant-commander conducted a program of band and solo numbers that kept his listeners at constant white heat. When, at the very climax of the Stars and Stripes Forever a huge flag appeared overhead, the audience leaped to its feet; and even the noble Greeks (statues) beamed the last row of the second balcony seemed to join in the spirit of patriotic fervor and militant grandeur. A group of soloists shared honors with the master: John Dolan played Sarasate's Habanera on the cornet, a most severe test of coronet technique; Marjorie Moody sang one programmed number and two encores in the afternoon, but warming to her task in the evening she added one more encore; and Howard Goulden jumped from Mignon to jazz on the xylophone. Encores, chiefly Sousa marches, followed almost every number on the program.

Three new Sousa pieces bore fresh witness to their composer's fertility. Two of them, Love's Radiant Hour, for sopranos, and a sketch medley based on Among My Sovereigns, brought forward his more tender mood; whereas the Golden Jubilee is just another grand march. In this composition Mr. Sousa celebrates his fiftieth year as a conductor. For months he searched in vain for an appropriate melody, but the old fluency missed fire. And then of a sudden it came to him. "It is truly an inspiration," announced Mr. Sousa. "I've always been inspired by an occasion, and as I thought of the golden jubilee and of all it meant to me—fifty years of band leading—I seemed to see the world passing in review. There they were, peoples of every land—on parade at great music festivals, going to war, at expositions, attending the opera, in the home—listening to a march. So the music took form and then The Golden Jubilee March was ready for placing on paper."

The orchestra of the Harry Burroughs Newsboys' Foundation, Racine, Wis., first to use the new waiting y attacked by photographers. numbers. Then again after e rejoined his young friends, a fiery rendition of his great-ers in the master's eyes when

## SOLO NUMBERS AND NOVELTIES WILL FEATURE SOUSA CONCERTS



Miss Winifred Bambrick, Harpist.

Solo numbers will be included on the concert programs which Lieut. Commander John Philip Sousa and his famous band will present in Racine on Tuesday afternoon and evening, Sept. 18, at Memorial Hall, under the auspices of the Daughters of Isabella.

Appearing as soloists will be Miss Marjorie Moody, soprano; and Miss Winifred Bambrick, harpist. Both of these young ladies have appeared for several seasons with Mr. Sousa and will offer several solo numbers.

Of special interest to the children will be the matinee on Tuesday afternoon, at which special admission prices will prevail. Tickets are obtainable for children at stores adjacent to the schools, or may be purchased at the performance on Tuesday afternoon. Tickets for both performances may be secured from members of the Daughters of Isabella, at the Belle City Abstract company, Wiegand Bros., Christianson Bros., or Memorial Hall.

Perhaps the chief reason for the long-continued success of Lieut. Commander Sousa has been that his programs always have been based upon novelty. Although the bandmaster is now in his 74th year

and although his tour this season, which will celebrate his fiftieth anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine band to form his own organization.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious, and "The Cornhuskers," dedicated to the University of Nebraska. There is the annual humoresque in which Sousa comments in terms of music upon the season's foibles and fancies, as well as a review of the New York revues and musical comedies entitled "Ten Minutes on Broadway."

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Reservations may now be made at Memorial Hall.

SEP 7 - 1928

## America Without Adequate Anthem, After 150 Years

America never will get a national anthem by offering prizes for one. Anthems are not written in that easy, off-hand manner. Most of them have been products of emotion, of great national stress, particularly of peril or victory. Perhaps we shall hear objections against a war song as the American national anthem, but we have hardly reached that degree of human felicity where an anthem can be written without having a strong emotional note. The very idea of an anthem moves the heart. Though "God Save the King" is not a war song in the strictest sense, it is a national hymn calling upon God to succor the king. As for the "Marseillaise," it is the greatest war song ever written.—John Philip Sousa.

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JOHN PHILIP SOUSA, WHO SAYS AMERICA HAS NO REAL ANTHEM.

## SOUSA CONCERTS AT KERREDGE TODAY WILL BEGIN ON SCHEDULE

Leader Schooled in Military  
Theory of Promptness.

At least one director begins his concerts at the announced hour. That one is Lieut. Com. John Philip Sousa, who this season makes his thirty-sixth annual tour at the head of his organization of one hundred bandmen and soloists.

For 12 years before he became director of his own organization, Sousa was director of the United States Marine band. During that period he became schooled in the military theory that promptness is among the cardinal virtues, with the result that not more than once or twice a season does the exact minute upon which the concert is to begin pass Sousa on the conductor.

"The way to begin it," he says, "owes a great deal to the precision of the time than to the circumstances. I insist that my advertised hour."

Today's matinee, 2:30 o'clock, with grand beginning at 2:30.

With the demand for the management of the theatre announced accommodations have been placed in the pit and on the stage for the concert. There is every indication that the band will fill the capacity houses.

The organization, traveling in special cars, will arrive in Hancock this morning.

8

## BANDS TO PICK OWN NUMBERS

March, Overture Demand-  
ed of Contestants In  
Event Here

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## OSHKOSH, WIS. NORTHWESTERN

## Dramatic World

John Philip Sousa to be  
at the Fischer Monday—

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HUDSON, MASS  
SUN

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## Go With Sousa Again

Marlboro.—George Fee, has been engaged by Sousa's band for a several weeks' engagement. He has been with Fryor's band filling an engagement at Ashbury Park this summer. Last year the young man was with Sousa's Band and made a trip through the west, northwest and Alaska, Canada.



# SOUSA TO BRING BAND SEPT. 19 TO ST. CHARLES

World Famous Musician and  
Director to Give Two Pro-  
grams at Arcada.

St. Charles, Ill., Sept. 13.—John Philip Sousa, world renowned band master and writer of music will bring his band to the Arcada theater Wednesday, September 19, for two performances.

There will be a matinee at 2 o'clock and again in the evening. The soloists, afternoon and again in the evening are soprano, Miss Marjorie Moody; cornet, John Dolan, xylophone, Howard Goulden.

"A Study in Rhythms" .....Sousa  
Cornet solo, "Bolero Concerto".....Boccalari  
John Dolan

Suite, "At the King's Court" .....Sousa  
(a) "Her Ladyship, the Countess."  
(b) "Her Grace, the Duchess."  
(c) "Her Majesty, the Queen."  
Soprano solo, "The Beautiful Blue Danube" .....Strauss  
Miss Marjorie Moody.

Prelude and Love's Death, from "Tristan and Isolde" .....Wagner  
In Wagner's version of the story of "Tristan and Isolde" an incident occurs on board the vessel in which Isolde is being accompanied by Tristan to Cornwall to be the bride of King Mark.

Isolde, hating the idea of the Cornish marriage, resolves to kill both Tristan and herself by poison, to be prepared by her maid, Brangane, who, however, substitutes a love potion for the death draught. This is the dramatic climax to the first act of the opera, and the music of the Prelude is almost entirely evolved therefrom. The love potion, we are told, "becomes in Wagner the symbol of irresistible love," and its musical equivalent forms the leading motive of the Prelude, which is given out at the very beginning of the movement by the wood-wind, and then several times repeated, so as to impress it on the mind.

Passing over the intermediate acts, the "Love's Death" in this arrangement follows the Prelude without a break, after a few soft notes from the basses in the Opera it is a soprano solo with orchestral accompaniment. Summoned to cure Tristan of his wounds as he lies at the point of death, Isolde arrives just as Tristan, in delirium, had torn the bandage from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song, she sinks upon her lover's body, and expires.

INTERVAL.  
Favorite number from operas of....  
.....Victor Herbert  
(a) "Parade of the Gendarmes".....Lake  
(new) .....  
(b) March, "Minnesota" (new).....Sousa  
Xylophone solo, "Ghost of the Warrior" .....Grossman  
Howard Goulden

"Dance of the Hours" .....Ponchielli  
Percussion known as "Militaire Francis" from "The Algerienne".....St. Saens  
Cornet solo, "Habanera" .....Sarasate  
John Dolan.

Suite, "Tales of a Traveler" .....Sousa  
(a) "The Kaffir on the Karoo".....Sousa  
"The Kaffir girl pipes shrill and clear. The cow horn speeds its sound. From out the darkness, far and near. The tribal dancers bound. In groups of eight and ten or more. They dance thruout the night. The brown hued veldt their ball room floor. The moon their silvery light." (In South Africa").

(b) "The Land of the Golden Fleece" "When Australia smiles with a lover's wiles in the sun's adoring rays; Where the harbor's view like a jewel blue, enchants the lingering gaze, And the lass whose eyes have the dew of the skies, O, she shall be his queen; And the twain shall sport in a golden court, 'neath a roof of checkered green." (Extract from Australia poems of A. C. Stephens)

(c) "Easter Monday on the White House Lawn"—with the children rolling eggs, dancing and romping, a scene of animation persists itself; the elders from the president to the merest street arab, look on the scene with joy and pleasure.  
Soprano solo, "Love's Radiant Hour" (new) .....Sousa  
Miss Marjorie Moody.

(Lyric by Helen Boardman Knox)  
Symphonic poem, "Death and Transfiguration" .....Richard Strauss  
(It is easy to follow the successive pictures which Strauss has presented in his music, the sick man lying weak and worn with his struggle, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the enemy who always wins; the respite; the vision of the life that has been with its stages of childhood and youth and the stress and storm of manhood; the final struggle. And the final scene, the transfiguration, is made evident, too, in the exalted character of Strauss picturing, the gleaming harps, and majestic sonority.)

INTERVAL.  
Sketch, "Among My Souvenirs" (new) .....Nichols-Sousa  
(The Nichols song, "Among My Souvenirs," is lengthened into a sketch. Among his souvenirs is a photograph, letters and a broken heart, and, as he meditates, he goes back before the broken hearted time and remembers when he and she were softly singing "Twinkling Stars Are Laughing at You and Me," and then his mind reverts to the time when he was "Seeing Her Home," recalling the songs of years gone by at "Aunt Dinah's Quilting Party"—he was "Seeing Nellie Home," and then he travels to the Far East, and visions of "The Road to Mandalay" comes to him—from that, he meditates on the "Sweet Mysteries of Life," and then comes the closing picture that he is once more "Among His Souvenirs.")  
(a) Sextette for flutes, "Dance of the Merlions" .....Tchaikowsky  
Messrs. Evans, Pertie, Phares, Orosky, Zlotnik and Hall.  
(b) March, "The Golden Jubilee" (new) .....Sousa  
Xylophone solo, Polonaise "Mignon" .....Tierney  
Howard Goulden.  
"Balance All and Swing Partners" .....Sousa  
All instruments used in Sousa's band made by C. G. Conn, Ltd. Steinert piano used exclusively by Sousa's band. Copies of Mr. Sousa's autobiography, "Marching Along," can be purchased at local book stores.

OSHKOSH, WIS.  
NORTHWESTERN  
TO HEAR CONCERT  
Program Presented by Sousa's Band to Be Relayed by Wire to Junior Chamber Meeting.  
Through a special arrangement, members of the Junior Chamber of

Commerce will hear John Philip Sousa and his 100-piece band present their golden jubilee program tonight. The concert will be carried from the theater to the First National bank building, where the Junior Chamber meets, over a private set of wires.

Preceding the program of music, Assemblyman Chester D. Seftenberg will speak. Arrangements will also be made for taking a large delegation of Oshkosh members to Sheboygan Wednesday night to hear Ernest Baetz of San Antonio, president of the United States Junior of Commerce, who will be the guest of the Sheboygan and Oshkosh organizations at Sheboygan. This feature was originally scheduled for Tuesday evening but through a change in schedule, it was postponed until Wednesday.

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## Orders Is Orders but the Band Didn't Play

During one White House reception in President Garfield's time, John Philip Sousa, clad in his gorgeous red uniform, criss-crossed with gold braid, sat on one end of the musicians' platform and his bass drummer, in full dress uniform, sat on the other. They were for a sat on the other. They were for the United States Marine band that night. But there was no music. The band had been ordered to participate in a dedication that day and did not get back to barracks until 6:30 that evening when it was dismissed and sent home. At seven o'clock Sousa received an order to report with the band in full dress at the White House at eight o'clock. Sousa protested. His commanding officer said: "Those were my instructions and those are your orders." Messengers scoured Washington for the bandmen, returning with just one man, the bass drummer. When the long evening and the reception at last drew to an end the drummer and Sousa stood up, saluted each other in a proper military manner and the "band" filed out and went home. Orders is orders.

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## WHAT IS THE MATTER WITH OUR NATIONAL ANTHEMS?

Although John Philip Sousa, composer of "Semper Fidelis," the "Washington Post March," and "The Stars and Stripes Forever," is not altogether satisfied with American national hymns, yet he points out that we shall never get the kind of national anthem some of us would like by offering prizes for it.

Anthems, he thinks, are like poets—born, not made. Who ever thought that the Florodora sextet would last so long? And when "Tipperary" was first sung at a London music hall, who among the first-nighters suspected that it would become a world-wide marching song? Lincoln did not suspect, when he delivered the Gettysburg address, that he was giving an immortal thing to men.

Anthems are like all other works of art of any kind. Mr. Sousa reminds us that what he considers the great national anthems have been composed in moments of deep emotional stress. He refers particularly to the *Marseillaise*, the song of the French Revolution, now the national anthem of *la belle France*. There are many, indeed, who regard this as the most marvelous expression of national sentiment that ever has been produced. But Carlyle thought otherwise, and Pushkin thought the *Marseillaise* was inferior to *Die Wacht Am Rhein*. But few there are, on the other hand, who can listen to the strains of the song of Rouget de l'Isle without being stirred to the depths of their soul. "Oh, liberty, can man resign thee, once having felt thy glorious flame?"

We have every high regard for *Die Wacht Am Rhein*. It is noble, stately, inspiring. It's far better than the *Deutschland Ueber Alles* of a few years ago, which reflected a spirit which got the people of Germany into some serious trouble which they never ought to have experienced. And then there is another fine example of German spirit—*Was ist das Deutsche Vaterland*—which has often rallied a great people struggling for greater liberty.

But was not our own *Star Spangled Banner* song composed in a moment of "deep emotional stress?" The music was that of an old drinking song, to be sure, but the words are what makes the music dearest to us, and Francis Scott Key set down those words under the deepest of emotion. And whatever may be lacking in the music of our anthems will find an explanation in the fact that fortunately we have been spared to a large degree the tragic experiences of other peoples. Our wars have been comparatively short and of such a nature as to inspire tunes of the lighter sort. In *Yankee Doodle* we take a cheerful view of life and display an ability to be merry even in times of adversity. As for *America*, though, that is serious enough—the same tune as that of *God Save The King*; and that, in its turn, has its counterpart in French and German airs.

Mr. Sousa and other musicians who find our national anthems unsatisfactory may be right—from their point of view. But somehow we still like all of them, for they have the essentially American spirit, devoid of hate, of leering gloating over conquered foes, but replete with enthusiasm for the things the flag means to us all. Like Mr. Sousa's own *Stars and Stripes Forever*, they are good-natured praises of *Columbia*, *The Gem Of The Ocean*!

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## SOUSA CONCERTS AT KERREDGE THEATRE PLEASE AUDIENCES

Band and Leader Appear to  
Capacity Houses.

Lieut. Commander John Philip Sousa and his band, now engaged on a "golden jubilee tour," which marks the fiftieth anniversary of the noted band master's debut, gave two concerts at the Kerredge theatre yesterday afternoon and evening, which greatly pleased large audiences.

Sousa always gives his auditors what he himself has described as "a good show." One of his principles is never to permit time to be wasted between numbers. No mock modesty on his part keeps the audience waiting and calling him back time after time when he knows they want to hear one of the good old marches that only Sousa can write and only Sousa's Band can really play. No sooner was the first number on last evening's program, an excerpt from Saint-Saens' "L'Algerienne," over than the band swung into "El Capitan," which was greeted with an outburst of happy handclaps.

Nor was the audience kept puzzling as to just what the name of the familiar march being played as an encore might be. No, an attendant came out and held up a placard with the title and composer, so that everyone who wished might read it. This has been for years Sousa's invariable practice.

Sousa always offers his audiences several of those musical "stunts" that invariably astonish and delight. American concert goers. Last night, John Dolan, principal cornet player in the band, performed with brilliant success the remarkable feat of playing Sarasate's "Habanera," a show piece written for violin, on his cornet, keeping in the solo part nearly all the astonishing bravura bits of the original.

Howard Goulden, also a leading member of the band, performed the even more remarkable feat of playing on his xylophone an arrangement of the "Polonaise," "Je suis Titania," from Thomas' opera "Mignon," long a favorite display number with coloratura sopranos.

Marjorie Moody, a Boston girl who has for several seasons toured with Sousa, sang the bandmaster's latest song, "Love's Radiant Hour," a tuneful and ingratiating piece that would fit well into the repertoire of almost any lyric soprano who can execute florid passages correctly. Miss Moody's voice has gained in clarity and power. She sang as she always has, with a beautiful quality of tone and fine musical sense, but more brilliantly.

Sousa's new march "Golden Jubilee," has the qualities of some of his great hits. That he himself feels this was evident from his following it by "Stars and Stripes Forever," which he, like the rest of the world, believes to be his masterpiece. The new march stood the test of even this comparison.

The most important number on the program was a very ingenious arrangement of Richard Strauss' "Death and Transfiguration." The audience obviously liked it almost as well as Sousa's latest medley sketch, "Among My Souvenirs," which followed.

Sousa seemed on this trip so young and so energetic that one felt that some day there will be a seventy-fifth anniversary tour before the veteran condescends to re-

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## Sousa to Play for Benefit of Band

Sousa and his band are coming! The musical organization, now on its Golden Jubilee tour will play afternoon and night concerts at Drake university field house, Friday, Oct. 5. The concerts here are sponsored by Drake University band, Alonzo Leach, director.

1923 marks the fiftieth year in Mr. Sousa's life as a director and composer. This year he will include the new "Golden Jubilee" march in his program, written to mark his fiftieth year as a composer and conductor.

Invitations will be extended to the high school bands of Des Moines to play in competition during the afternoon concert here for a silver cup prize.

The bands of Simpson college and Drake university will be invited to play in the evening concert, with the massed bands joining in a finale.

Miss Marjorie Moody, soprano, John Dolan, cornetist, and Howard Goulden, xylophone player, will also appear in solo numbers.

SEP 20 1923

## SOUSA TO WELCOME RIPON FRESHMEN

RIPON, Wis., Sept. 19.—(Special)—Green capped freshmen at Ripon college will be welcomed by Lieut. Comm. John Philip Sousa as part of the freshman orientation program Sept. 24, when the famous conductor and his band appear here, Samuel N. Pickard, manager, announced today. Both college and high school bands will lead a parade from Sousa's special train to the campus, where he will address the yearlings.

A citizens' welcoming committee, including Dr. Silas Evans, president of Ripon college, will greet the composer.

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## School Band Will Be Good as Ever

THE Manlius School Band, an important factor in the musical life of Syracuse, gives promise of being better than ever this year, despite the loss of more than half of its members through graduation last June.

Capt. DeWitt K. Botts, conductor, is faced with a real job in getting the newcomers in shape for concerts, but the Manlius leader has a reputation for being able to train young musicians.

Joseph Greybach, first clarinet of the Cadet organization last year, is an example of a Botts product. He is now with John Philip Sousa and his work is pleasing the world-famous conductor.

The Manlius Band will this year be made up of 35 players, and although many of its members went to Manlius for the first time last Sunday, the band was out for formation Monday night, and its playing, after but one day in which to organize, brought praise for Captain Botts and his young musicians.

The Cadet organization will again be heard on the radio this year. Concerts will be arranged through WFBL and other stations.

The Botts-trained Manlius Band has been favorably commented upon by many music critics, as the work of the youths of the organization has been more like that of veterans.

FARGO, N. D.  
FORUM

## GRADE OF MUSIC COUNTS HIGHLY

Selections Chosen By  
Bands Will Be Considered  
In Sousa Contest

The grade of music selected by bands to play in the Sousa Band contest, to be held in Fargo on Sunday, Sept. 27, will count considerably in scoring by the judges, it was pointed out by the music committee in deciding to allow bands to play music of their own selection. The contest is sponsored by The Fargo Forum.

Bands will play a march and an overture each in the competition. The contest will be one of the features of John Philip Sousa's appearance in Fargo, when he is scheduled to give two concerts.

The famous band man this year is celebrating his 50th year as a conductor. If he had not won such enduring fame as a writer of patriotic marches, Sousa might have come down through the years as the Will Rogers of music. He probably is the only American composer, who has the facility to tell stories and crack jokes in the terms of music and for two decades American people have laughed as heartily at his humorous and parodies upon current popular music as they have applauded such march tunes as "Stars and Stripes Forever."

He has turned out another humorous for his golden jubilee tour. The theme is found in "Among My Souvenirs." Among the young man's souvenirs are a photograph a letter and a broken heart and he meditates he goes back in memory to the time when he and she were singing "Twinkling Stars are Laughing at You and Me," and when he was "Seeing Nellie Home."

In addition to his humorous, Sousa has given spice to his new program by a transcription of the hit numbers from the various New York musical shows, entitled "Ten Minutes on Broadway."

CHRONICLE

"My religion lies in my composition."—John Philip Sousa.

## SOUSA PROVES TO BE HUMORIST AS WELL AS LEADER

John Philip Sousa, premier band conductor of the world, was the guest of the Oshkosh Rotary club at luncheon this noon at the Athearn hotel. The meeting was attended by Rotarians and their wives, a number of local visitors and several out-of-the-city Rotarians.

Mr. Sousa, in a brief address, established himself as a humorist. Never smiling himself at his own quips, but always provoking the mirth of his listeners, the noted band leader spoke in interesting fashion.

The principal story he told was how he won the war. During the great conflict, he told his listeners, he was on the flagship Pennsylvania. When word came that the allies were with "their backs to the wall," Mr. Sousa said he offered to have his wonderful beard shaved off, as a measure to win the war.

### OBJECTED TO SACRIFICE.

Everyone objected to his making that sacrifice, Mr. Sousa solemnly told his hearers. Even the ship's barber threatened to disobey the order to shave Mr. Sousa. The procedure was carried out, and Sousa said he dispatched a message to Hindenburg: "Tell Bill I've shaved off my beard!"

That message didn't mean much to fellow officers of the Pennsylvania, Mr. Sousa said, because they didn't know the story back of it. According to Mr. Sousa's story, he had visited in Germany three times. The first time he met the kaiser, the German ruler smiled. The second meeting, the kaiser was not so friendly; and the third meeting he actually glared at the American bandmaster.

Mr. Sousa said he discovered the reason for the kaiser's attitude was that the emperor was jealous of Sousa's famous beard. And so, Mr. Sousa continued, when Hindenburg's reply came, it read: "I've told Bill, and he's asking for an armistice tomorrow."

### NOT MUSICIAN BUT PATRIOT.

"And," Mr. Sousa continued, in his droll way, "the armistice was signed the next day. I claim to have won the war. I stand before you, not as a musician, but as a patriot."

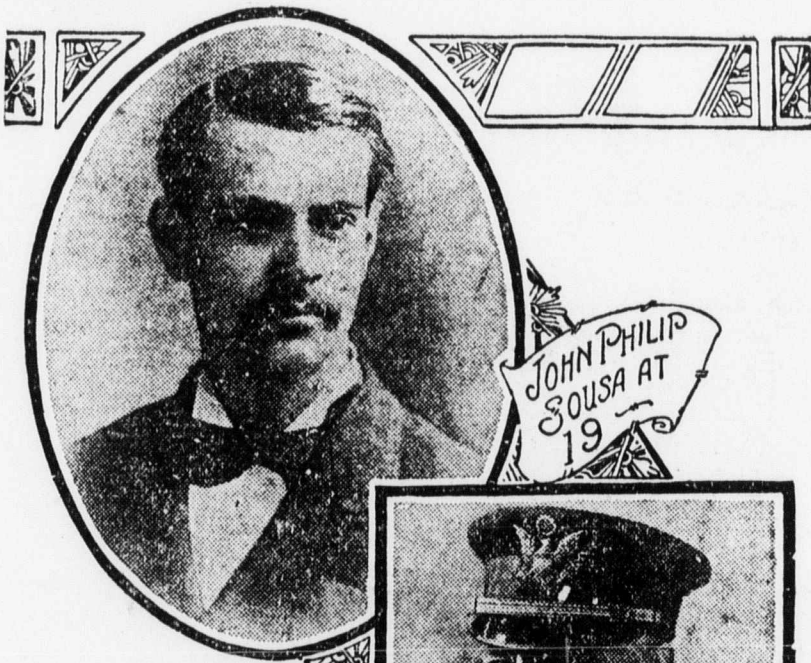
Mr. Sousa complimented Fred Carberry of Milwaukee, who acted as song leader for today, upon the latter's leadership. "If a few more Rotary clubs had song leaders like Mr. Carberry," he said, "we'd probably have more good tenors in grand opera."

Rev. William A. Reul, local pastor, also was complimented by the band leader for the brevity of his message of grace. "You can always judge a meal by the length of the grace that is said. When the grace is short, like Rev. Mr. Reul's was, then the dinner is good, as we've found out."

One of the features of the meeting, in the song program, was the singing of a special number, dedicated to Mr. Sousa. The words were arranged by Walter Crawford, local musician, to the tune of Sousa's famous march, "The Stars and Stripes Forever."

BISMARCK, N. D.  
TRIBUNE

## Celebrates Golden Jubilee



JOHN PHILIP  
SOUSA AT  
19

JOHN PHILIP  
SOUSA  
TODAY



## MARCH KING TO VISIT HERE OCTOBER 4



John Philip Sousa

SPRINGFIELD  
REPUBLICAN

SEP 10 1922

### The March King

John Philip Sousa, the son of a Portuguese and a Nordic mother, gives his recollections of men, women and music in "Marching Along." He begins with the very small John Philip who tried his family with childish pranks; he tells of the time when he thought he preferred being a baker to a musician, and then leads on through his musical life to the days when he stood before presidents and kings, the "March King" of America. His travels took him all over the world. In Venice after hearing his "Washington Post" performed, he tried to buy a copy in a music store and found it listed as an Italian composition by Giovanni Filippo Sousa. Many illustrations show Sousa's wide range of friends. (Library No 730 872)

PHILADELPHIA, PA.  
INQUIRER

SEP 17 1922

—John Philip Sousa says the time will never come when good music is not appreciated even by those who are not discriminating. Never WILL come, J. P.? Why, Great Scot, man, it's here now!

CHICAGO, ILL.  
HERALD EXAMINER

SEP 16 1922

MORE than thirty years ago, Lieut. Commander John Philip Sousa, who comes to the Auditorium next Sunday afternoon and evening 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 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

## "MARCH KING" SAYS SACRIFICING BEARD HELPED WIN THE WAR

Convinced Ex-Kaiser Americans  
Would Go the Limit.

Lieut. Commander John Philip Sousa, unquestionably America's, if not the world's greatest march king, and his band left yesterday morning by special train for Escanaba, where they appeared in concerts yesterday afternoon and last evening. Before leaving his hotel Sousa graciously received a Gazette reporter with the question, "Well, what do you want me to talk about?"

"The secret of your ever-changing whiskers" was the reply.

"When I started out as a professional musician, I didn't wear any kind of whiskers, in fact I didn't even have the suggestion of fuzz on my face," said Sousa. "My first facial adornment was a modest mustache, and then I went directly into the bearded stage. When I was conductor of the Marine band in 1885, I wore a full beard. Later this was trimmed down somewhat. Then came a period of changes which depended largely upon the persuasive eloquence of different barbers. One would suggest that I would look better if I wore a Van Dyke, and a Van Dyke I would wear. Then another would say I would look better with a neatly trimmed chinched whiskers and mustache, and so it was ordered."

The reporter interjected that the last time he saw Sousa the latter wore a beard.

"Then you must have been quite a small boy because that adornment was dispensed with a number of years ago," Sousa said. He added facetiously:

"I made three tours of Europe prior to the World War and each itinerary took me into Germany where I met the former kaiser. Our first meeting found us very good friends but on my second tour I observed a distinct coolness on the part of the German monarch. This was more in evidence on my third tour, even to the extent of the ex-kaiser attempting to evade me. This I would not let him do because I had learned that he was jealous of my beard, the condition, I understand, being provoked by the late czar's taunts that an American should excel Wilhelm in facial adornment."

"I was aboard the U. S. S. Pennsylvania in mid-ocean when the thought occurred to me that Americans were making every sacrifice to help win the war. I told the ship's officers that removal of my whiskers would insure victory and when the cruiser's barber demurred the next morning I politely informed him that he was under orders and the beard was removed."

"The incident was broadcast the same day, and the next morning came the signing of the armistice. I am convinced the former kaiser then became satisfied it was useless to continue fighting because there could be no sacrifice too great for America to bring about victory."

The "march king" was in a jovial mood and said that despite his age he does not feel the weight of his years. He expressed pleasure with the reception he and his organization received in Hancock and added he hoped to return to the Copper Country either next year or in 1930.

### BANDS ENTER CONTEST.

Fargo.—Ten bands have entered the band contest being sponsored by the Fargo Forum. The contest will be staged on Sousa day, September 27, and John Philip Sousa will judge all three classes of entries.





ALLEN MCQUHAE



JOHN PHILIP SOUSA



GRAHAM MCNAMEE

**Popular Artists Will  
Give Review Program  
Over WCCO Sunday**

A special program sponsored by the Minneapolis radio show will be broadcast from WCCO, beginning at 7:45 p. m. Sunday.

The program will consist of a review of the most popular artists which have broadcast from WCCO during the past year. They include Dick Long's orchestra, Howard Melaney, tenor; the Gerhard sisters, violin and piano; Ferd Oldre, banjo; Meta Ashwin Birnbach, soprano; Wesley Barlow, piano; Clarence Olsen, violin, and Grace Le Mar, contralto, of Duluth.

Artists who will appear at the radio show during the week also will be heard. It is expected that John Philip Sousa, Allen McQuhae, radio tenor, and Wendell Hall, the "Red Headed Music Maker," will be among those on the air this week.

When the Northwest Radio and electrical show takes place this week in Minneapolis the city will have in its midst a gathering of some of the outstanding figures of the entertainment world.

Lieutenant Commander John Philip Sousa, accompanied by his 75-piece band, will play a program which will include many of the conductor's world-famous compositions, which earned for him the title of "The March King." Wendell Hall, "the red-headed music maker," will be on hand, with his ukulele, and another well-known radio artist will be Allen McQuhae, celebrated tenor.

Graham McNamee, radio announcer, will be an honor guest at the show; and during the week Miss Winifred Bambrick, harpist, will be one of the featured artists with Sousa's band.



WENDELL HALL



MISS WINIFRED BAMBRICK

**SAN JOSE, CAL.  
MERCURY-HERALD**

Rufus Choate, "The Wizard of the Law," once began one of his abstruse arguments before Chief Justice Shaw—says Francis L. Wellmann in "The Art of Cross-Examination"—in the following manner:

"In coming into the presence of your Honor, I experience the same feeling as the Hindu when he bows before his idol. I realize that you are ugly, but I feel that you are great!"

At the end of a long but unsuccessful cross-examination of a plaintiff (swears Mr. Wellmann), an experienced trial lawyer once remarked rather testily:

"Well, Mr. Whittemore, you have contrived to manage your case pretty well."

"Thank you, counsellor," replied the witness with a twinkle in his eye, "perhaps I might return the compliment if I were not testifying under oath."

Mark Twain used to tell a story of a celebrated actor who was absolutely confident of the power of the human face to express the passions hidden in the breast (says John Philip Sousa in "Marching Along"). He claimed that the countenance could disclose more surely than the tongue what was in the heart.

"Observe my face," said he. "What does it express?"

"Despair."

"Bah! It expresses peaceful resignation. Now, what is this?"

"Rage!"

"Nonsense! It means terror. This?"

"Imbecility."

"Are you mad? It is smothered ferocity. Can you tell this?"

"Joy!"

"The devil take you! Any ass can see it means insanity."

En route to fulfill an engagement in New England once, Sousa got off the train at a station to stretch his legs for a few minutes. Before he could look around an excited woman rushed up to him and frantically demanded:

"Has the nine-three train pulled out?"

"I really don't know," he replied. "Why don't you know?" she shouted. "Why do you stand there like a log? Aren't you a conductor?"

"Yes, I'm a conductor."

"A fine conductor you are," she exclaimed contemptuously.

"Well, you see," he humbly replied, "I'm not the conductor of a railroad train, I'm the conductor of a brass band."

Senator Ladd said at a luncheon in Fargo:

"The world really does need a pact outlawing war, for when war comes every people is as blindly obedient to its government, no matter how blameworthy its government may be, as well as little Willie."

"Willie," said his teacher, "suppose, Willie, that a tiger was to come rushing at you to eat you up—what would you do?"

"Nothing, teacher," said Willie. "What? Nothing? You wouldn't even shout for help?"

"Oh, no, teacher."

"Goodness, me! Why not?"

"Because my pop says I mustn't talk at meals."

"Oh, yes," said George Bernard Shaw, "a wife may like to have her clothes admired by others, but she generally gets them on her husband's account—if he has any."

**BISMARCK, N. D.  
TRIBUNE**

**Sousa Trained Band  
Heard 10 Years Ago  
by Bismarck People**

Ten years ago a band of U. S. "Jackies," trained by the famous John Philip Sousa, came to Bismarck with the Liberty Loan special.

These sea-going musicians were from the Great Lakes Naval training station, and their business in the war was to make fighting the world's battle a little less horrible.

Bismarck people—in fact, thousands of people from the Missouri slope, remember that band as it played here on September 21, 1918.

The cargo of war relics, carried by the special train, were gruesome reminders of what the Huns were doing to the Yankees and of what the Yankees must do to the Huns. Sousa's sailor band played cheerfully from early morning until the last spectator had visited the trophy car.

"The best band ever heard in Bismarck," was the opinion of the crowd that day.

On October 1, another band, trained by John Philip Sousa, is coming to Bismarck, and the great bandmaster is coming with it. The audience that Sousa's musicians coming 10 years ago in war, will welcome the band on its coast to coast tour in the happiness of peace.

**FRESNO, CALIF.  
REPUBLICAN**

**HALALG EXAMINER**

**SOUSA IN  
CITY FOR 2  
CONCERTS**

**Band Plays This Afternoon  
and Evening at Auditorium;  
Kreisler Date is October 7**

LIEUT. COMMANDER JOHN PHILIP SOUSA, celebrating his fiftieth anniversary before the American public, has brought his famous band to the Auditorium Theater for performances this afternoon and evening.

The remarkable vitality of this famous veteran was demonstrated in the New England tour of the band just closed. In the space of two weeks the 74-year-old conductor was heard in twenty-six cities.

The tour this season will continue for twenty weeks and will take Sousa and his band from coast to coast. The programs today and this evening will feature his new march, "The Golden Jubilee," which, according to reports, is the most spirited composition he has written.

He gave the world its best military march, "The Stars and Stripes Forever."

The soloists assisting Mr. Sousa are Miss Marjorie Moody, soprano; John Dolan, cornet; Howard Goulden, xylophone. Miss Moody will offer a new song by Sousa, entitled "Love's Radiant Hour."



John Philip Sousa  
at  
DRAKE  
FIELD HOUSE  
OCTOBER 5TH

**HERE TOMORROW**



John Philip Sousa, who brings his band to the Auditorium for two concerts.

**Three Sousa Concerts.**  
John Philip Sousa and his band will play three concerts at the radio show Wednesday. Two will be in the afternoon and one in the evening.



## Carnegie Hall Concerts Get Under Way

The first music to be heard at Carnegie Hall this season nearly was dispelled yesterday afternoon.

The Veterans of Foreign Wars had announced a pair of concerts by the United States Marine Band, the first, a matinee at Carnegie Hall, and the second an evening performance at the Seventy-first Armory.

I walked spiritedly into the Carnegie Hall lobby a few minutes late, and found it empty. I greeted the main ticket-taker, and found him looking younger than ever, his moustache gone, and his smile broader. The other ticket-takers looked very spry in their new or newly cleaned and pressed uniforms. And the ushers, and the whole staff were right on their toes.

But the bright hall, all the bulbs new and dusted, and everything looking spick and span, was deserted. For a while everything seemed dubious, but the outlook brightened, and at last the President's Own Band came out on the stage, sitting in front of a new stage-device, which does not look like Carnegie Hall at all, but more like a down-town theatre stage.

What the audience lost in quantity, it made up in enthusiasm and good will toward the players.

Capt. Taylor Branson conducted with rather too much restraint. One cannot blame him if the little gathering disappointed him, at the only New York concert by his band this year. Capt. Branson has just succeeded Bandmaster Santelman, who conducted the Marine Band for twenty years, and in the minds of the present generation, is so intimately associated with the organization.

The program chosen could not have given much solid nourishment to those in the audience who might have hoped for something in Carnegie Hall that was meaty and substantial. Except for the opening "Flying Dutchman Overture," it was a fare, which is doubtless expected at popular military soirees. The Goldman Band would never have presented so light an afternoon's amusement or suffered a loss of prestige.

And mentioning the Goldman Band, which is nearest in memory, we find the Marines more characteristically a military type of musical entity. It does not aim for symphonic effects, and consequently is more stirring, more martial, and more in the spirit of our band of happy memories, if less ambitious and concert like.

Two to three after-pieces were played after the conclusion of each programmed number. Much Sousa music appeared, and one wondered how that band sounded when J. P. Sousa, with the beard, stood before the men.

Three soloists enlivened the procedure. Arthur S. Whitecomb, the cornetist, was not an impeccable artist and left much to be desired; Wilbur D. Kieffer, xylophonist, played on an instrument so badly out of tune that it was impossible to listen to him, and Hervey J. Clark, trombonist, brother of Robert, completed the trio.

At night, the Band played Dvorak's "Carneal" overture, Liszt's "Liebes-traum," Svendsen, Rachmaninoff, Colledge-Taylor and excerpts from "An-eca Chenier"; the soloists being Robert Clark and John P. White. The memory was sold out, being taken by Veterans of Foreign Wars themselves.

DES MOINES, IA.  
REGISTER

## Sousa's Band Will Play At Drake Field House.

John Philip Sousa and his 90-piece band will play afternoon and night concerts at Drake university field house, Friday, Oct. 5. The concerts here are sponsored by the Drake university band, Alonzo Leach, director.

Sousa, who is observing his fiftieth year as a director and composer, has called this year's tour the golden jubilee tour of the band. A new Sousa march, the "Golden Jubilee," has been written for the tour and will be played in the concert here.

In the afternoon concert here, the bands of Des Moines high schools will be invited to play in competition for a silver cup to be presented by Mr. Sousa.

Invitations have been extended to the bands of Drake university and Simpson college to play in the evening concert here, with the combined bands massing for the finale.

Miss Marjorie Moody, soloist, who was found singing in a choir in an obscure Massachusetts town, will appear with the band.

John Dolan, cornet, and Howard Goulden, xylophone, will appear in solo numbers.

Tickets for the concerts here will be placed on sale well in advance of Oct. 5.

## Sousa Bears Burden of 74 Years Easily

'March King' Setting Pace  
for Youngsters in  
Present Tour.

Will Appear With His  
Band at  
Northwest  
Radio Show Here.

His 74 years resting lightly on his shoulders, Lieutenant Commander John Philip Sousa is now on his golden jubilee tour, which brings him to the Northwest Radio and Electrical show, Wednesday at the auditorium.

Fifty years ago in a theater in Washington the slight young man who was to become known to the world as "The March King," took up the baton for the first time. Thirty-six years ago, after 12 years as the head of the United States Marine band, Sousa formed his own musical organization. It is the only organization in history of musical America which has been able to continue over a period of almost four decades paying its own way from the patronage and favor of music-loving Americans.

The remarkable virility of the famous band master is demonstrated by the fact that during the present tour, Sousa set a record for less hardy youngsters to shoot at by appearing in 26 cities and towns in a period of two weeks. The tour this year, which will take Sousa from coast to coast for the sixteenth time, began in Schnetefeld, N. Y., on July 19, and will continue for more than 20 weeks.

That Sousa still composes as easily as he conducts is indicated by the fact that since the tour last year, he has found time to compose two marches, "Golden Jubilee," and "The Cornhuskers," dedicated to the University of Nebraska. He has written a new movement for his suite, "Tales of a Traveler," has transcribed the latest musical comedy hits into a sketch, "Ten Minutes on Broadway," and has written his annual humorous, the theme this year being "Among My Souvenirs." Also during his resting spell he has found time to write an address book.

In 1818, Sousa, then 24 years old, started his career.

Two years later, Hayes, still president, appointed Sousa director of the United States Marine band. Twelve years later President Harrison regrettably accepted his resignation. Sousa formed his own musical organization, and since that time has been appearing continuously at the head of his own band.

Sousa was "The March King" before he resigned his Marine commission. "Washington Post," "High School Cadets," and "Semper Par-dellus" all were written during this period. "The Liberty Bell" was written as a novelty for his first American tour, and "Stars and Stripes Forever" was written when Sousa's band was yet a new organization. He has composed 123 marches.

OMAHA, NEB.  
WORLD HERALD

## SOUSA'S BAND HERE

Noted Organization Observes Golden Jubilee with Twentieth Tour.

Lieutenant Commander John Philip Sousa, who this year is observing his golden jubilee as composer and conductor by taking his band upon its twentieth transcontinental tour, will be at Technical High school auditorium, October 8.

For 36 years he has taken his band on tour, always with tremendous artistic and financial success. As a close observer of conditions throughout the country, Sousa makes the prediction that within 15 years America will lead the world in every branch of music.



**SOUSA CONGRATULATES WINNER.** John Philip Sousa (center) and Edwin Goldman (right) congratulate Miss Ruth Cooper, sponsor of the Joliet township high school band which for the third consecutive time won the championship in national high school band contest held at Joliet. Sousa and his band will play for school children at an afternoon concert Oct. 5 at the Drake fieldhouse, under the sponsorship of the Drake university band.

RACINE, WIS  
NEWS

SEP 18 1928

## Sousa, Famous Bandmaster, Talks to Racine Clubmen

Attended by a marked degree of the appeal and glamor always associated with international celebrities, Lieut. Commander John Philip Sousa, world famous bandmaster, regaled a luncheon gathering of service club members at Hotel Racine today with humorous narrations of some of the experiences of his world-wide tours.

He was the guest of the Exchange club and was also greeted by members of various other luncheon organizations who had been invited to him in extending an enthusiastic welcome to the distinguished visitor. Included among these were representatives of the Kiwanis, Optimist and Rotary clubs as well as members of the Racine Memorial commission and several local bandmasters.

Commander Sousa's entire talk was given in a humorous vein, well calculated to bring the response of uproarious laughter which resulted. He took his auditors to various far corners of the globe in order to provide a suitable background for a brilliant interspersing of native wit and able play upon words.

The commander was introduced by Mayor Armstrong, who stressed the former's loyal, unselfish service

during the World war in portraying him not only as a great musician but as an outstanding American. In welcoming the noted leader the mayor recalled his own experience as a soldier in the Spanish-American war when the various military units were maneuvered on the parade ground to the inspiring strains of Sousa's "Stars and Stripes Forever."

The joint luncheon meeting was presided over by Robert Rowlands, president of the Exchange club. Brief expressions of welcome were contributed by E. J. Rogers, of the Rotary club, Harrison Wood, of the Kiwanis and Harold Wagoner, of the Optimist. The program was in charge of Carroll Heft, chairman of the entertainment committee of the Exchange club.

BISMARCK, N. D.  
TRIBUNE

SEP 19 1928

## OCTOBER 1 TO BE SOUSA DAY

Mayor Lenhart Issues Proclamation Calling for Its Observance

A proclamation calling for the observance of October 1 as Sousa Day has been issued by Mayor A. P. Lenhart.

"I commend its observance to the people and suggest that a welcome be given 'The March King' which will be an eloquent and long-remembered testimonial of our love and appreciation of America's beloved composer," said the proclamation.

"Sentiments of pride and patriotism come unbidden with the name of Sousa. For nearly half a century, Americans have been thrilled in every fibre by the martial stir of 'The March King's' music. In peace and in war its rhythmic cadences have been an urge to the highest devotion to native land, to the greatest personal sacrifice for love of country. It is not surprising that the composer of this music of loyalty and fidelity should hold a warm place in the affections of our people."

"His position is unique in that he is the only living person who has been a commissioned officer of the Army, Navy, and Marine Corps. Mr. Sousa held his Marine Commission as director of the United States Marine Band. He was army officer during the Spanish-American war, and a lieutenant-commander in the navy during the World war."

JOURNAL

chicago

## "March King"



JOHN PHILIP SOUSA celebrated composer of patriotic march tunes, and idolized leader of the band his name and genius have made famous, will conduct two performances at the Auditorium Sunday.

N. Y. TELEGRAPH

SEP 23 1928

## Week's Highlights

WE have what is comparatively a big Sunday, with another week. (But just to show you how funny our music folks are in New York: Beginning next Sunday this page, and this whole amusement tabloid, won't be big enough to carry all the news of all the activities of a week in music).

But here's today: Two performances of grand opera (downtown, provincial type of presentation, but interesting). The International Grand Opera Company is about to tour the Eastern States up to Christmas; after that they will go through the Middle West and South, ending their season in April. These three days in the Second Avenue Theatre are their only New York appearances.

And here's the famous Marine Band playing twice today. Since 1798 it has been in existence; to be sure, its first formation as authorized by Congress was a drum major, a fife major and thirty-two drums and fifes. Many of the original band fell in battle. Then Drum Major William Farr formed a Military Band of Marines, with the first headquarters under canvas. Frequently the Marine Band was used for concerts for the general public in the then Capital City. One of the most famous of the concerts at that time was the Fourth of July program, in the year 1800. In the same year they moved to the banks of the Potomac, and remained in tents. They played on the Hill to the Washingtonians, on E street, between twenty-third and twenty-fifth streets. This was in August 1800.

From 1800 on, the Marine Band has played at the White House on New Years Day, and every President from John Adams to Coolidge has heard it play on that occasion, as well as at other functions at the White House.

Branson, the present conductor, is the seventeenth leader, in a list which included William Farr, Charles S. Ashworth, Venerando Pulizzi, John Powley, John B. Cuvillier, Joseph Cuvillier, Francis Schenig, Raphael Triay, Antonio Pons, Joseph Lucchesi, Francis Scala, Henry Fries, Louis Schneider, John Philip Sousa, Francisco Fanciulli, Messrs. Pulizzi,

Triay and Pons had more than one term of office. Sousa directed the band two years. Santelman conducted for twenty years.

## Sousa And His Band To Be Here October 31

The coming of John Philip Sousa and his band to Fresno on October 31 was yesterday announced by L. E. Behymer of Los Angeles. The bandmaster has led a band for more than 50 years, the present one numbering 100 pieces.



SEP 18 1928

## Announce Program For Sousa Concert In Racine Tonight

Original Compositions of  
Loved Conductor to  
Be Heard.

Compositions of musical leaders, including St. Saens, Sarasate, Strauss, Tchaikowsky and Sousa, will be included in the program of classical, humorous, jazz, martial and vocal novelties, which Lieut. Com. John Philip Sousa and his band organization will offer this evening in Memorial Hall, under the auspices of the Daughters of Isabella.

According to the sponsors of the concert, good seats are still available for tonight's concert. The program to be presented follows:

- Peroration known as "Militaire Français" from "The Algerienne" (St. Saens).
- Cornet solo, "Habanera" (Sarasate)—John Dolan.
- Suite, "Tales of a Traveler" (Sousa).
- a. The Kafir on the Karoo.
- b. The Land of the Golden Fleece.
- c. Easter Monday on the White House Lawn.
- Soprano solo, "Love's Radiant Hour" (Sousa)—Miss Marjorie Moody.
- Symphonic poem, "Death and Transfiguration" (Richard Strauss).
- Intermission.
- Sketch, "Among My Souvenirs" (new) (Nichols-Sousa).
- Sextet for flutes, "Dance of the Merlions" (Tchaikowsky).
- March, "The Golden Jubilee" (new) (Sousa).
- Xylophone solo, "Polonaise Mignon" (Tierney)—Howard Goulden.
- "Balance All and Swing Partners" (Sousa).

TRIBUNE

### Band Leader Here



Lieut. John Philip Sousa, famous composer of marches, at Chicago and North Western railway station.  
(TRIBUNE Photo.)

WICHITA, KAN.  
EAGLE

"We agree with the noted bandmaster Sousa that America has no national anthem worth while," says the Kinsley Graphic. "We think so every time we hear folks squawking away on 'The Star Spangled Banner.'" And right then we offer up sincere thanks that it hasn't.

### Herbert L. Clarke Praised by Sousa

Herbert L. Clarke, director of Long Beach Municipal Band, has been accorded the enthusiastic praise of John Philip Sousa, famous bandmaster and "march king" and Clarke's former band chief. In an article, "Following the Band" appearing in the Country Gentleman magazine, Sousa has written the following commendatory words concerning Clarke:

"Herbert L. Clarke was the greatest cornet player I've ever heard. His cornet never made a brassy sound and if he played a ballad with it, it almost spoke the words. Clarke gave great pleasure to numbers of people, yet he was always thoroughly modest, as all successful people should be."

For the last five years Clarke has directed Long Beach's famous band and the cornet solos which he often plays in response to urgent popular request have brought pleasure to thousands of Long Beach visitors and residents. Before coming here Clarke had been a member of Sousa's Band for almost eighteen years.

LONG BEACH, CAL.  
PRESS-TELEGRAM

**PRAISE** for a bandsman from the greatest of American directors is praise indeed; and the praise that John Philip Sousa gives to Herbert L. Clarke, leader of the Long Beach Municipal Band, accords Mr. Clarke the rank of "greatest cornet player" of the generation. "The greatest I've ever heard" are the words of the March King in telling of the genius of the man who now directs the Long Beach organization, and who frequently appears as cornet soloist to the delight of his audiences. Mr. Sousa had other compliments for his former associate of the concert stage, his comment appearing in the Country Gentleman under the general heading, "Following the Band."

Long Beach will confirm Mr. Sousa's estimate of Mr. Clarke, and will add that Mr. Clarke ranks as a director no less than second to his famous old time colleague of the baton.

DOVER, N. H.  
FOSTER'S  
DAILY DEMOCRAT

### Orders Is Orders but the Band Didn't Play

During one White House reception in President Garfield's time, John Philip Sousa, clad in his gorgeous red uniform, cross-crossed with gold braid, sat on one end of the musicians' platform and his bass drummer, in full dress uniform, sat on the other. They were the United States Marine band that night. But there was no music. The band had been ordered to participate in a dedication that day and did not get back to barracks until 6:30 that evening when it was dismissed and sent home. At seven o'clock Sousa received an order to report with the band in full dress at the White House at eight o'clock. Sousa protested. His commanding officer said: "Those were my instructions and those are your orders." Messengers scoured Washington for the bandmen, returning with just one man, the bass drummer. When the long evening and the reception at last drew to an end, the drummer and Sousa stood up, saluted each other in a proper military manner and the "band" filed out and went home. Orders is orders.

### RADIO SHOW TO GET TELEPHOTO EXHIBIT

\$250,000 Equipment Will Be  
Installed in Auditorium  
Saturday.

Installation of radio equipment valued at \$250,000 will begin Saturday night in preparation for the northwest radio and electrical show, which opens to the public at noon Monday in the municipal auditorium.

One of the exhibits, according to H. H. Cory, manager of the show, will be a practical demonstration of the telephoto, by means of which photographs are transmitted electrically from one point to another. Television, however, has not advanced sufficiently to warrant an exhibit, he said.

An entertainment program that will be continuous afternoons and evenings has been arranged. It will include two concerts by John Philip Sousa and his band of 75 pieces. Grammie McNamee will do the announcing on Monday and Tuesday, and Allen McQuhae, famous Irish tenor, will be the principal attraction on Thursday's program. Other well-known names will be on the program for the rest of the week, Mr. Cory said. The show closes Saturday night.

CHICAGO, ILL.  
Journal of Commerce

One of the world's most famous backs was in town yesterday, and this is news for theater rather than the sport column because it belongs not to a football star but to John Philip Sousa. Immovable as ever, he presided in dignity over the finest of military bands while the Auditorium bulged with a matinee crowd that undoubtedly was more than duplicated at the evening performance.

The Golden Jubilee, this time, with a swanking march to celebrate the occasion. The brilliant blare of brasses, supported by the fascinating undercurrent of surging rhythm under perfect control. The march king with his capital command of tunes with irresistible swing—a captivating mood lost but briefly while a soprano sang and while the band became involved with the symphonic intent of Richard Strauss. But always back to its real work in life, swinging in superb march rhythm that is ample explanation of the unwavering popularity that makes Golden Jubilees possible.

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### Sousa Coming to Bismarck Oct.

Lieutenant Commander John Philip Sousa, who, this year, is observing his golden jubilee as composer and conductor by taking his band upon its twentieth transcontinental tour, will be here with that organization at the City Auditorium, Monday evening, October 1. For thirty-six years he has taken his bandmen on tour and always with tremendous artistic and financial success. Everywhere he has been he has been a close observer and, as a result of his observations he makes the prediction that within fifteen years America will lead the world in every branch of music.



Lieut. Com. John Philip Sousa

"It is bound to come," he said the other day in an interview. "We have a cosmopolitan publication, and just as surely as we have made phenomenal strides in commerce, so we will in music. The country is ready with its commercial superiority to turn to the arts and to help music in every possible way. It wasn't so long ago that the American was non-existent as a musical factor. Twenty-five years ago I would be a rarity to see the name of an American on any Metropolitan Opera program. Pick up a program of the Metropolitan of today and what do you find? Such names as Tibbets, Wakefield, Page, Talley, Halliday, Marshall, Hackett and many others. No longer does the public demand foreign names for musicians. People realize that talent is not confined to any one nationality. The public is more interested in the work that the man or the woman can do than in the name he or she bears. If you are a genius or if you have great talent, you can be Smith, Brown, Patterson or Jones—the public will accept you if you have the goods."

"It is a rarity to find a man who hasn't a love for music. So it seems to me that music should be a part of the curriculum in every school and college. The amateur derives great pleasure from his ability to play an instrument or to sing. As for the professional musician—he can make a splendid living and he may progress to great heights. I am convinced that there is no endeavor in our time that is making greater forward strides than music. It is gratifying to learn that our most progressive colleges and institutions of learning are furnishing instruction in music. The bands and orchestras in our high schools and colleges will develop myriads of players, some of whom will unquestionably in time rank as geniuses in music. It is indeed a most heartening situation."

LOS ANGELES, CALIF.  
NEWS

### THREE MUSICIANS ADDED TO BAND AT ROLLERDROME

The addition of three musicians, formerly members of John Philip Sousa's band, to Ed Rookledge's military band at the RollerDrome, has just been announced by Chester Park Crawford, president of the popular Washington boulevard rink.

Signing of the three, Harvey Owen, trumpeter; Bud Ernest, clarinetist, and J. J. Macha, trombonist, has augmented a band already recognized as one of the finest in Southern California. Rookledge has specialized in direction of music for roller skating for the last five years, playing at several large eastern rinks before coming here to take over the RollerDrome music.

SEP 24 1928

## SOUSA'S BAND OPENS MUSIC SEASON HERE

3,800 Hear Famous Marches;  
Bandmaster Celebrating  
Golden Jubilee.

BY GLENN DILLARD GUNN.

IT should be a happy portent for the American composer and musician in Chicago that the concert season was inaugurated by John Philip Sousa and his band yesterday afternoon and evening in the Auditorium Theater. Thirty-eight hundred people heard this most famous of native musicians at either event, which is a record that no visiting foreigner will be able to excel if only for the reason that the largest of our theaters will hold no more. Nor is it likely that it will be equaled by any of the headliners, for I know of none who could fill that theater twice on the same day.

Sousa is the only bandmaster who has enjoyed such popularity either here or abroad, and he has won it, first, as a composer. He has done for the military march what Johann Strauss did for the waltz. He has lifted a popular idiom to the level of a classic without weakening any of the elements that made it popular; and that, I submit, is the achievement of genius.

SOUSA celebrates this year his golden jubilee. Fifty years before the public and thirty-six of them spent as master of his own band, his name a household word, his fame sufficient to justify an annual tour of national scope—that is the record.

But there is another page, one not so quickly read. It has been Sousa's privilege and honor to set the spirit of America to music. These quick pulsing, brilliant, alert, confident marches, their sonorities rich and mellow, their movement inescapably contagious, are American in a sense that jazz can never be. For jazz is a borrowed idiom; but the Sousa marches are native.

He played many of them yesterday, including, of course, the four that I like best—his new "Golden Jubilee," astonishingly youthful and spirited; "Power and Glory," "Semper Fidelis" and "The Stars and Stripes Forever." There were three excellent soloists: Marjorie Moody, whose delightful coloratura was effectively displayed in a new Sousa song, "Love's Radiant Hour"; John Dolan, cornetist-extraordinary; and Howard Goulden, most expert of xylophonists.

The genial lieutenant commander looks somewhat anxiously to the future of the military band, which he believes lies in the hands that function so successfully in the public schools of the nation. Yesterday he invited the band of the Joliet High School to fill out the intermission of the afternoon concert, which it did in a fashion that justified its position as the nation's first school band, an honor won and held now for three years.

THE German Theater opened its season at the Victoria Theater Saturday night with the first performance here of Adolf Philipp's comedy of pre-war German-American types entitled "Across the Big Pond." The grocer, the butcher and the old-fashioned keeper of the corner saloon were skillfully paraded in an atmosphere typically sentimental. Honors of the performance went first to the justly popular Viennese soubrette, Helene Holstein, and to the composer-director, who is evidently an experienced man of the theater.

MILWAUKEE, WIS.  
JOURNAL

### Can't Write National Anthem for Prize

John Philip Sousa, in the Kansas City Star, writes that he will get a national anthem by offering prizes for one. Anthems are not written in that easy, offhand manner. Most of them have been products of emotion, of great national stress, particularly of peril or victory. Perhaps we shall hear objections against a war song as the American national anthem, but we have hardly reached the degree of human felicity where an anthem can be written without having a strong emotional note. The very idea of an anthem moves the heart. Though "God Save the King" is not a war song in the strictest sense, it is a national hymn calling upon God to succor the king. As for the "Marseillaise," it is the greatest war song ever written.



SEP 23 1928

## Diversified Program To Be Presented This Season By Mrs. Edna Saunders

A diversified program was announced Friday by Mrs. Edna W. Saunders upon her return from New York. Ranging from popular band concerts, through comic operas, a theatrical season, a monologist and both singer and violinist recitals to a symphony orchestra concert, the program has been designed to please all of the Saunders clientele.

The season is opening a little earlier than usual this year with John Philip Sousa and his band, in afternoon and evening programs, Sunday, October 21. This will be followed on the next Sunday afternoon and evening, October 28, by Paul Whiteman and his orchestra. Both of these attractions will be at the City Auditorium.

Fritz Kreisler, the violinist, is booked for the evening of November 19 at the City Auditorium. Wednesday evening, November 21, Victor Herbert's "Naughty Marietta," comic opera, will take the stage. The singing company for this performance has been organized and financed for a transcontinental tour by Charles F. Horner of Kansas City, whose daughter has designed the costumes and scenery for the venture. These are distinctly French in conception, having been executed in Paris.

Marion Talley will return to Houston for a song recital the evening of December 5.

Friday and Saturday, December 7 and 8, the second, third and

SIoux FALLS, S. D.  
LEADER

fourth performances of the comic opera season will be given, the former date marking the return of the "Beggar's Opera," which opened the Saunders season last year; Saturday matinee and evening will offer the "Beggar's Opera" sequel, "Polly," the latter said to be the better of the two musical plays. These performances will close the before-holiday season.

Opening the season following the Christmas holidays will be the eminent Russian basso, Feodor Chaliapin, who will be presented in song recital January 23.

Doris Niles and her ballet and orchestra, offering "A Spanish Night," will be the attraction for Saturday, January 26.

The Prague Teachers Chorus will come to Houston February 14. This is an organization of teachers from the schools of Czechoslovakia.

Around March 15, at a date yet to be determined, Will Rogers will hold the stage.

The New York Theatre Guild will present a brief season, including "The Doctor's Dilemma," Thursday, April 4; "Ned McCobb's Daughter," the next night; "John Ferguson" for Saturday matinee, and "The Second Man" Saturday night.

The season will close Monday, April 22, when the Minneapolis Symphony Orchestra will be heard in a matinee and night program with Henry Verbrughen conducting, the soloists to be announced later.

In addition to this scheduled program, Mrs. Saunders is contemplating a brief season of Gilbert and Sullivan opera favorites.

## National Anthem Needed For the United States

America never will get a national anthem by offering prizes for one, says John Philip Sousa in the New York Times. Anthems are not written in that easy, off-hand manner. Most of them have been the products of emotion, of great national stress, particularly of peril or victory. Perhaps we shall hear objections against a war song as the American national anthem, but we have hardly reached that degree of human felicity where an anthem can be written without a strong emotional note. The very idea of an anthem moves the heart. Though "God Save the King" is not a war song in the strictest sense, it is a national hymn calling upon God to succor the king. As for the "Marseillaise," it is the greatest war song ever written.

I have said that anthems are usually the product of some national crisis. Henry Carey sang "God Save the King"

do want a vigorous, inspiring air and a poetic composition of nobility. Ours is the most religious country in the world. Therefore we must have a religious strain. Our old altars of liberty and courage must be worshipped, too. And we may hope genius will touch the hand that writes out anthems.

Many Americans have felt the lack of a song generally and one officially recognized as our anthem. This is particularly true of our literary men and thinkers in other fields. James Whitcomb Riley felt so strongly upon the subject that he wrote a poem, "The Messiah of Nations," and I put it to music:

In the need that bows us thus, America!

Shape a mighty song for us, America!

Song to whelm a hundred years' Fear of wars and rain of tears.

Neath a world's triumphant cheers, America! America! Lift the trumpet to thy mouth.

America! America! East and West and North and South,

America! America! Call us round the dazzling shrine

Of the starry old ensign.

This song was written in Spanish war days and had a wide vogue.

Although we are at peace with the world and hope to be in the years to come, I believe that we have "grown up" sufficiently as a nation and have a national consciousness of our mission in the world to inspire a national anthem. We are living in a musical age, despite critics to the contrary. As a bandmaster of 50 years' experience, I may say that American appreciation of music is infinitely better than it used to be. We not only have musical sympathies, as a people, but we have a better understanding of music.

In an age so rich as ours, in a nation so blessed with spirit and imagination, I think we may be certain that our national anthem will be a noble work.



John Philip Sousa.

as his own composition at a dinner held in 1740 to commemorate a sea victory. A few years later, during the Scottish rebellion, the song took on a deeper meaning. "God Save the King" became a national prayer. When we associate the event and the song we instantly feel its gravity, its hymnlike impulse. Whether Carey really produced so noble an anthem from his own spiritual consciousness, or took what he found in earlier music, is a matter that we never shall be certain about. As early as 1645 there was a ballad which ran:

God save Charles the King, our royal Roy,  
Grant him long to reign, in peace and joy.

There is no uncertainty about the "Marseillaise." It sprang fully armed from the brain of Rouget de Lisle. The year was 1792 and the author a young army officer stationed at Strasbourg. Louis XVI still lay in prison awaiting his end, and the kings of Europe were threatening to invade France and release him. Not many miles from Strasbourg, camps of royalist emigres were forming into military units on German soil.

It was under this stress, with the Revolution gathering fury, that Rouget de Lisle, the son of a noble and royalist family, wrote the "Marseillaise." Never was a war song written under more urgent inspiration. He had no thought of giving it such a name, which in no way represents its national spirit. The name came later.

According to an opinion widely held "The Star-Spangled Banner" is our best national air, and it has been often urged for adoption in Congress as our national anthem. The words, if not the music, were written under conditions reminiscent of the French anthem. Every schoolboy remembers how Francis Scott Key went out to the British fleet standing off Baltimore in behalf of a friend taken prisoner on shore. The fleet was ready to shell Fort Mchenry when Key arrived, in his sailboat, flying a flag of truce. Admiral Cockburn ordered Key to tie at the stern, and trained his guns upon Mchenry. For 25 hours the bombardment went on, while Key rocked in his little boat, tossed by every gun blast. Through the day and the night it lasted, then finally the dawn came, and his eager search for Mchenry's flag. Seeing it flying at the fort's flagstaff, he seized the back of an old letter in his pocket, and wrote the lines we all know on September 14, 1814.

At first the song was accepted as a poem, and a splendid one, too, but it was soon set to music, to an air known as "Adams and Liberty," which was, in turn, the music of an old drinking song, "To Anacreon in Heaven."

If we examine other patriotic American airs I think we shall find plain objections to each. "Hail, Columbia," does not appeal to me as an adequate expression, either musically or poetically, of our national spirit. The words are by Joseph Hopkinson of Philadelphia, and were written in that acute period after the Revolution when relations between France and America reached a stage threatening the earlier friendship. One strong party favored

SEP 28

## CALLS ENCORES ONE SECRET OF SOUSA'S CONCERT SUCCESS

Sousa's visit to Boston in August was another demonstration of the advantages of showmanship in the concert hall. The celebrated bandmaster owes not a little of the great and continued popularity of the concerts of his famous band to the fact that he invariably offers his audiences a "good show" for their money.

The programs are of music good in several different kinds, the performance accurate and brilliant, but the stage management, to borrow a theatrical term, has quite as much to do with Sousa's success as the purely musical features of the performance.

Tempo, in the theatrical sense of the term, is one element in good musical showmanship. Audiences do not like long dragging waits between numbers, nor do they enjoy prolonged struggles to exact encore numbers. At Sousa concerts there are no waits between pieces, and if the first burst of applause is loud and unanimous an encore is at once forthcoming. The concert moves along rapidly, so that a long program is played in a time surprisingly short.

Often half the time one spends in a concert hall passes in waits between numbers, or in the performance of subsidiary numbers used only as fillers. Many famous artists, such as Chaliapin, would be sure of larger audiences than they now draw in Boston if they would dispense with inferior assisting artists, and make no long waits during the program.

Even if the concert became short, not over an hour in length, people would enjoy their hour with Chaliapin more if they did not have to take it in small doses stretched over a period of two hours with nothing of great interest filling the gaps.

A very popular artist should adopt a settled policy about encores. Extra pieces should either be granted on the first demand, or else refused until the end of the program and then granted liberally.

Sousa follows the first of these procedures, Kreisler and Josef Hofmann usually follow the second. But they do not play encores without going through the customary form of being recalled to the stage three times.

Now a young or unestablished artist should always stick to the rule of not giving an encore until thrice called out, lest he bore the audience by an unwanted extra piece, and appear conceited. But in the case of artists of the caliber of Kreisler and Hofmann there is never the slightest doubt that the audiences will insist on numerous extra pieces. Among the great elders Paderewski and Mme. Schumann-Heink do give their encores following the end of the program without superfluous walking on and off the stage.

Sousa does not give any encores at all after the end of the program. He plans the encores in advance as an integral part of a carefully arranged set of contrasting numbers, and gives all the extras during the program, certain that they will be demanded. He must, of course, have a few extras in reserve in case the encores should lead the audience to call for still more.

Here is another element in good musical showmanship; the offering of a varied program, with no long homogeneous groups which will bore large parts of the audience. The usual program is arranged chronologically, with groups of pieces taken from various periods in musical history succeeding one another.

Those who do not care for 18th Century music and do like modern salon pieces are thus kept waiting a long time for their musical sweetmeats. Those who do like 18th and 19th Century classics and abhor contemporary trivialities have the recourse of going home as soon as the part of the program they want to hear is ended.

A good musical showman, planning a concert for a large and miscellaneous audience, the Boston Globe thinks, would do well to observe how Mr. Ziegfeld plans his Follies, or how a good vaudeville bill is arranged, and note that variety is the spice of programs. The music critics will not care to hear Schubert's "Du Bist Die Ruh" immediately followed by "Maidelay," or a Bach "Fugue" immediately followed by MacDowell's "To a Wild Rose," but those who do not like fugues, and most concertgoers do not, will be appeased by the MacDowell.

## FAMOUS MARCH NOT SO POPULAR ONCE



John Philip Sousa

When John Philip Sousa and his famous band appears at the coliseum on October 4, "Stars and Stripes" will probably be played sometime during the concert.

"Stars and Stripes," or, as it is more correctly written, "Stars and Stripes Forever" has been heard in every country of the world. But strange as it may seem this marvelous march by Lieutenant Commander John Philip Sousa was a long time in establishing popularity with bands. The march dates back to 1898. Sousa's band gave it spirited performance with all the frills that one

could wish and with an orchestration of ingenious sort, musically in every respect. And that was the trouble—bands throughout the country could not play the music because it was too difficult. It took a little time for Sousa to understand why the march, so popular at every concert he played, was not taken up by other organizations. So he went to his publisher for information. He found out quickly for he was shown a sheet of the march music returned to the publisher by a country bandmaster. The explanation was simplicity itself. It was in a penciled note upon the sheet—"Too many notes."

MUSICAL LEADER

SEP 13 1928

John Philip Sousa, who is making his golden jubilee tour over the country, will arrive in Chicago on Sept. 23 and will give concerts at the Auditorium in the afternoon and evening of that day.



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The season will close Monday, April 22, when the Minneapolis Symphony Orchestra will be heard in a matinee and night program with Henry Verbrugghen conducting, the soloists to be announced later.

In addition to this scheduled program, Mrs. Saunders is contemplating a brief season of Gilbert and Sullivan opera favorites.

peril or victory. Perhaps we shall hear objections against a war song as the American national anthem, but we have hardly reached that degree of human felicity where an anthem can be written without a strong emotional note. The very idea of an anthem moves the heart. Though "God Save the King" is not a war song in the strictest sense, it is a national hymn calling upon God to succor the king. As for the "Marseillaise," it is the greatest war song ever written.

I have said that anthems are usually the product of some national crisis. Henry Carey sang "God Save the King"

hand that writes out anthem.

Many Americans have felt the lack of a song generally and one officially recognized as our anthem. This is particularly true of our literary men and thinkers in other fields. James Whitcomb Riley felt so strongly upon the subject that he wrote a poem, "The Messiah of Nations," and I put it to music:

In the need that bows us thus, America!

Shape a mighty song for us, America! Song to whelm a hundred years' Roar of wars and rain of tears, Neath a world's triumphant cheers, America! America! Lift the trumpet to thy mouth,

America! America! East and West and North and South,

America! America! Call us round the dazzling shrine

Of the starry old ensign.

This song was written in Spanish

war days and had a wide vogue.

Although we are at peace with the world and hope to be in the years to come, I believe that we have "grown up" sufficiently as a nation and have a national consciousness of our mission in the world to inspire a national anthem. We are living in a musical age, despite critics to the contrary. As a bandmaster of 50 years' experience, I may say that American appreciation of music is infinitely better than it used to be. We not only have musical sympathies, as a people, but we have a better understanding of music.

In an age so rich as ours, in a nation so blessed with spirit and imagination, I think we may be certain that our national anthem will be a noble work.



John Philip Sousa.

as his own composition at a dinner held in 1740 to commemorate a sea victory. A few years later, during the Scottish rebellion, the song took on a deeper meaning. "God Save the King" became a national prayer. When we associate the event and the song we instantly feel its gravity, its hymnal impulse. Whether Carey really produced so noble an anthem from his own spiritual consciousness, or took what he found in earlier music, is a matter that we never shall be certain about. As early as 1645 there was a ballad which ran:

God save Charles the King, our royal Roy,  
Grant him long to reign, in peace and joy.

There is no uncertainty about the "Marseillaise." It sprang fully armed from the brain of Rouget de Lisle. The year was 1792 and the author a young army officer stationed at Strasbourg. Louis XVI still lay in prison awaiting his end, and the kings of Europe were threatening to invade France and release him. Not many miles from Strasbourg, camps of royalist emigres were forming into military units on German soil.

It was under this stress, with the Revolution gathering fury, that Rouget de Lisle, the son of a noble and royalist family, wrote the "Marseillaise." Never was a war song written under more urgent inspiration. He had no thought of giving it such a name, which in no way represents its national spirit. The name came later.

According to an opinion widely held "The Star-Spangled Banner" is our best national air, and it has been often urged for adoption in Congress as our national anthem. The words, if not the music, were written under conditions reminiscent of the French anthem. Every schoolboy remembers how Francis Scott Key went out to the British fleet standing off Baltimore in behalf of a friend taken prisoner on shore. The fleet was ready to shell Fort McHenry when Key arrived, in his sailboat, flying a flag of truce. Admiral Cockburn ordered Key to tie at the stern, and trained his guns upon McHenry. For 25 hours the bombardment went on, while Key rocked in his little boat, tossed by every gun blast. Through the day and the night it lasted, then finally the dawn came, and his eager search for McHenry's flag. Seeing it flying at the fort's flagstaff, he seized the back of an old letter in his pocket, and wrote the lines we all know on September 14, 1814.

At first the song was accepted as a poem, and a splendid one, too, but it was soon set to music, to an air known as "Adams and Liberty," which was, in turn, the music of an old drinking song, "To Anacreon in Heaven."

If we examine other patriotic American airs I think we shall find plain objections to each. "Hall, Columbia," does not appeal to me as an adequate expression, either musically or poetically, of our national spirit. The words are by Joseph Hopkinson of Philadelphia, and were written in that acute period after the Revolution when relations between France and America reached a stage threatening the earlier friendship. One strong party favored affiliations with Britain in the Napoleonic struggles, and another favored France. Hopkinson wrote "Hall, Columbia," as a gesture to pin the faith of both parties to America. And he used the music of "The President's March," performed when Washington attended the old John Street theater in 1789, written for that occasion by the orchestra leader, a German named Fyles. "Hall, Columbia" is pleasing enough as a popular air, but how far it falls below "God Save the King" or the "Marseillaise!"

We may be able to set down the requirements of our anthem if we have not the anthem itself. The register should be of the shortest compass to obtain a proper musical effect and the register of "God Save the King" is again recommended as an illustration. The first considerations for music in any kind must ever be virility and beauty. Our anthem requires both. Then, too, it should be harmonized in the purist style, ignoring modern conceptions of harmony—I mean the kind of harmony that introduces as many discords as possible under the name of color. Assuredly we want no "jazz" in our anthem. Spare us that! But we

## FAMOUS MARCH NOT SO POPULAR ONCE



John Philip Sousa

When John Philip Sousa and his famous band appears at the coliseum on October 4, "Stars and Stripes" will probably be played sometime during the concert.

"Stars and Stripes," or, as it is more correctly written, "Stars and Stripes Forever" has been heard in every country of the world. But strange as it may seem this marvelous march by Lieutenant Commander John Philip Sousa was a long time in establishing popularity with bands. The march dates back to 1898. Sousa's band gave it spirited performance with all the frills that one

could wish and with an orchestration of ingenious sort, musically in every respect. And that was the trouble—bands throughout the country could not play the music because it was too difficult. It took a little time for Sousa to understand why the march, so popular at every concert he played, was not taken up by other organizations. So he went to his publisher for information. He found out quickly for he was shown a sheet of the march music returned to the publisher by a country bandmaster. The explanation was simplicity itself. It was in a penciled note upon the sheet—"Too many notes."

## MUSICAL LEADER

SEP 13 1928

John Philip Sousa, who is making his golden jubilee tour over the country, will arrive in Chicago on Sept. 23 and will give concerts at the Auditorium in the afternoon and evening of that day.

## BAND LEADER SAYS BEST OCCUPATION IS THAT IN MUSIC

Lieutenant Commander John Philip Sousa, who appears with his band at the Masonic auditorium, Davenport, Sunday, Oct. 7, now in his golden jubilee as bandmaster, believes that there is no more delightful occupation than that of the musician.

He is showing his fealty to his art by continuing on tour this season with his famous band, and when that organization is heard here he will demonstrate his enthusiasm by conducting with all the vim and skill that have been characteristic of him during half a century.

Sousa is always a most responsive man. Inconvenience or personal discomfort mean nothing to him if he can be of service. Whenever there is a call he responds. It is certain that there is no other man in all the land who has made as many public addresses as has this talented composer and brilliant speech-maker. And he has always something helpful or entertaining to say.

Not long ago he was invited to address the band students of the city schools at Waupun, Wisconsin. He completely won the hearts of all his hearers and it is certain that he imbued many a youngster in the crowd to be more faithful than ever before to the melodic muse. Mr. Sousa declared that the beginning of community music in America was with the village choir. From vocal music it was an easy step to instrumental and this was the origin of the village band. "Fifty years or more ago," he said, "it was rather difficult to find a man who had not at some time played cornet, trombone, tuba or alto in his home band. I have met many great men in America who, harking back to boyhood days, recalled with genuine joy their playing in the village band."

Sousa's visit to Boston in August was another demonstration of the advantages of showmanship in the concert hall. The celebrated bandmaster owes not a little of the great and continued popularity of the concerts of his famous band to the fact that he invariably offers his audiences a "good show" for their money.

The programs are of music good in several different kinds, the performance accurate and brilliant, but the stage management, to borrow a theatrical term, has quite as much to do with Sousa's success as the purely musical features of the performance.

Tempo, in the theatrical sense of the term, is one element in good musical showmanship. Audiences do not like long dragging waits between numbers, nor do they enjoy prolonged struggles to exact encore numbers. At Sousa concerts there are no waits between pieces, and if the first burst of applause is loud and unanimous an encore is at once forthcoming. The concert moves along rapidly, so that a long program is played in a time surprisingly short.

Often half the time one spends in a concert hall passes in waits between numbers, or in the performance of subsidiary numbers used only as fillers. Many famous artists, such as Chaliapin, would be sure of larger audiences than they now draw in Boston if they would dispense with inferior assisting artists, and make no long waits during the program.

Even if the concert became short, not over an hour in length, people would enjoy their hour with Chaliapin more if they did not have to take it in small doses stretched over a period of two hours with nothing of great interest filling the gaps.

A very popular artist should adopt a settled policy about encores. Extra pieces should either be granted on the first demand, or else refused until the end of the program and then granted liberally.

Sousa follows the first of these procedures, Kreisler and Josef Hofmann usually follow the second. But they do not play encores without going through the customary form of being recalled to the stage three times.

Now a young or unestablished artist should always stick to the rule of not giving an encore until thrice called out, lest he bore the audience by an unwanted extra piece, and appear conceited. But in the case of artists of the caliber of Kreisler and Hofmann there is never the slightest doubt that the audiences will insist on numerous extra pieces. Among the great elders Paderewski and Mme. Schumann-Heink do give their encores following the end of the program without superfluous walking on and off the stage.

Sousa does not give any encores at all after the end of the program. He plans the encores in advance as an integral part of a carefully arranged set of contrasting numbers, and gives all the extras during the program, certain that they will be demanded. He must, of course, have a few extras in reserve in case the encores should lead the audience to call for still more.

Here is another element in good musical showmanship; the offering of a varied program, with no long homogeneous groups which will bore large parts of the audience. The usual program is arranged chronologically, with groups of pieces taken from various periods in musical history succeeding one another.

Those who do not care for 18th Century music and do like modern salon pieces are thus kept waiting a long time for their musical sweetmeats. Those who do like 18th and 19th Century classics and abhor contemporary trivialities have the recourse of going home as soon as the part of the program they want to hear is ended.

A good musical showman, planning a concert for a large and miscellaneous audience, the Boston Globe thinks, would do well to observe how Mr. Ziegfeld plans his Follies, or how a good vaudeville bill is arranged, and note that variety is the spice of programs. The music critics will not care to hear Schubert's "Du Bist Die Ruh" immediately followed by "Mandala," or a Bach "Fugue" immediately followed by MacDowell's "To a Wild Rose," but those who do not like fugues, and most concertgoers do not, will be appeased by the MacDowell.



## Sousa to Appear In Davenport Two Weeks from Sunday

John Phillip Sousa, world famous band conductor, will be in Davenport two weeks from Sunday. The noted composer of stirring marches that have thrilled countless thousands for half a century will appear at the Masonic temple.

Musicians of the tri-cities will honor Sousa upon his arrival here. A delegation will meet him at the train after which he will be their guest at a luncheon at Hotel Blackhawk.

It is the belief of Commander Sousa that the American knows more about the musical art of Europe than does the European himself. Mr. Sousa has for 50 years been conductor and composer, and his golden jubilee tour is under way this year. It will be the twentieth transcontinental tour of the band and the thirty-sixth in point of actual consumption.

Just before he started upon the present tour at Rochester, N. Y. he declared that the appreciation of music, both from the non-professional and the professional standpoint is perhaps greater today than ever before. "The countries that seem to be making the greatest strides," he asserted, "are the United States and Italy—and both from opposite points of progress."

"America, up to a few years ago, was so busy in commercial endeavor that little attention was

paid to advancement of musical art. This was lamentable, and America today has fewer folk songs than are possessed by any other important nation. Italy, which may be called the home of musical art, allowed its musical genius and effort to be drawn strongly to opera. No other form of composition had much chance in that country. But of later years there has developed in Italy a number of splendid writers who are devoting their talent to the production of symphonic music and to forms of music that appeal to what may be called symphonic audiences.

"America today vies with other nations in having appreciation for every form of musical endeavor. We have symphonic orchestra 'fans,' concert band 'fans,' jazz 'fans.' In fact there is no music that has not its especial band of followers. And there is something splendid about the people of America, for they are not hidebound, and they do not lean to any one nation for music."

FARGO, N. D.  
FORUM

### SOUSA REMINISCENCES ON EARLY VISIT HERE

Reminiscing on his first visit to Fargo 38 years ago, Lieutenant Commander John Sousa recalled that on the occasion of his initial trip here Fargo was regarded the divorce metropolis of the northwest. He was 24 when here the first time at the head of the famous Marine band. Sousa also listed three classes of violinists. "If one is a fiddler, one is good; if a violinist, he is only fair and if he is a 'professor of the violin' he is very bad."

DES MOINES, IOWA  
TRIBUNE

## IOWA MUSICIANS IN SOUSA BAND

Three Will Visit Home State  
for Concert, Oct. 5.

Iowa boys are joining the "local-boy-makes-good" list in musical circles, as evidenced by the fact that Cliff Braun, trombonist, Courtney Tucker, clarinetist and Howard Bronson, clarinetist, all of Iowa, are members of Sousa's band, which will play two golden jubilee concerts in Des Moines, Friday, Oct. 5, under the auspices of Drake university band.

Cliff Braun was formerly associated with the Square and Empire theaters at Ottumwa, Court-

ney Tucker is a Webster City boy, the son of George Tucker, managing editor of the Freeman-Journal. Howard Bronson is from Sioux City.

### Other Iowa Players.

William Bell, tuba player, now with the Cincinnati Symphony orchestra, is from Creston, and joined Sousa's band at the age of 17. Meredith Willson, with the New York Philharmonic, joined Sousa's band when 17. In two seasons he was flute soloist. He came from Mason City.

All but two or three musicians with Sousa's band are Americans. In Mr. Sousa's first band, only two or three were Americans.

### Concerts at Fieldhouse.

Sousa concerts here are to be given at Drake University fieldhouse. A matinee for school children, as well as for adults, will start at 3:30 p. m.

Tickets will be placed on sale at the Steiner Piano company next Friday.

TULSA, OKLA.  
WORLD

## SOUSA TO APPEAR HERE OCTOBER 13

Famous Conductor and Band  
on Twentieth Transcontinental Tour

On his twentieth transcontinental tour, John Phillip Sousa, lieutenant commander of the United States army and America's best known band conductor, will appear in Tulsa with his band for two performances October 13, it was announced Saturday. The concerts will be at Convention hall.

The afternoon concert presented by Sousa will be for children only. The famous leader is observing his golden jubilee with the present tour, this year marking his fiftieth anniversary as a conductor. He has written two new marches since his last tour, both of which, it is expected, he will present in his Tulsa appearances.

He is at present under contract to write what is said to be the first educational movietone, "Sousa's Outline of History." It will be the story of the American nation done completely in music. Although nearly 74 years old, Sousa still enjoys the best of health as is shown by the fact that every day his band appears he must stand on the platform for four hours.

BEAUMONT, TEX.  
ENTERPRISE

## GREAT ARTISTS TO APPEAR HERE

First Concert October 16  
Under Sponsorship of  
Woman's Club.

WITHIN the next three months Beaumont will have five major music attractions, such is the announcement from the music department of the Woman's club and from Mrs. Edna Saunders of Houston. Rudolph Ganz, world famous pianist, will appear on October 16, presented by the music department, headed by Mrs. W. P. Mahone, sponsored by the entire Woman's club. The remaining four will be brought by Mrs. Saunders, dates as follows: Sousa and his band, October 20; Paul Whiteman and his orchestra, October 29; Fritz Kreisler, November 20, and Marian Talley, December 3. Thus music lovers are assured of a brilliant season, with all these attractions coming to the magnificent new auditorium.

## When Men Cook



A RECENT culinary guide book enlightens us on the favorite dishes of famous men. C. Mac Sheridan's collection, The Stag Cook Book, contains everything from the late President Harding's waffles with creamed chipped beef to Rube Goldberg's recipe for hash.

Pelotas A La Portuguesa by John Philip Sousa: One quart can tomatoes. Put in a kettle on top of stove, simmer and let boil slowly for one and a half hours. Add pepper, salt, two onions cut in fine slices, four allspice and four cloves. The cloves and allspice are to be added after it starts to boil. After two and one-half hours add: two pounds

chopped beef, one onion chopped fine, two cups bread crumbs, a little parsley, salt and pepper. Make into meat balls about the size of a plum. Put into sauce and boil one and one-half hours slowly.

Spaghetti — My — Style by Dean Cornwall: "You know how to cook the spaghetti, I'm sure, so I will just tell you how to make the sauce."

Get a big iron kettle and put into it a lot of fine beef, cut into small squares, some chopped bacon, dried mushrooms (the kind you get at any little Italian store) a can of tomatoes and sliced onions. The dried mushrooms should be soaked an hour or two before cooking."

ST. PAUL, MINN.  
PIONEER PRESS

## SOUSA AND NAMESAKE SLATED TO MEET TODAY

Winona, Sept. 24.—When John Philip Sousa, nationally known band leader, comes here Tuesday he will meet his namesake, "Little Sousa," for the first time.

"Little Sousa," Raymond S. Baird, known as America's musical boy wonder, is 13 years old. By permission of the great bandmaster Young Baird adopted the name "Little Sousa," but John Philip Sousa never before has met him.

Mr. Sousa is coming to Minnesota Tuesday for a series of concerts. "Little Sousa" has been fulfilling a vaudeville engagement over the week-end.

CHICAGO, ILL.  
JOURNAL

## Sousa Campus Concert to Aid Building Fund

Sousa's world-famed band is giving a matinee and an evening concert at Patten gymnasium on the Northwestern campus today under the auspices of the Associate Alumnae of the university and the Evanston League of Woman Voters.

The alumnae's share of the proceeds will go to a fund for the proposed women's building which is to be constructed on Sheridan road opposite the campus, between Emerson street and University place.

Lieut. Commander Sousa is on his golden jubilee tour of the United States. The concerts today were scheduled for 2:30 and 8 o'clock.

SAN ANTONIO, TEX.  
LIGHT

## SCHOOL BANDS WILL COMPETE

Bands from high schools and other educational institutions of neighboring cities will be invited to compete in the band contest which will be sponsored here by John Philip Sousa, the famous band leader, in connection with the concert of Sousa's band at the Municipal auditorium Oct. 25. Otto Zoeller, director of the San Antonio high school bands, has been appointed chairman of the contest which will be held between 12 and 6 o'clock.

## Orders Is Orders but the Band Didn't Play

During one White House reception in President Garfield's time, John Philip Sousa, clad in his gorgeous red uniform, criss-crossed with gold braid, sat on one end of the musicians' platform and his bass drummer, in full dress uniform, sat on the other. They were the United States Marine band that night. But there was no music. The band had been ordered to participate in a dedication that day and did not get back to barracks until 6:30 that evening when it was dismissed and sent home. At seven o'clock Sousa received an order to report with the band in full dress at the White House at eight o'clock. Sousa protested. His commanding officer said: "Those were my instructions and those are your orders." Messengers scoured Washington for the bandmen, returning with just one man, the bass drummer. When the long evening of the reception at last drew to an end, the drummer and Sousa stood and saluted each other in a proper military manner and the "band" file out and went home. Orders is orders.

CHICAGO, ILL.  
TRIBUNE

## TWICE TODAY



JOHN PHILIP SOUSA  
He's on his golden-jubilee tour of the United States, as has ere now been related in The Tribune; and in Chicago today, with afternoon and night concerts in the Auditorium by him and his band—the most celebrated organization of its type in the world. This will really be the first general program by Lieutenant Sousa and his men in Chicago since the Spring of 1927, when he appeared for a week in the Chicago Theater; his only subsequent appearance here was in the ceremonies dedicating the Buckingham Fountain, in Grant Park. . . . Among the novelties in the program today will be "The Golden Jubilee," a march by the March-King to commemorate the fiftieth year of his bandmastership, and a fantastic ball on the last year's most popular song, "Among My Souvenirs."

ST. PAUL, MINN  
DISPATCH

## SOUSA AND HIS BAND REACH MINNEAPOLIS

With his 75-piece band John Philip Sousa, veteran conductor and composer, arrived in Minneapolis today to take over the entertainment feature at the Northwest Radio and Electrical show in that city. The famous "march king" is on his golden jubilee tour, which will extend from coast to coast.



## Northwest Radio Show Will Open at Minneapolis Monday

Pick of Artists Appear To-  
day; Display Continues  
One Week

Minneapolis, Minn., Sept. 22.—The pick of northwest radio artists will appear on a program from WCCO today at 7:45 p. m., on behalf of the seventh annual Northwest Radio and Electrical show which opens Monday in the municipal auditorium.

Among the entertainers who will be heard on this program are: Dick Long's orchestra, Clarence Olson, Ferd Oldre, Howard Melaney, the Gerhart sisters, Wesley Barlow, Walter Malory, Meta Dahwin Barnbach and Paul Oberg. The program will be in the nature of a radio revue with selection of numbers from those that have proved most popular in the offerings of these artists during the season.

### McNamee To Arrive

Graham McNamee, famous radio announcer, will arrive Monday for the opening of the show and will be in charge of the entertainment for the first two days of the exhibition.

Preliminary judging in the radio audience for Minneapolis was held last week and eight boys and eight girls from among the finalists will be heard Monday.

John Philip Sousa, American march king, will arrive Wednesday with his band of 75 pieces for three concerts to be played at the show that day. The first of these comes at 2 p. m., the second at 3:30 p. m. and the third at 8:15 p. m.

Allen McQuillan, celebrated Irish-American tenor, made famous by the Sunday evening broadcasts, will arrive Thursday morning for his appearance on the show program at 8:30 p. m. that day. On this day the annual dinner of the Northwest Radio Trade association will be held at the Nicolet hotel.

A place has been held on the Thursday program for the appearance of Governor Alfred E. Smith, should he decide to accept the invitation extended to him by the show management to make a Minneapolis address that day, in accordance with his original plans.

Howard Melaney, the singing fireman, will break a tour of radio stations to appear at the show Friday, Wendell Hall, "The Red Headed Music Maker," will bring his ukelele and his new songs to the show Saturday, appearing at 2:30 p. m., 4 p. m., 8 p. m. and 9:15 p. m.

At 9:30 p. m. Saturday, the closing feature of the show will be the official announcement of the winners in the northwest radio star contest, with the crowning of first place winner as the northwest radio queen and the award of prizes to 10 others.

Approximately \$250,000 worth of radio equipment and electrical material was moved into the auditorium today and crews will work all night and a part of Sunday to install the exhibits so that they will be complete in every detail for the opening Monday noon.

BISMARCK, N. D.  
TRIBUNE

## SOUSA TO LEAD JUVENILE BAND

Members of Children's Organ-  
ization Will Experience  
Rare Treat Monday

The members of the Bismarck juvenile band will experience a rare treat when Lieutenant-Commander John Philip Sousa comes here Monday evening for a concert at the Bismarck auditorium.

During the evening the musician will direct the local band in a number of selections. Just how the local band will respond to the commands of the eminent leader's baton is not known, but children's bands all over the world have felt it a great pleasure to play under him.

As a means of encouraging the formation of local bands Mr. Sousa established the idea many years ago, and he never passes up the opportunity to encourage such organizations when he is permitted to do so.

The local juvenile band numbers close to 40 members. Myron Anderson of the high school faculty has undertaken the job of training the band for the occasion, due to the fact that a band leader has not been secured this season.

Indications are that the advance seat sale for Sousa's concert will be heavy. The sale starts Friday morning.

MINNEAPOLIS, MINN.  
JOURNAL

### The Great American Anthem

JOHN PHILIP SOUSA tells us that America will never secure a national anthem by offering prizes for one. National anthems are not written in that easy, off-hand manner. They have to be the products of great national emotion, of love of country in the days of peril, or arise out of some great victory. The great Russian national anthem was, indeed, written at the request of a Czar, but the request was made of a great composer.

The opinion is still widely held that *The Star-Spangled Banner* is our best national song and its formal adoption by Congress has often been urged. The words were, indeed, written under the stress of patriotic emotion "as every schoolboy knows," but the poem, hailed with enthusiasm everywhere, was first set to an air known as *Adams and Liberty*, which was in turn the music of an old English drinking song called *To Anacreon in Heaven*.

All this leaves much to be desired. And the words, in the light of today, are too boastful and have local and national allusions that have offended many. Neither do *Hail Columbia* nor *Columbia, the Gem of the Ocean*, quite measure up to what the national anthem of this country should be. The *Marseillaise* is an ideal national song for times of war and danger, but will it continue to fill all the requirements "when war shall be no more"?

A suggestion has recently been made that merits consideration, namely, that *Dixie* has in it the making of a song that might be made more dignified and purely American by the touch of a master musician. *Dixie* has the stirring quality, but it lacks the poetical qualities. And then it has long been considered more of a sectional than a national air, though the whole country has taken it to its heart in recent years. But should another musician as great as HAYDN, whose wonderful coronation anthems still thunder down the ages, take hold of a song like *Dixie* with the idea of weaving it over into a great national anthem—what might not the result be?

But even at that, we must still await the coming of the Haydn and of the poet who could give the fitting words to the mighty air. But it is a suggestion for a national song that should be held in the mind. Then, perhaps, the fitting occasion will cause it to "leap, full panoplied, from the brain of Jove."

FARGO, N. D.  
FORUM

## Sousa Remembers Early Fargo As Divorce Mill

\* \* \* \* \*  
Noted Band Leader First Visited City 38 Years  
Ago—Gives Classification for Fiddlers,  
Violinists and Professors

Fargo has indeed improved. And proof of this fact comes from Lieutenant Commander John Philip Sousa, world renowned band master, who said today that the one outstanding thing he remembers about Fargo as it was 38 years ago is that the city was then the divorce metropolis of the northwest.

It was while the famous musician was bringing the Marine band on its second annual tour of the United States 38 years ago that Sousa gained this impression of Fargo.

"The men and women used to dream of Fargo when they began to think of divorces, but later on they switched to Reno," was the way he put it.

Sousa then was only 24, a very young man to be touring the country at the head of the famous Marine band. His selection as conductor of that aggregation was made as a result of his meritorious work in Philadelphia.

Advancing age has not taken from Sousa his youthful wit, nor the twinkle in his eye. A man small in stature, and humorous, he gives one

a thrill when one recalls the stirring music he has produced.

The trip 38 years ago, upon which the conductor reminisced here today, especially that part of it made through the northwest territory, was impressive, he said, because of the country's newness. Crowds which attended the band concerts came from hundreds of miles around, driving all sorts of conveyances, from buckboards to handsome carriages. The "cowboy air" of the west impressed him greatly, said Sousa.

Diverging from reminiscences, Mr. Sousa commented slightly on his career, which began when he was 12. He first learned to play the violin, but "managed to keep from becoming conceited." Mr. Sousa doesn't like a musician that is conceited—that's plain.

Two things there are that fit into any career, he said. They are modesty and lack of envy. He pointed out that those who play the violin are in three classes—"If one is a fiddler, one is good; if a violinist, he is only fair; and if he is a 'professor of the violin' he is very bad."

PRESS SCIMITOR  
Memphis, Tenn.

### SOUSA NOT TO RETIRE

MILWAUKEE, Sept. 28.—(UP)—John Philip Sousa doesn't intend to retire until he has to. "When I do retire," the 84-year-old musician ex-

plained, when he and his famous band paid a brief visit to Milwaukee—"When I do retire you will pick up your newspaper some morning and say: 'Oh, look! Sousa's dead!'"

DAVENPORT, IA.  
TIMES

SEP 27 1928

## Ralph Ostrom, Former Rock Island School Boy, Soloist With Sousa's Band, Here in Concert October 7



RALPH OSTROM

The appearance of the Sousa band, Sunday afternoon, October 7, will be of especial interest to musicians, music lovers, and the public generally, not alone because of the Jubilee tour atmosphere and unusual program offered this season, but on account of the presence of a quad-city boy in the band membership.

Ralph Ostrom, son of Dr. Louis Ostrom of Rock Island, is a member of the trumpet section of the band and has very frequently appeared as soloist throughout the present season. Only 19 years of age, his rise to instrumental and solo prominence has been most rapid.

Ralph Ostrom's ensemble experience, as recalled by John Casto of the Tri-City Symphony board, belongs to the period of his lower grade school days, when he was permitted to rehearse with the Rock Island high school orchestra, conducted by A. J. Burton, now of the East High school Des Moines. Young Ostrom, a mere boy, was then at work on an old cornet, and gave no particular promise of attaining his present position in the musical world.

### Tutored By Father

He was for a number of years tutored by his father, and later became a student under Fred Phelps, then first trumpet with the Tri-City Symphony orchestra, and now with the Omaha Symphony orchestra. Various artists who gave him audition were impressed with the boy's talent, and when he entered Culver Military academy at the age of fifteen, he settled down to a serious mastery of the cornet, doing splendid work

in the musical department of that school.

His introduction to John Philip Sousa is told by Mr. Sousa himself, in an article in the current September number of *The Country Gentleman*, under the caption of "Following The Band."

"Ralph Ostrom was a school boy at Culver Military academy when his father brought him to one of our concerts. He was only about fifteen then, and decided at once that he wanted to play in our band. Several years later, when we were playing at St. Louis, we remembered about him, and sent for him to come for a tryout. He made good, and as soon as he was graduated from Culver, came to us."

Rock Island Rotarians will remember his solo program appearance some weeks ago, before he went east to join the band for the present tour.

### Rapid Rise

His rise in the band has been quite rapid. He has appeared quite often as soloist; programs received by local friends showing him listed as soloist at the Steel Pier, Atlantic City, etc. Recently he has been regularly scheduled for two solos daily, afternoon and evening.

MILWAUKEE, WIS.  
JOURNAL

FARGO, N. D.  
FORUM

### Visits Fargo



Lieutenant Commander John Philip Sousa, who is in Fargo today to lead his band in two concerts and to judge competition in a band contest sponsored by The Fargo Forum.

MONG the manifold wonders of this prodigious age is the famous band man, John Philip Sousa, who is even now, at the age of nearly 74—galivanting about the country with all the spirit of a jazz orchestra leader. He is charging hither and thither at the head of his band, giving concert after concert and drawing in the music lovers at a tremendous rate.

The eminent Sousa is declared by the expert musical appraisers to be going his strongest this season. His band is praised without reserve and the encomiums have been fairly piled upon the doughty head of the lieutenant commander. It is reported that vigorous health has returned to the leader, that his hearing is vastly improved and that he is fairly bulging with musical zip.

All this is good to hear, for Sousa is an American institution. He has been nothing less for a generation. His "Stars and Stripes Forever" is almost a national anthem. His other band marches have been universal favorites.

At any rate, here he is, again in the thick of it, packing 'em in and making a few sums of money. The lieutenant commander is a fortunate man. Old America is fortunate to have him.



## SOUSA TO BRING ALL-AMERICAN BAND HERE OCTOBER 4



From an Oil Painting of Sousa and His Band by Paul Stahr

Lieutenant Commander John Philip Sousa is a progressive citizen who keeps abreast of the times and is quick to adopt the newest ideas and inventions. But he will have nothing to do with the radio. He recognizes its marvels of course, but he is firmly of the belief that his concert value would be seriously affected should he permit his band to broadcast, thereby giving listeners an inadequate idea of the perfection of his musicians.

"I have for years been building up my band," said Mr. Sousa the other day, between concerts. "In the early days I was obliged to take men where I found them, and most of them were foreigners—by that I mean of foreign birth. I felt that something ought to be done about it. So I set out to

change the personnel of the band by introducing wherever possible American born and American trained bandmen.

"There are plenty of bands throughout the country, but in the days of a quarter of a century or more ago the bandmen to a great extent were not professional musicians—in the sense that they devoted all their time to music. Men with small businesses, artisans, clerks and others were in bands. Thus there was not developing a body of musicians comparable with those of foreign training. It wasn't that Americans were a bit less musical; but they didn't take music up for a livelihood because other occupations seemed more attractive from a pecuniary standpoint. It was necessary to develop

a group. And so, as I traveled throughout the country, I would take note of any instrumentalist who seemed to have the right idea about music and who was a student. When there came opportunity I placed them under contract.

"Today the band is practically 100 per cent American and any foreigner in our personnel is fully imbued with the American spirit. That is one reason why I am so proud of my band. It is American in every way, and without egotism I have no hesitancy in asserting that it is the best in the world. The repertoire is most extensive and the band can play anything that I may set before the men—and on sight. America has just cause to be proud of these fine musicians and citizens."

## Ralph Ostrom, Local Youth, Plays in Sousa Band; Here Sunday Afternoon



The appearance of the Sousa Band at the Masonic Temple Sunday afternoon, October 27th, will be of special interest to musicians, music lovers, and the public generally, not alone because of the jubilee tour atmosphere and unusual program offered this season, but on account of the presence of a quad-city boy in the band membership.

Ralph Ostrom, son of Dr. Louis Ostrom of Rock Island, is a member of the trumpet section of the band and has very frequently appeared as soloist throughout the present season. Only 19 years of age, his rise to instrumental and solo prominence has been most rapid.

Ralph Ostrom's ensemble experience, as recalled by John Casto of the Tri-City Symphony Board, belongs to the period of his lower grade school days, when he was permitted to rehearse with the Rock Island high school orchestra, conducted by A. J. Burton, now of the East High school, Des Moines. Young Ostrom, a mere boy, was then at work on an old cornet, and gave no particular promise of attaining his present position in the musical world.

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Rock Island Rotarians will remember his solo program appearance some weeks ago, before he went east to join the band for the present tour.

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quite rapid. He has appeared quite often as soloist, programs received by local friends showing him listed as soloist at the Steel Pier, Atlantic City, etc. Recently he has been regularly scheduled for two solos daily, afternoon and evening.

C. R. Jahns, president of the Tri-City Federation of Musicians, and Mrs. Jahns, who have recently returned from an eastern sojourn, attended Sousa concerts in Boston and noted the excellent work of young Ostrom. They conversed with a number of the members of the band, who commended him most highly as a splendid young man and musician.

President Jahns states that Mr. Sousa has greatly improved physically, and that the present season is witnessing a remarkable exhibition of his old time vigor and enthusiasm. He leads his great band with much of the same sweep and fire which characterized his concert seasons of the nineties. Large and appreciative audiences marked his appearance in the east.

The band itself is better than usual, with an all American roster save two. Sousa states that American musicians are better than foreign ones, and that the change from foreign membership predominance a few years ago, has been for the better all around. The program continues to feature special numbers as prepared annually by Mr. Sousa.

President Jahns witnessed an interesting presentation of a huge bouquet to Mr. Sousa at Boston by the newsboys, whose band rehearsal he had attended earlier in the day.

The present Golden Jubilee tour is nation wide, and the local matinee engagement is under the auspices of William J. Klinck.

It is to be hoped that quad-city musicians and music lovers will realize the importance of Sousa's Golden Jubilee tour, and the opportunity which it presents to attend one more concert of the incomparable March King and man who has done more for music than any other single individual in America. Mr. Sousa's life and experience constitute a splendid heritage, which is the next few years will be passed on to the musicians and music lovers of America. At his age, though well preserved and leading his band with much of his old time vigor, we can not hope to hear him many more seasons, as he will no doubt soon retire from the concert field to enjoy a well earned rest.



DRAKE FIELD HOUSE  
Winifred Banbrick with  
SOUSA'S BAND OCT. 5

SPRINGFIELD, MASS.  
EVE. UNION

### Sousa Led Banqueteers.

William Lyon Phelps in his department in Scribner's Magazine commenting on John Philip Sousa's autobiography records his enthusiasm for Sousa's band, and relates the story of a dinner given by Henry Arthur Jones at which many celebrities were present:

"I thoroughly enjoy Sousa's music; I love to hear his band; I love to hear



## SOUSA PLEASES BIG AUDIENCE

Many Lovely Numbers Presented By World's Greatest Band Master

John Philip Sousa brought his band to Fargo for two concerts Thursday, and two large audiences greeted him at the auditorium to do their part in celebrating his jubilee year. His part was two excellent programs, with the famed and stimulating "Stars and Stripes Forever," echoing again through the huge building as it should echo.

The evening program was exceptionally good, such lovely numbers as "Tales of a Traveler," "Among My Souvenirs," "Strauss," "Death and Transfiguration" and the solo pieces making it outstanding. There is not much one can say about it except that it was a typical Sousa program. That is sufficient, for about 50 years a Sousa program has become something that is its own economy. He has become an American institution, and he has made his band music the same.

One can say, of course, that his band is the greatest and most popular in the country, and no one will dispute. One can say that he is the greatest bandmaster of them all, and no one will dispute that. One can call attention to the remarkable tone, the splendid choirs, balanced perfectly and each superb, the soloists, and all will tell you it is an old story, which it is. After all, Sousa's band is Sousa's band, and that suffices for anyone.

The suite, "Tales of a Traveler," one of Sousa's own compositions, was one of the loveliest numbers of the evening. In spots it was reminiscent of the fetching oriental strains that run riot through so much of Rimsky-Korsakov, and again of Strauss, the waltz king. Sousa presented a delightful blending of the modern music, and made the whole piece opulent in rhythm, color, tone and poetry.

The symphonic poem, "Death and Transfiguration," was given a remarkable performance. This number is exacting even to a symphony orchestra, with all the great string choirs offer in equipment for it, but Sousa took it and made it a potent band piece. His reading was superb.

His arrangement of Nishols' "Among My Souvenirs" was a delightful number, and Tschakowsky's lovely "Dance of the Merlons," played by a flute sextet, was exceptionally good.

"The Golden Jubilee," which the march king wrote for his 50th anniversary, revealed him still a genius at this type of music. It was followed by "The Stars and Stripes Forever," first played by him 31 years ago, and together they epitomized the man's career and accomplishments. Needless to say they were loudly cheered.

Miss Marjorie Moody, soprano soloist, sang Sousa's "Love's Radiant Hour" and "Peter Pan." She has a voice of fine quality, an excellent and warm tone, and she sings with ease and great effect. Her coloratura work is delightful.

John Dolan, the cornet soloist, gave two numbers, Sarasata's "Habenera," difficult in the extreme for such an instrument, and "The Dream," a lovely little musical poem, both of which were played superbly. Howard Goulden, xylophonist, contributed Tierney's "Mignon," "At Sunrise," "Indian Love Call" and "Rio Rita," scoring heavily with each.—G. A. B.

## RECORD CROWD HEARS SOUSA PRESENTATION

Famous Band Master's Manager Visitor Here; Musician Will Appear Here Sunday, October 21

BEFORE the largest audiences who ever heard him in Chicago John Philip Sousa played his Golden Jubilee concert Sunday and was delighted with the reception given him, according to a telegram received in Houston by Mr. Sousa's manager, Harry Laskin, who spent Tuesday here. Mr. Laskin has been Mr. Sousa's manager many years and was in Houston to confer with Mrs. Edna W. Saunders, concert manager, who will present Sousa and his band at the City Auditorium Sunday, October 21.

Mr. Sousa opened his season at Eastman's Theater in Rochester, N. Y., in July. He then played two weeks in Atlantic City, two weeks in New England cities, kept his annual Chautauqua engagement, spent a week each at the fairs in Detroit and Columbus, two weeks in the cities of the Michigan peninsula, and brought up Sunday in Chicago. After a solidly booked tour of the Middle West he will swing southward into Texas and then westward toward the coast.

The Golden Jubilee tour celebrates Mr. Sousa's 50th year as a conductor and the 36th year of his band in its present organization.

tion, a record unequalled in the world.

During this period Mr. Sousa has become famous as a composer of marches and Mr. Laskin tells an amusing story of how his newspaper friends helped him prod Sousa into action on his Golden Jubilee March. Mr. Sousa is easy going, and as the time drew nearer to begin the tour without the march having been written Mr. Laskin became uneasy. So he took 20 newspapermen to Mr. Sousa's friendly acquaintance into his confidence and had them bombard headquarters with telegrams requesting details for publicity about the march, when it would be released, what it was like, and so on.

"So, so," said Mr. Sousa, perusing telegrams. "Umph!"

And without another word he got busy on the march, which, by the way, is said to be one of his best swing-along pieces. Mr. Sousa has written two other marches this year, The Corn Huskers, dedicated to the Nebraska football team, and Riders for the Flag, dedicated to the regiment stationed in the Black Hills during President Coolidge's vacation there.

These marches will be played on Mr. Sousa's Houston program.

## SOUSA NEVER TIRES OF WORK

Plays With Equal Zest, Clings To Old Clothes, But Demands Best of Shoes

A word picture of the human side of John Philip Sousa was provided recently when Rena MacDonald Askin, wife of Harry Askin, Mr. Sousa's manager, wrote an intimate sketch of the beloved bandmaster for Bruno Lessing Ussher, one of the Los Angeles critics. Mr. Askin formerly was associated with L. E. Behymer, Pacific Coast manager.

Mrs. Askin's description is of especial interest at this time because of Sousa's Golden Jubilee tour this season, the fiftieth year of his conductorship and the thirty-sixth year of his band in its present organization. He will give two performances at the City Auditorium on October 21.

"Have you seen Sousa's Marching Along?" she wrote, referring to Mr. Sousa's Golden Jubilee march. "It is very interesting. He is decidedly a character, working and earning since he was a young boy. At 74 he has more enthusiasm than I have—reads everything, stays up till all hours to do so, eats and drinks everything, including rare, red beef—he does not like lamb—and goes everywhere. He is just back from Chicago where he was one of the judges of the school band contest, trips off to Washington to plead for the rights of the composers, returns, and marches off to Boston to consult with his publishers.

"He leaves his lovely country place at 9:30 in the morning, spends the entire day in town, eats a luncheon that's a dinner, views all the new movies, dictates all his own answers to his mail, is guest of honor at all known possible and impossible places, from the White Breakfast of the Mendelssohn Club to the Victor Banquet, and then sighs to get started on the tour.

"I might add that one hat a year is all he can be induced to wear, a soft felt which compares with yours for having seen its best days, set rakishly on the side of his head, with a suit that weeps for attention of the tailor, in spite of a closet full of fine ones. He landed in the drawing room Sunday with his collar on upside down! One would think it more of a struggle to get it on that way than right. He knew something was wrong with it but would not stop to find out.

## MAN IS DEAD

## SOUSA'S BAND IS TO BE AT C.I.A.

Special to The Star-Telegram.

DENTON, Sept. 28.—John Philip Sousa, the "grand old man" of American music, will appear with his band and soloists in concert in C. I. A. auditorium Oct. 19, as the initial number of the College Artist Course program to be offered this season.

The comedy-drama "Naughty Marietta" is booked to appear Nov. 9 as the second number of the course. There will be no more attractions until late January or early February, when Florence Austral, dramatic soprano, will be presented.

The Hart House stringed quartet will appear on Feb. 14.

Mischa Levitzki, recognized by critics as one of the few great living pianists, will make his second appearance in recital at the college in the early Spring.

The Artist Course season will close with the presentation of "The Doctor's Dilemma," by the Theater Guild, April 9.

Only when Harry went to tie his tie for him would he admit it.

"But of shoes he will have the best, \$100 for the last, including the cast of course, as they are made to order. And he walks like a demon—still has the navy stride. I'll bet no marine getting out of Nicaragua can move faster than he.

"With his march compositions and his personal and professional integrity, he has been a great pioneer and influence for these United States. His passing will close a period peculiarly characteristic of his age of Americans. His 50 years is indeed a Golden Jubilee."

## MARCHING ALONG. Recollections of Men, Women and Music.

By John Philip Sousa.  
It was an English critic who first, many years ago, gave to John Philip Sousa the title of the "March King," a title by which he is known all over the world and to which he has proved his right by the number of his march compositions—one hundred and five are listed in the enumeration of his works in this volume—and their world-wide popularity. For thirty-six years he has been making Sousa's Band one of the most famous of musical organizations not only in his own but in all the other important countries of the world. He is now 74 years old and for half a century he has been an active and prominent figure in musical circles. His busy life has brought him thousands of contacts with people, of all manner of gifts and many thousands more among those of humbler station. It has been a most interesting life, filled with work, achievement, friends, fame, happiness, and right interestingly he tells in this volume the full story of it from childhood to the present time.

Mr. Sousa presents a problem for students of heredity, for neither his father, a Portuguese of cultivated, liberal mind, nor his mother, a German, had any musical talent. His mother was singularly lacking in that respect and his father had merely an appreciative ear. But they recognized the gift he began to give evidence of possessing while he was little more than an infant. "From childhood," he says, "I was passionately fond of music and wanted to be a musician. I have no recollection of any real desire ever to be anything else." At seven he began special work in a musical academy in Washington, where he was born; as a very small boy he composed little tunes and played them for his mother on his violin; at 11 he was playing as a professional on the violin; at 15 he was a teacher on that instrument, and at 26 he became a national figure as director of the Marine Band. And his long life has been a constant progression along the path of renown.

In interesting narrative he describes that progress from year to year, interspersing it with a thousand anecdotes about events, people, happenings of all sorts. Frequently these little stories are amusing in themselves, for Mr. Sousa has a strong sense of humor, and when they are not he usually makes them so in the telling. Equally keen is his sense of drama in narrative and his anecdotes are always dramatic in manner at least, whether or not they are so in content. He has an eye for his background also and whether it is the Washington of his childhood, during and after the Civil war, or the cities and countries of his later experiences there are always colorful bits that make the memories vivid. As he goes along he comments on this or that phase of things as he has seen them with shrewd insight and some striking or suggestive thought.

Mr. Sousa's discussions of the present status and the possibilities of music in this country are especially interesting because of the exceptional opportunities he has had for finding out about them. "I firmly believe," he declares, "that we have more latent musical talent in America than there is in any other country." He finds here "a secret love for the old hymn tunes" and a keen response to these melodies, because "we are strongly affected by religious impulses." He does not think that jazz truly represents America to the world and he is quite sure that it will disappear and its influence fade as soon as dancers tire of it. "Today, if I were a young composer," he says, "I would rather submit my chances of success or failure to the American public than to any other public in the world. It is essentially music-loving."

While Mr. Sousa's book will have particular consequence for lovers of music, a much wider audience will find it full of interest. A many-sided man—the four page list of his works shows that in addition to his valued musical achievements, which include operas, suites, songs, fantasies, marches, waltzes, he has written novels, verse books of instruction, biography—he has touched life at many points and his genially written biography is flavored by all of them.

## Visits Fargo



JOHN PHILIP SOUSA

## SOUSA ARRIVES HERE TODAY TO GIVE CONCERTS, JUDGE CONTEST

Band of 90 Pieces Coming;  
Big Musical Day  
For City

Lieutenant Commander John Philip Sousa will arrive in Fargo at 6:10 a. m. today in a special car attached to train No. 1 on the Northern Pacific. He will leave the car at 9 a. m. and will be met by Horace Young, J. A. Pierce, A. W. McNair, W. P. Chesnut and John C. Pollock, representing the Fargo Concert association.

The Sousa band of more than 90 pieces will arrive on a special train at 2 p. m., when a formal reception for the eminent band leader and his organization is planned.

The Fargo American Legion Bugle and Drum corps, headed by Ray Wells, drum major, and E. A. Zipfel, president, the Concert association committee and Mayor J. H. Dahl will meet the train and escort the musicians to the city auditorium where two concerts will be given, one at 3:30 p. m. and one at 8:15 p. m.

Featuring the morning events of Sousa day in Fargo will be the Sousa band contest, in which seven juvenile and two adults bands from cities around Fargo will take part. The winner in each case will receive a large silver loving cup, a Sousa trophy and will attend one of the concerts free of charge through a special arrangement which The Fargo Forum has made with the Concert association.

## Contest At 10:30 A. M.

The contest begins at 10:30 a. m., and will take place in the street immediately south of The Fargo Forum building.

Stone's hall, over the Stone Piano company, will be headquarters for the bands during the day. Each bandmaster, or the person in charge of each band, will report there immediately after the contest, where the free tickets will be given to those who win and half price tickets will be sold to those who are entitled to them.

Ernest C. Meyer, director of the Griggs county School band, arrived in Fargo Wednesday night with about half of his band of 75 children, who will take part in the contest today. The others will arrive early this morning.

Other bands and directors who expect to be here are: Alvin H. Meyer, with the Wahpeton Concert band; Leif I. Christianson with the Hillsboro Civic band and the Hillsboro Juvenile band; A. W. Hantula with the Kindred Boys and Girls band and the Wyndmere Juvenile band; George E. Davis with the Barnes County Booster Band; C. Arthur Hanson with the Pelican Rapids, Minn., Boys band, and Carl R. Rust with the Ortonville, Minn., Kid band.

## TRAVELER Boston, Mass.

## SOUSA SCOUTS RETIRING STORY

MILWAUKEE, Oct. 1 (UP)—John Philip Sousa doesn't intend to retire until he has to. "When I do retire," the 74-year-old musician explained, when he and his famous band paid a brief visit to Milwaukee—"When I do retire you will pick up your newspaper some morning and say: Oh, look! Sousa's dead."



SEP 22 1928

## SOUSA DIRECTS WINNING BANDS

Wahpeton, Hillsboro and  
Ortonville Organizations  
Take Prizes

Bands which won the Sousa Band contest, sponsored by The Fargo Forum and held in conjunction with the visit of John Philip Sousa to Fargo Thursday, were directed in one number each on his concert programs, besides being awarded Sousa cups, as a memento of their victory.

The Wahpeton Concert band, won the semiprofessional class; the Hillsboro Civic band won the Community band class and the Ortonville Kid Band, Ortonville, Minn., won the juvenile class.

The Wahpeton band played on the evening concert program and the Hillsboro and Ortonville bands played during the matinee program.

Wahpeton and Hillsboro were the only adult bands entered in the contest and it was planned to have only one adult class, but judges refused to class them together when they had played and so the original plan of having semiprofessional and community classes was carried out.

Ortonville won over a field of seven contestants, all of whom did excellent work. The contest, which took place beside The Fargo Forum building, began at 10:30 a.m., and continued until about 1:30 p.m. A large crowd of both Fargo and out of town people heard the bands play.

Mr. Sousa, who arrived early today witnessed part of the contest and in a brief talk, which was broadcast with part of the contest numbers, stated that "love of music, such as was demonstrated by children getting together in a contest of this kind, means better homes, better citizens and money."

"There is nothing which shows the greater greatness of the west than the intense love for music which I find out here and which has grown up within the last few years," Mr. Sousa said.

Alvin H. Meyer directed the Wahpeton band, which played a march, "Victory of a Nation," by Everett Allyn Moses and an overture, "The Sky Pilot," by A. M. Laurene. Both numbers demonstrated the ability of the director and the band.

Leif I. Christanson directs the Hillsboro Civic band, which played "El Capitan," by Sousa for its march and the "Light Cavalry Overture" by Suppe.

Carl R. Rust directed the Ortonville band, which played the "National Emblem March," by Bagley and "Festival King," overture by Russell.

Opening the contest was a group of 75 youngsters from Binford, Coopers town and Hannaford, comprising the Griggs County School band. This band was praised by Mr. Sousa. Ernest C. Meyer is the director of the Griggs county band, which played a march, "Our Leader," by Emil Archer and an overture, "Operatic Mingle," by Berry.

The Kindred Juvenile band, directed by A. W. Hantula, also showed fine ability. The band played a march, "Saba," by Bennett, and "Mignonette," by Bauman. The Barnes County Booster band, directed by George E. Davis, Valley City, included 16 members, all of whom are rural children. They played "Easy Street March" and "Magic Garden Overture."

C. Arthur Hanson, Pelican Rapids, brought the Pelican Rapids boys band, a fine group of young musicians, who played "Success March," by E. W. Berry, and an overture.

"The Bandman's Delight," by W. L. Skaggs.

Mr. Hantula also directed the Wyndmere Juvenile band, which played "Concord March" by Bennett, and "Mignonette," by Bauman.

Mr. Christanson also brought his juvenile band from Hillsboro, many of his members doubling in the two bands. The juvenile band played "The Nominee," by Esberger; and "The Princess of India," overture by Karl King.

The Fargo American Legion Drum and Bugle corps formally welcomed Sousa's band, which came in in a special train at 2 p.m. Thursday. Mayor Dahl and members of the Fargo Concert association formed a reception committee, which met the band and which had met Mr. Sousa earlier in the day.

PITTSBURG, PA.  
PRESS

### Sousa Not to Retire.

MILWAUKEE, Sept. 29.—John Philip Sousa doesn't intend to retire until he has to. "When I do retire," the 84-year-old musician explained, when he and his famous band paid a brief visit to Milwaukee—"When I do retire you will pick up your newspaper some morning and say: 'Oh, look! Sousa's dead!'"

## NATION'S GREAT BAND MASTER PLEASES LARGE AUDIENCE HERE

Many Lovely Numbers  
Given At Sousa Concert  
In Fargo Auditorium

John Philip Sousa brought his band to Fargo for two concerts yesterday, and two large audiences greeted him at the auditorium to do their part in celebrating his jubilee year. His part was two excellent programs, with the famed and stimulating "Stars and Stripes Forever," echoing again through the huge building as it should echo.

The evening program was exceptionally good, such lovely numbers as "Tales of a Traveler," "Among My Souvenirs," "Strauss' "Death and Transfiguration" and the solo pieces making it outstanding. There is not much one can say about it except that it was a typical Sousa program. That is sufficient, for about 50 years a Sousa program has become something that is its own ecumenium. He has become an American institution, and he has made his band music the same.

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The suite, "Tales of a Traveler," one of Sousa's own composition, was one of the loveliest numbers of the evening. In spots it was reminiscent of the fetching oriental strains that run riot through so much of Rimsky-Korsakov, and again of Strauss, the waltz king. Sousa presented a delightful blending of the modern music, and made the whole piece opulent in rhythm, color, tone and poetry.

The symphonic poem, "Death and Transfiguration," was given a remarkable performance. This number is exacting even to a symphony orchestra, with all the great string choirs offer in equipment for it, but Sousa took it and made it a potent band piece. His reading was superb. His arrangement of Nichols' "Among My Souvenirs" was a delightful number, and Tschalkowsky's lovely "Dance of the Merltons," played by a flute sextet, was exceptionally good.

"The Golden Jubilee," which the march king wrote for his 50th anniversary, revealed him still a genius at this type of music. It was followed by "The Stars and Stripes Forever," first played by him 31 years ago, and together they epitomized the man's career and accomplishments. Needless to say they were loudly cheered.

Miss Marjorie Moody, soprano soloist, sang Sousa's "Love's Radiant Hour" and "Peter Pan." She has a voice of fine quality, an excellent and warm tone, and she sings with ease and great effect. Her coloratura work is delightful.

John Dolan, the cornet soloist, gave two numbers, Sarasata's "Habanera," difficult in the extreme for such an instrument, and "The Dream," a lovely little musical poem, both of which were played superbly. Howard Goulden, xylophonist, contributed Tierney's "Mignon," "At Sunrise," "Indian Love Call" and "Rio Rita," scoring heavily with each.—G. A. B.

### SOUSA'S BAND

TO BE AT SIMMONS

ABILENE, Texas, Sept. 20.—Sousa's Band, making its first appearance in West Texas, will be heard here twice on October 18th at the Simmons University auditorium in concerts sponsored by the Cowboy Band of Simmons University. Sousa and his band have already started on the Golden Jubilee tour which is taking them across the continent.

An unusual feature of the engagement here is an afternoon matinee for children only. According to the plans of the local management this concert will be given at prices ranging around fifty cents for the benefit of children, and an audience of two thousand youngsters is expected to take advantage of this unusual offer.

This is Sousa's fiftieth year as a band leader and he is celebrating it with the Golden Jubilee will make only a few stops in Texas.

## SOUSA'S BAND WILL APPEAR AT SIMMONS U.

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FARGO, N. D.  
FORUM

SEP 25 1928

## NOVELTIES ON SOUSA PROGRAM

Famous Bandmaster Selects  
Varied Numbers for  
Concert Thursday

There are as many novelties on Sousa's 1928 program as there were on his 1892 program, the year that he laid down his baton as director of the United States Marine Corps, to form his own organization. Celebrating his 50th year as a conductor, the renowned bandmaster comes to Fargo Thursday to give two concerts. One of the features of Sousa day, as the occasion will be known, is the appearance here of nine bands from other cities which come here to compete in a Sousa Band contest, winners to receive Sousa cups, as mementoes of the great leader. The Fargo Forum is sponsoring the contest.

Two new marches have been added to the program this year. They are: "Golden Jubilee," the title coming from his anniversary tour, and "The Cornhuskers," dedicated to the University of Nebraska.

A sketch, "Among My Souvenirs," which Sousa wrote with Nichols, will be an outstanding number on the evening program. The Nichols song is lengthened into a sketch, letters and a broken heart and as he meditates he goes back before the brokenhearted time and remembers when she and he were softly singing, "Twinkling Stars Are Laughing At You and Me." He then he was "Seeing Her Home." He also recalls the songs of years gone by "Aunt Dinah's Quilting Party," and by "The Road to Mandalay," "Home," "The Road to Mandalay," "Home," "Sweet Mysteries Of Life," and "Sweet Mysteries Of Life."

The evening program opens with the peroration known as "Militaire Francais," from "The Algerienne," St. Francis, and other numbers are as follows: cornet solo, "Habanera," Sarasata; John Dolan; suite, "Tales of a Traveler," Sousa, including "The Kaffir on the Karoo," "The Land of the White House Lawn," which on the White House lawn, dancing recalls children rolling eggs, dancing and romping, with the merest street president to the merest street Arab, looking on; soprano solo, "Ah, Verdi, Miss Marjorie Moore," Verdi, "Brigg Fair," Delius; rhapsody, "Brigg Fair," Delius; intermission; sketch, "Among My Souvenirs," Nichols-Sousa; sextet for flutes, "Dance of the Merltons," Tschalkowsky, Messrs. Evans, Petrie, Phares, Wiggins, Orosky and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, "Airs from Rio Rita," Tierney, Howard Goulden, and "Baltimore All and Swing Partners," Sousa.

ST. PAUL, MINN.  
DISPATCH

OCT 2 - 1928

ROTARIANS TO GREET SOUSA.  
Sioux Falls, S. D., Oct. 2.—John Philip Sousa, when he arrives in Sioux Falls with his band Thursday, will be a guest of the Rotary club at its noon luncheon. His band will play in the afternoon.

## Sousa Has Missed Only One Concert In Thirty-five Years on the Road

There is only one Sousa and he will be there, rain or shine. This is the thirty-sixth tour of Sousa and His Band and his Golden Jubilee as a conductor. Although the March King's fame has been such that he might have sent out other musical organizations trained and presented by him, the only Sousa's Band has been the one with which Sousa himself has appeared. And never but once in his thirty-five years on the roads of America has Sousa been compelled to disappoint his audiences. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for two weeks.

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



quickly and with a margin of safety for emergencies.

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

Sousa and His Band will appear at the Masonic auditorium, Davenport, Sunday afternoon, October 7, at 3 o'clock, under the local management of William J. Klinck.

DAVENPORT, IA  
TIMES

SEP 29 1928

## Uniform Success Of Sousa Due to Program Novelty

Perhaps the chief reason for the long-continued success of Lieut. Com. John Philip Sousa has been that his programs always have been based upon novelty. Although the famous bandmaster is now in his 74th year, and although his tour this season, which will celebrate his 50th anniversary as a conductor, might well have been reminiscent, there will be as many novelties for the season of 1928 as there were for the season of 1892, the year in which Sousa laid down his baton as director of the United States Marine band to form his own organization.

Sousa fans have been taught for more than three decades to expect at least one new Sousa march each year. This season there are two, "Golden Jubilee," the reason for whose title is obvious, and "The Cornhusker," dedicated to the University of Nebraska. There is the annual humoresque, in which Sousa comments in terms of music upon the season's foibles and fancies, as well as a review of the New York revues and musical comedies, entitled "Ten Minutes on Broadway."

But Sousa does not believe in presenting to his audiences only novelties of his own composition. It was Sousa who presented to American audiences Wagnerian music before the great German's works were played in the Metropolitan opera house in New York, and it was Sousa who played for the first time outside New York, Schelling's "Victory Ball." So it is Sousa who is presenting, for the first time by band the Delius rhapsody, "Brigg Fair," and an arrangement for a flute sextet of Tschalkowsky's "Dance of the Merltons."

Sousa's golden jubilee tour is a coast-to-coast junket, occupying more than 20 weeks.

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BROOKLYN  
STANDARD UNION

ELIZABETH, N. J.  
JOURNAL

OCT 1 1928

### Sousa Not to Retire

MILWAUKEE, Sept. 29.—John Philip Sousa doesn't intend to retire until he has to. "When I do retire," the 84-year-old musician explained, when he and his famous band paid a brief visit to Milwaukee—"When I do retire you will pick up your newspaper some morning and say: 'Oh, look! Sousa's dead!'"

### SOUSA NOTTO RETIRE.

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SEP 27 1928

## Rock Island Boy With Sousa Gives Especial Interest to Coming of Famous March King

Musicians, music lovers and the public generally of the quad-cities are awaiting with deep interest the coming of John Philip Sousa and his famous band for a concert Sunday afternoon, Oct. 7, at the Masonic auditorium, Davenport, not simply because it is the golden jubilee tour, but on account of the presence of a Rock Island boy in the band membership. He is Ralph Ostrom, son of Dr. and Mrs. Louis Ostrom, 1037 Twenty-first street.

The career of this youthful but highly accomplished musician has been followed with increasing interest by his home community. Although just 20 years old, his rise to instrumental and solo prominence with the Sousa organization has been most rapid. He is a member of the trumpet section and has frequently appeared as soloist throughout the present season.

### Early Experience Recalled.

Ralph Ostrom's ensemble experience, as recalled by John W. Castro of the Tri-City Symphony board, belongs to the period of his lower grade school days, when he was permitted to rehearse with the Rock Island high school orchestra, conducted by Principal A. J. Burton, now of the East high school, Des Moines. Young Ostrom, a mere boy, was then at work on an old cornet, and gave no particular promise of attaining his present position in the musical world.

He was for a number of years tutored by his father, and later became a student under Fred Phelps, then first trumpet with the Tri-City Symphony orchestra, and now with the Omaha Symphony orchestra. Various artists who gave him audition were impressed with the boy's talent, and when he entered Culver Military academy at the age of 15, he settled down to a serious mastery of the cornet, doing splendid work in the musical department of that school.

His introduction to John Philip Sousa is told by Mr. Sousa himself, in an article in the current September number of The Country Gentleman, under the caption of "Following the Band."

### He Made Good.

"Ralph Ostrom was a school boy at Culver Military academy when his father brought him to one of our concerts. He was only about 15 then, and decided at once that he wanted to play in our band. Several years later, when we were playing at St. Louis, we remembered about him, and sent for him to come for a tryout. He made good, and as soon as he was graduated from Culver, came to us."

Rock Island Rotarians will remember his solo program appearance before he went east to join the band for the present tour.

His rise in the band has been quite rapid. He has appeared often as soloist; programs received by Rock Island friends showing him listed as soloist at the steel pier, Atlantic City, etc. Recently he has been regularly scheduled for two solos daily, afternoon and evening. This is his second season with Sousa, having joined last fall.

C. R. Jahns, president of the Tri-City Federation of Musicians, and Mrs. Jahns, who have recently returned from an eastern sojourn, attended Sousa concerts in Boston and noted the excellent work of

young Ostrom. They conversed with a number of the members of the band, who commended him most highly as a splendid young man and musician.

### Sousa Shows Old Fire.

President Jahns states that Mr. Sousa has greatly improved physically, and that the present season is witnessing a remarkable exhibition of his old time vigor and enthusiasm. He leads his great band with much of the same sweep and fire which characterized his concert seasons in the 90's. Large and appreciative audiences marked his appearance in the east.

The band itself is better than usual, with an all American roster save two. Sousa states that American musicians are better than foreign ones, and that the change from foreign membership predominance a few years ago, has been for the better all round. The program continues to feature special numbers as prepared annually by Mr. Sousa.

President Jahns witnessed an interesting presentation of a huge

### RALPH OSTROM



bouquet to Mr. Sousa at Boston by the newboys, whose band rehearsal he had attended earlier in the day.

The present golden jubilee tour is nation-wide, and the Davenport matinee engagement is under the auspices of William J. Klinck. "It is to be hoped that quad-city musicians and music lovers generally will realize the importance of Sousa's golden jubilee tour, and the opportunity which it presents to attend one more concert of the incomparable march king and the man who has done more for music than any other single individual in America," said Mr. Klinck. "Mr. Sousa's life and experience constitute a splendid heritage, which in the next few years will be passed on to the musicians and music lovers of America. At his age, though well preserved and leading his band with much of his old time vigor, we cannot hope to hear him many more seasons, as he will no doubt soon retire from the concert field to enjoy a well earned rest."

### BEAUMONT, TEX. ENTERPRISE

SEP 30 1928

## SOUSA'S BAND TO VISIT BEAUMONT

Veteran American Music Leader on Golden Jubilee Tour.

Beloved by all Americans from coast to coast is John Philip Sousa, whose name is synonymous with band music, and it is a decided feather in the musical cap of Beaumont that he will appear here with his band on October 20 for two performances, matinee and night, at the city auditorium, brought by Mrs. Edna W. Saunders of Houston, with Mrs. Mary Autry Higgins as local representative. This is the first attraction of four pre-Christmas musical events, scheduled by Mrs. Saunders, the second on October 31, Paul Whiteman and his orchestra, the third Fritz Kreisler on November 20, and the fourth Marion Talley, December 3.

### Fifty Years As Conductor

Lieut. Com. John Philip Sousa is now celebrating his 50th year as a conductor with a tour of more than

20 weeks at the head of his famous band. The season opened in Schenectady, N. Y., July 19, and as a demonstration of the fact that his 74 years rest lightly on his shoulders there was included a two weeks' itinerary in New England during which the famous bandmaster made appearances in 26 cities in 14 days.

This tour is the 36th which Sousa has made as the head of his own organization. He first conducted in a Washington theatre in 1878. Two years later he became director of the United States marine band, leaving the marines in 1892 to form his own organization. His band this year will consist of 100 bandmen and soloists. The tour will be the 16th which has taken him from coast to coast.

### Two New Marches

Following his usual custom, Sousa will present two new marches this season. One is entitled "Golden Jubilee March," and the other "The Cornhuskers," dedicated to the university of Nebraska. His programs will include such varied material as the works of St. Saens, Ponchinelli, and his own transcription of themes from the current Broadway musical shows. The annual Sousa humoresque this year is based upon "Among My Souvenirs."

The Sousa soloists this season will be Miss Marjorie Moody, soprano, John Dolan, cornet and Howard Goulden, xylophone.

DAVENPORT, IA. TIMES

SEP 29 1928

## STAGE AND SCREEN

### Sousa, a Rotarian

When Lieutenant Commander John Philip Sousa starts to enumerate the cities in the United States that have welcomed him and his organization during his nearly forty annual tours, his memory probably becomes the "thing he forgets with," as such an enumeration would tax the ingenuity of the man who invented memories.

While Mr Sousa is not hungering and thirsting for fame as a "joiner," the probability is that he holds the record for the privilege of being voted into Rotarian organizations and kindred bodies. Throughout the United States, small cities and large cities, alike, where there are active brothers of "The Wheel" (not referring to the theatrical field of burlesque, but to the nationally-known Rotary), Mr Sousa has been voted into membership.

One may hope, for the sake of the famous composer's purse and

## AMUSEMENT CALENDAR

### DANCING

Danceland—Dancing every Wednesday, Saturday and Sunday. Coliseum—Dancing Saturday and Sunday.

### STAGE AND SCREEN

Davenport  
Masonic Temple—Sunday, Oct. 7. John Philip Sousa under local management of William J. Klinck.  
Grand—Berkell Players in "Married—And How!"  
Capitol—Orpheum circuit vaudeville and photoplay.  
Columbia—William Haines in "Excess Baggage." Vitaphone feature program.  
Garden—Alice White in "Show Girl."

### Rock Island

Fort Armstrong—William Haines in "Excess Baggage." Movietone program and stage show with Ken Withner.

bank account, that he is not compelled to pay dues into the treasury of every Rotary club that has made him an honorary "brother in good standing." In that event, he'll have to write a few more marches like "The Stars and Stripes Forever," merely to meet his obligations as a payer of dues,

as he "swings round the circle"—of Rotarians.

Sousa and his band will be at the Masonic auditorium, Davenport, on Sunday afternoon, Oct. 7, at 3 p. m., under the local management of Wm. J. Klinck.

### HOUSTON, TEX. POST-DISPATCH

## SOUSA'S BAND DATES ARE SET

Lieutenant Commander John Philip Sousa, who, this year, is observing his golden jubilee as composer and conductor by taking his band upon its twentieth transcontinental tour, will be here with that organization at the City Auditorium on October 21 under the local management of Edna W. Saunders.

For thirty-six years he has taken his band men on tour and always with tremendous artistic and financial success. Everywhere he has been he has been a close observer and, as a result of his observations he makes the prediction that within 15 years America will lead the world in every branch of music.

"It is bound to come," he said the other day in an interview. "We have a cosmopolitan population and, just as surely as we have made phenomenal strides in commerce, so we will in music. The country is ready with its commercial superiority to turn to the arts and to help music in every possible way. It wasn't so long ago that the American was non-existent as a musical factor. Twenty-five years ago it would be a rarity to see the name of an American on any Metropolitan Opera program."

"Pick up a program of the Metropolitan of today and what do you find? Such names as Tibbets, Wakefield, Page, Talley, Halliday, Marshall, Hackett and many others. No longer does the public demand foreign names for musicians. People realize

### FORUM

Fargo Md  
SEP 28 1928

## NOVELTIES ON SOUSA PROGRAM

Famous Bandmaster Selects Varied Numbers for Concert Thursday

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A sketch, "Among My Souvenirs," which Sousa wrote with Nichols, will be an outstanding number on the evening program. The Nichols song is lengthened into a sketch. Among his souvenirs is a photograph, letters and a broken heart and as he meditates he goes back before the brokenhearted time and remembers when she and he were softly singing, "Twinkling Stars Are Laughing At You and Me," then his mind reverts to the time when he was "Seeing Her Home." He also recalls the songs of years gone by "Aunt Dinah's Quilting Party," and others, including "Seeing Nellie Home," "The Road To Mandalay," and "Sweet Mysteries Of Life."

The evening program opens with the peroration known as "Militaire Francais," from "The Algerienne," St. Saens, and other numbers are as follows: cornet solo, "Habanera," Sarasate, John Dolan; suite, "Tales of a Traveler," Sousa, including "The Kaffir on the Karoo," "The Land of the Golden Fleece," and "Easter Monday on the White House Lawn," which recalls children rolling eggs, dancing and romping, with the elders from the president to the merest street

arab, looking on; soprano solo, "Ah fore e lui," Verdi, Miss Marjorie Moody; rhapsody, "Brigg Fair," Debussy; intermission; sketch, "Among My Souvenirs," Nichols-Sousa; sextet for flutes, "Dance of the Merlions," Tschaiikowsky, Messrs. Evans, Petrie, Phares, Wriggins, Orosky and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, "Airs from Rio Rita," Tierney, Howard Goulden, and "Balance All and Swing Partners," Sousa.

## Sousa's Band at Abilene October 18

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