

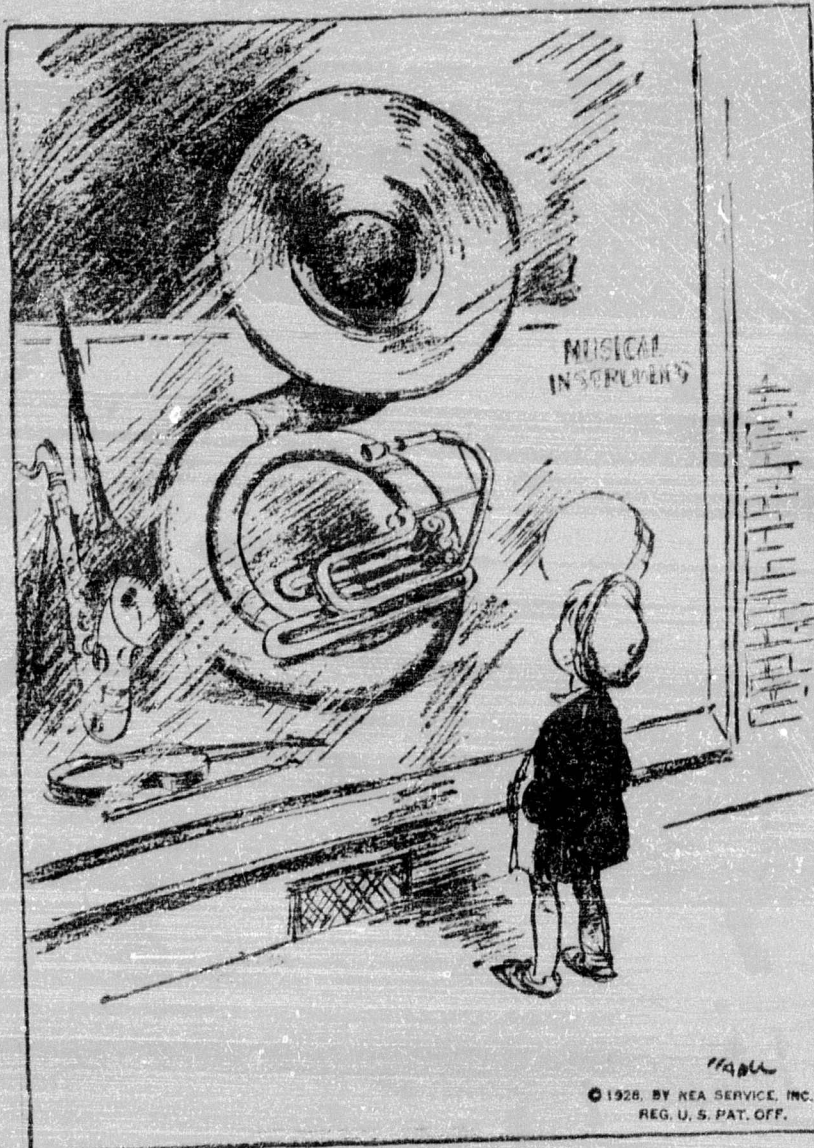
1878
GOLDEN
JUBILEE
TOUR
1928

SOUSA
AND
HIS BAND
Lieut. Com. JOHN
PHILIP SOUSA
CONDUCTOR

FROM
MAINE
~ TO ~
CALIFORNIA



SIDE GLANCES--By George Clark



Ambition

WEDGEWAY

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 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."

Mr. Sousa and his famous Band will be in Schenectady at the Wedgeway Theater today—giving two concerts, one in the afternoon, starting at 3 o'clock, and the evening performance at 8:30 o'clock.

New Books Added To Public Library

New books of interest added to the public library recently include:

"Anthony Trollope," by Hugh Walpole. New volume in the English Men of Letters series.

"Beginning to Fly: the Book of Model Airplanes," by M. Hamburg.

"Bryan the Great Commoner," by J. C. Long.

"Dog-Puncher on the Yukon," by A. T. Walden.

"Evolution of Preventive Medicine," by Sir Arthur Newsholme. Complete as a study of the beginnings and earlier developments.

"Fundamentals of Astronomy," by S. A. Mitchell.

"Glorious Company: Lives and Legends of the Twelve and St. Paul," by T. D. M'garr. Offered "to the layman as partial portraits of the heroes of the early church."

"Harold the Webbed: a Second Volume," by Trader Horn.

"Hell-God, and Other Poems," by L. M. Sill.

"In Dixie Land: Stories of the Reconstruction Era," by southern writers with introduction by H. R. Palmer. Tales "of personal and historical interest that tell the story of the reconstruction era."

"Intelligent Woman's Guide to Socialism and Capitalism," by G. B. Shaw.

"Introduction to Physiological Chemistry," by M. Bodansky. Treats "the subject in an interesting and adequate manner."

"Juvenile Courts in the United States," by H. H. Lou. Presents "a fair picture of this quarter-century old institution and points out a possible way to a better handling of adult offenders in criminal courts."

"Life of St. Francis of Assisi," by L. Salvatorelli. Biography "that places St. Francis rightly in perspective with the age in which he lived."

"Marching Along: Recollections of Men, Women and Music," by J. P. Sousa.

Fortenbaugh Gives Talk About Africa At Rotary Luncheon

Spent Six Months There for
G. E.; Sousa Also Is
Speaker.

An interesting talk on South Africa by Samuel B. Fortenbaugh of the General Electric Company, who for six months was engaged in railroad electrification in that country, featured yesterday noon's luncheon meeting of the Schenectady Rotary Club at the Hotel Van Curler. Rotarian John Philip Sousa, renowned band leader, was a guest at the luncheon and in a short address likewise recounted several interesting experiences in South Africa, as well as in other sections of the world and entertained with a number of humorous stories.

As a background for his discourse, Mr. Fortenbaugh gave a concise review of the history of Africa and also gave many interesting sidelights on the habits and customs of the people in that rapidly changing country.

Business is good in South Africa and furthermore is steadily on the upward trend, according to Mr. Fortenbaugh. In 1926 there were close to 20,000 automobiles imported into the country and 71 per cent were of American make.

It is interesting to know that South Africa where the gold and diamond mines are located is a region in which two languages are used. Besides English, there is a modified Dutch language known as "Afrikaans." The latter predominates in the western part, but through the entire region everything is conducted in a bilingual basis. Postage stamps are printed in two languages; restaurants, railroads, hotels and retail trade are conducted in two languages. Public appointments are limited to bilingual candidates, and persons who can not use both languages have little chance of success.

This "Afrikaans" language is so new and so peculiar that no dictionary has been compiled for it. Only now is the first translation of any book being made. The Bible has been translated into hundreds of languages and dialects, but no "Afrikaans" version exists. The translation of the Bible into that dialect is now in progress, having started in 1927.

Cecil Rhodes and Alfred Beit did a great deal for South Africa, said Mr. Fortenbaugh, in describing the public school system of the region.

South Africa is rich in mineral deposits. The first diamond was found there in 1867. In 1926 the value of diamonds mined there was more than \$50,000,000.

The year 1926 was the 40th anniversary of the Rand gold mining industry when 327 tons of gold was mined and refined, which is 51 per cent of the whole world's output.

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 soloists were well liked too, both Miss Marjorie Moody, the soprano, John Dolan, cornetist 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 he 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 the Sarasate "Habanera." For an encore he played "Twilight Romance," (Gurevich), with the clarinets. Miss Moody who was another of the soloists 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, once even small flutes, or were they the smallest flutes in the world? played out front and the band softly accompanies them.

THE SCHENECTADY UNION-STAR, THURSDAY, JULY 19, 1928.

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 favored the Schenectady Rotary club 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 over 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.

THE SCHENECTADY UNION-STAR, THURSDAY, JULY 19, 1928.

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

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.

FRIDAY, JULY 20, 1928.

SOUSA DELIGHTS AUDIENCES HERE

On Jubilee Tour, Noted
Bandmaster Pleases at
Wedgeway Theater.

Sousa and his band presented a program at the Wedgeway theater last night that was as delightful as it was unexpected, coming as it did in mid-summer when few musical attractions of that magnitude reach this part of New York state.

Those who heard Sousa before were not disappointed in the quality of last night's concert. This is Sousa's jubilee tour. He is celebrating 50 years as a band leader and to commemorate the fact he wrote a "Golden Jubilee" march which was included in last night's numbers. The effectiveness of this piece demonstrates that Sousa has lost nothing of his technique which has earned him the title of the "March King."

Precision, quality of tone and expression mark the band under Sousa's baton. Opening with an excerpt from St. Saens' "Algerienne," Sousa continued with his first march, "El Capitan" and thereafter with scarcely an exception presented one of his own compositions for an encore.

Cornet Solo Feature

John Dolan was featured in a cornet solo, "Habanera," after which one of the most interesting items on the bill was played. This was "Tales of a Traveler" by Sousa. In this the listeners are given tone pictures of events in other lands. The first is a South African sketch, "The Kaffir on the Karoo," and this is followed by "The Land of the Golden Fleece." Sousa then uses an American theme to conclude the composition, "Easter Monday on the White House Lawn." The music is animated as befits its subject.

Miss Moody Liked

The soprano soloist was Miss Marjorie Moody, whose exquisite voice won her much applause. She sang "Ah fors e lui," after which she presented "The Nightingale" as an encore.

"Brigg Fair" by Delius was an enjoyable piece of picture painting through music. After an interval, "Among My Souvenirs" was played. Under Sousa's management the song is lengthened into a sketch which in-

cludes snatches of old-time songs.

"The Gliding Girl," which was played as an encore, was as excellent an example of rhythms in music as can be found. A sextette for flutes, "Dance of the Merlions," followed and this in turn was followed by xylophone solos by Howard Goulden, including "Lots of Pep" and airs from "Rio Rita." The ever popular "Stars and Stripes Forever," "Liberty Bell" and "Balance All and Swing Partners" concluded the program.

In the afternoon the Sousa program included among others, "At the King's Court," "Minnesota" by Sousa, "Dance of the Hours," by Ponchielli and "Light Cavalry."

SATURDAY, JULY 21, 1928

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 newer 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 the 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 dashes of "Seeing Nellie Home," "On the Road to Mandalay," "Sweet Mysteries of Life," and an almost humorous snorting by the heavy brasses 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 "Nobles of the Mystic Shrine." This was a courtesy paid by Mr. Sousa, a Shriner, to Ziyara 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 Francaise," 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 Kaffir on the Karoo," an ingenious rhapsody of Oriental flavor; "The Land of the Golden Fleece," a bewitching waltz, with an important part for the horn, 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, biting number. Howard Goulden offered two xylophone numbers, one involving four sticks, before playing the program number "Airs From Rio Rita." Mr. Sousa's rickling "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 Ziyara Temple patrol, chanters and band at noon, but a portion of the band marched in Genesee Street from the Masonic Temple to Bag'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 salute. Overcoats were worn in the audience with comfort during the evening.

-FRIDAY, JULY 20, 1928-

SOUSA'S BAND GIVES CONCERT FOR SHRINERS

Rain Prevents Parade of
Be-Fezzed Nobles and
Program Is Given in
Covered Pavilion.

Rain today eliminated a parade of fezzed Shriners from a Sousa Day program at Forest Park.

This afternoon's concert, however, went on as scheduled but because of the rain was given in the covered park pavilion instead of in the band shell with open air auditorium as originally intended.

The famous conductor, who is also a Shriner, and his musicians arrived at 1:30. They were met at the station by James B. Geer, illustrious potentate of Ziyara Temple, Nobles of the Mystic Shrine, and other officers of the local temple.

Attendance had been conservatively estimated at 15,000 persons. The weather, however, decreased this number.

The concert tonight is scheduled for 8:30. If the weather is favorable it will be held in the open. For both this afternoon's and tonight's concerts the Ziyara Temple band has been scheduled to play several numbers in conjunction with the visitors.

It was announced by officials of Ziyara that the temple would be protected financially to the extent of its expenses by rain insurance.

Today's program is the second in recent years which has been marred by rain. Two years ago this Fall the local body was forced to cancel a portion of its program when it entertained the State Shrine Council here.

FRIDAY, JULY 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 bands 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.

-SATURDAY, JULY 21, 1928

Sousa's Bandsmen Delight Two Audiences at Recitals Under Auspices of Shrine

John Philip Sousa and his able aggregation of bandsmen gave two concerts at Forest Park open air auditorium yesterday, to a total of about 2,500 men, women and children.

Ziyara Temple, No. 10, A. A. O. N. M. S., was responsible for bringing to Utica the noted musician and Shriner. The park was decked with American and Shrine flags.

Rain and cold served to diminish attendance, but not one whit did it affect the superb instrumentality of Sousa's music-makers.

Chiefly, the program consisted of the band master's own compositions including several which were new. One which caught the most easily was "Follow the Leader," an arrangement in which popular tune was blended with the "Sweet Home" as a counter-melody, taking up each slowly then

rapidly, then interposing a snatch of another song or two and returning to the original melody by the wood winds, the muted brass and by the tuba and drums, till all take the theme up in unison.

John Schueler, of Utica, member of the band, gave a solo number and encore, and Miss Marjorie Moody sang several excellent numbers, in fine voice.

"Stars and Stripes Forever," by Sousa, won applause both before and after rendition.

Xylophone and harp music was added to the reeds, brasses and drums in rounding out the rich harmonic splendor that issued from the park shell, into which the many musicians were crowded.

Ziyara Temple Band also gave a concert at night, joining with Sousa's "Nobles of the Mystic Shrine."

OXIE.

Colony Club of Pittsburgh Occupies Its Tented Village at Manitou for 27th Consecutive Year



Colony Club members—Seated, from left: "Buck" Kearns, orchestra leader; William J. Cuneo, Edward Hines, concert master, and R. J. McIntosh. Standing: Lew Rourke, Sam Comer, Arthur Graham, Charles Kopp and James Kilty.

For the twenty-seventh consecutive year the Colony Club of Pittsburgh has opened its summer camp at Manitou. Each of the forty-eight tents of the club was occupied last night by two men. The members come in relays and stay for varying periods during the time the camp is open.

Free dancing every evening, to which the public is invited, will feature the club activities this year as in the past. A sixteen-piece orchestra, composed of members of the club, will furnish the music. The

club also conducts a concert once a week.

The camp has its own chef and chambermen, furnishes its own police department and its own dispensary. William J. Cuneo is lieutenant of police, and the hospital facilities are under the care of Dr. Richard King.

Ten thousand dollars are appropriated by the club to defray the expenses of the encampment, and any member is eligible to enjoy the privileges of the camp free of charge. The club is composed of business and professional men of Pittsburgh and has a total membership of 1,

200. Officers of the club are: President, Daniel A. Malie; vice-president, S. Dale Gillespie; secretary, Christopher Kopp, and treasurer, Albert Hick.

Among the members of the club now at the colony is "Buck" Kearns, orchestra leader, who toured the country for three years with Lieutenant-Commander John Philip Sousa. Mr. Kearns said yesterday that he will pay his respects to his former leader some time this week at the Eastman Theater, where Commander Sousa is appearing, and will invite him to enjoy the hospitality of the Colony Club.

Sousa Tells Cost of Cutting Four Words of Autobiography

In his charming, whimsical way, Lieutenant-Commander John Philip Sousa, "March King" and band conductor, addressed the Ad Club briefly yesterday at its weekly luncheon. He was greeted by a large gathering and was introduced by Walter M. Sackett, president of the club.

The speaker had no message for his audience, unless it was that of thrift. His talk consisted of a description of the privations he endured when, to please his daughter, he eliminated four words in the manuscript of his autobiography, for which he was being paid twenty cents a word by a publishing firm. The loss of the eighty cents weighed heavily on him, he said, and he mentioned it one day to another famous author, who offered to buy the four words from the composer at the same price as that offered by the publishing house. The words were "but," "if," "and," and "ever." Commander Sousa endeavored to persuade his friend to pay forty cents for "ever," as it was a two-syllable word, but the latter was adamant. He paid the conductor the eighty cents, for which he was given a receipt duly made out and signed. Now, Commander Sousa declares he has found out to his further chagrin and indignation, the author has written an

entire book based on the same four words.

Whenever he visits a city, he endeavors to find out what its residents are interested in at the moment, he said. On the occasion of a visit to Boston, he inquired of a guardian of the peace—in Boston, he explained in parentheses, they call them guardians of the peace; in New York state, its residents in their crude, uncultured fashion call them cops—he inquired of a guardian of the peace what the residents of the city were discussing. The Commander was informed that Einstein's theory of relativity was the topic of the moment, and when he told the guardian that he had taken a course of lectures under Professor Einstein, but knew no more about relativity than before he started, the officer stopped traffic, and in four minutes told him in concise, easily understood syllables, just what it was all about. Boston, Commander Sousa added, by way of enlightening his audience, is the hub of the universe, not to mention culture.

The Ad Club Executive Committee will meet this noon at The Sagamore. Yesterday's was the last luncheon meeting until Thursday, September 6th.

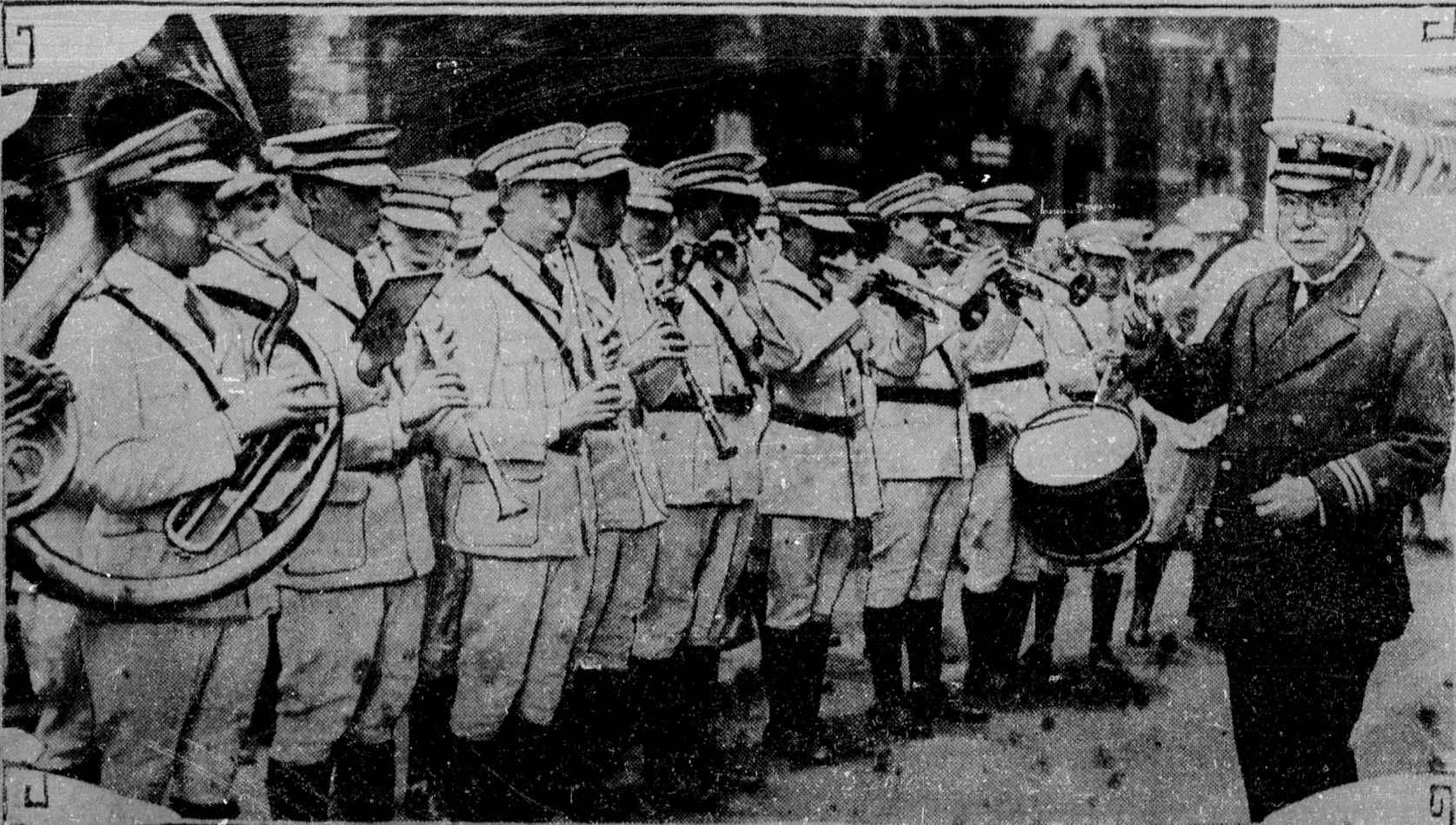
ROCHESTER SUNDAY AMERICAN—SUNDAY, JULY 22, 1928.

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.

ster Men Set for Big Drive Just 1

March King Wields Baton for Elks Boys Band



MAYOR GREETSBAND 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.

"STARS AND STRIPES FOREVER"

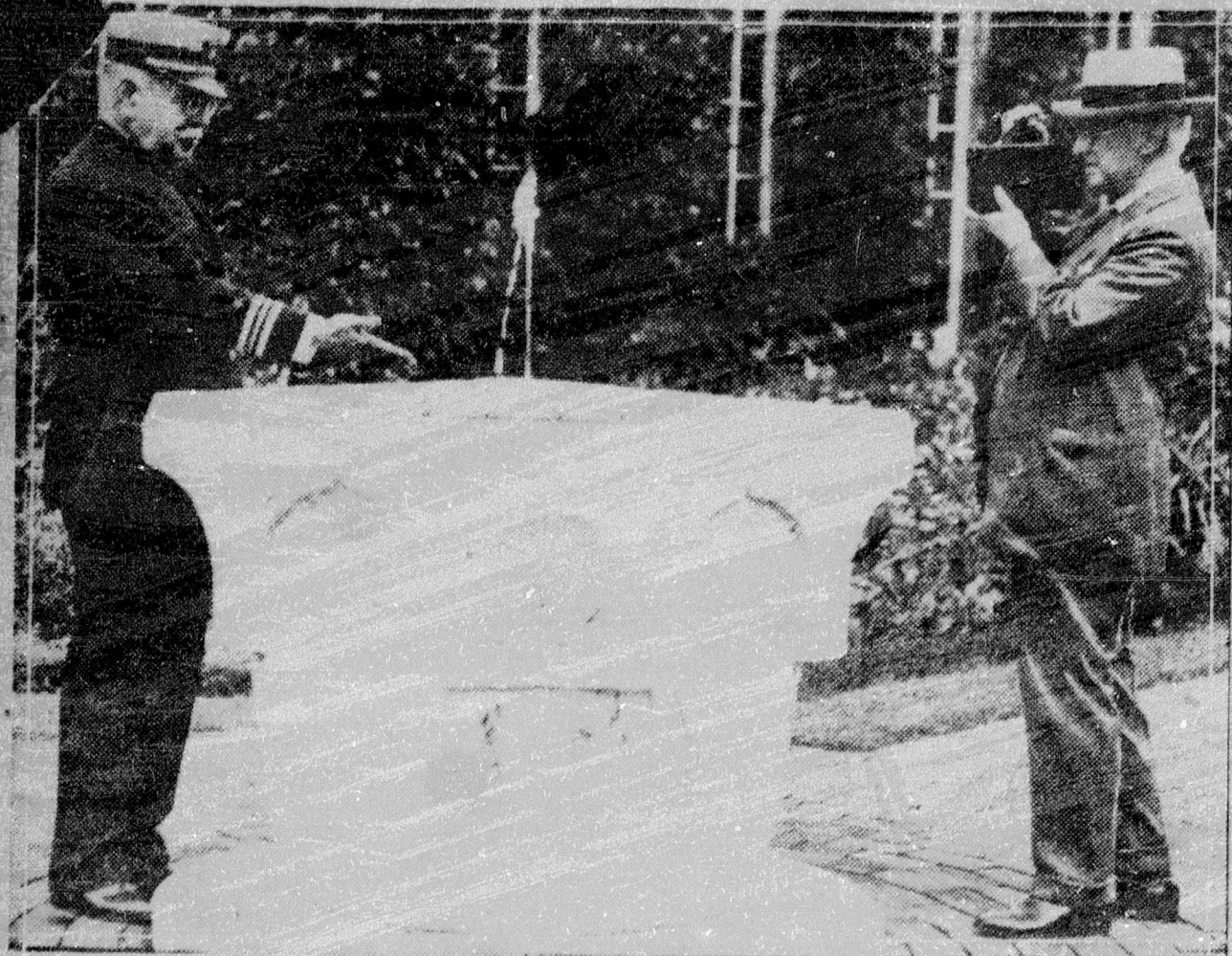
Doubtless Lieutenant-Commander John Philip Sousa, composer and leader of the world's best known band, shown

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.

tures, Music, Men's Ages, and Guns Topics

When Commander Sousa Visits George Eastman ROCHESTER EVENING JOURNAL AND THE POST EXPRESS

TUESDAY, JULY 24, 1928



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.

ROCHESTER EVENING JOURNAL

SATURDAY, JULY 21, 1928

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 action resounded with the festive music.

YOUTHS DO WELL
Not quite so expert, perhaps, as men who are to play next week at the Eastman Theater, under the direction of the noted leader, but with that 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 an 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 heard a short rehearsal this afternoon of the Sousa Band, preparing for the afternoon's performance at the Eastman.

His appearance today was the first since they won first honors in the National Finals.

ROCHESTER DEMOCRAT
JULY 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. Speare, and C. R. Wright.

Sousa Enthralls Audiences with Stirring Music

EASTMAN—John Philip Sousa and his world famous band are headliners this week at the Eastman, playing their first engagement in this city as a part of a motion picture theater program. Although the band has been heard in Rochester on numerous occasions, it has never remained for longer than one or two performances. During this week the band plays three times daily, once in the afternoon and twice at night.

On the screen, "Walking Back" gives a stirring picture of the thrill-mad young moderns, whose dancing and "necking" parties are puzzling the older generation. It features a cast of Hollywood juveniles, with winsome Sue Carol heading the list.

An "Our Gang" comedy, "Fair and Muddy," together with a novelty, "Ship Ahoy" and the Eastman Current Events are on the supplementary bill.

ROCHESTER EVENING JOURNAL

WEDNESDAY, JULY 25, 1928

Sousa Celebrates Golden Jubilee at Eastman

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.

ROCHESTER EVENING JOURNAL

WEDNESDAY, JULY 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

March King' Directs

Programs Varied Character

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 today and three every other day until Saturday.

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 a new organization.

Thirty-six annual tours and six transcontinental tours have made Sousa not only the most famous but also the most beloved 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 today 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.

ROCHESTER DEMOCRAT AND CHRONICLE
SATURDAY, JULY 21, 1928

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 all next week.

ROCHESTER DEMOCRAT
JULY 25, 1928

Sousa March Feature of Dansville Concert

Dansville, July 24.—Rendition of Sousa's famous march "Semper Fidelis" 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 Danforth 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 Erbach, trombone. A baritone solo will be sung by C. E. Meekin.

ROCHESTER
SUNDAY, JULY 22, 1928

Sousa and H

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 Carol 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 Bambriek, harpist; Howard Goulden, xylophonist; Edward Hency, 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."

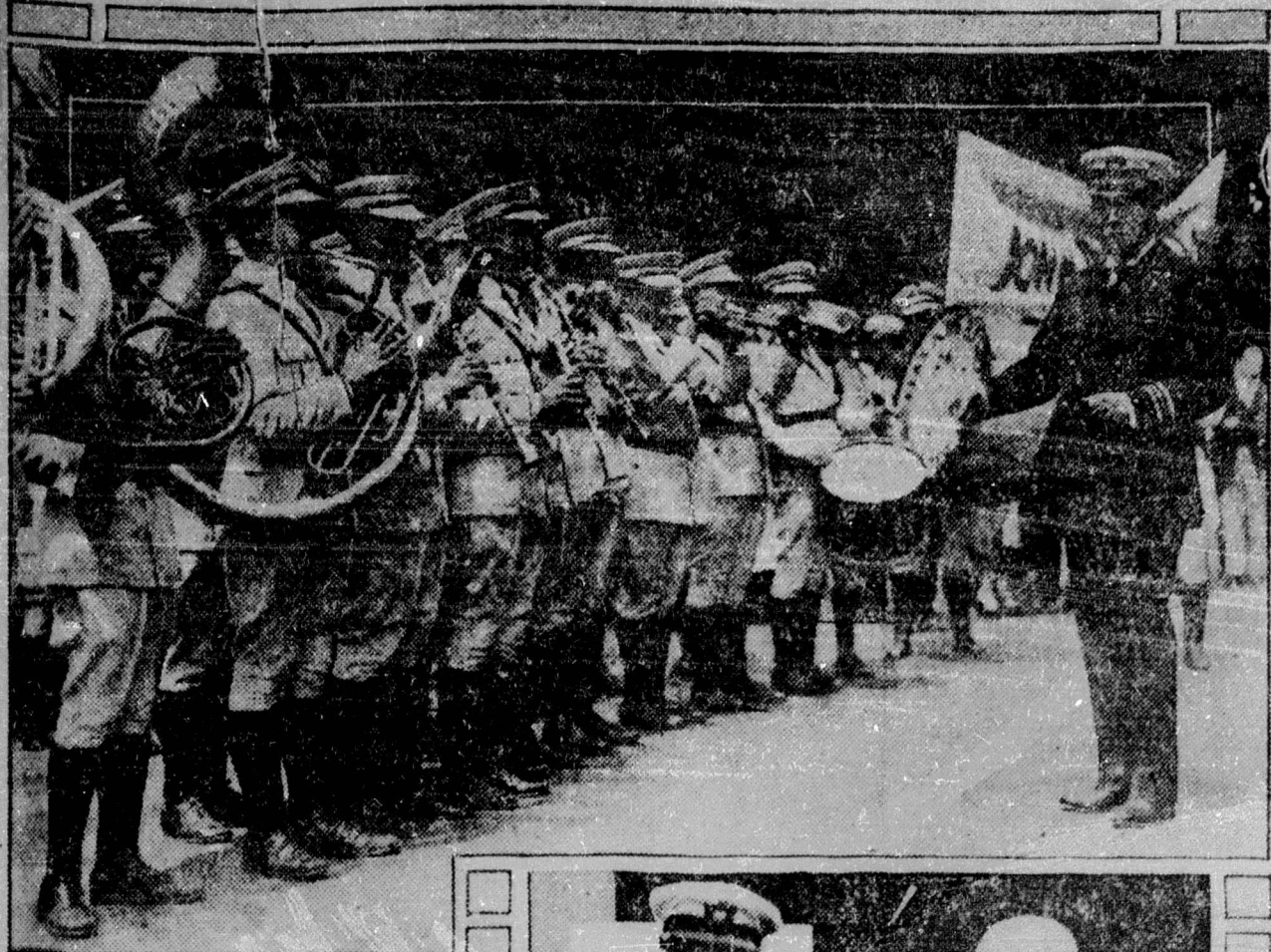
There will be four performances today and three performances daily during the rest of the week.

"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 Carol 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.

Elks' Boys' Band Greets Commander Sousa with His Famous March, 'The Stars and Stripes Forever'



Noted Bandman Welcomed by Mayor on Arrival for Week's Engagement

By HENRY W. CLUNE

To the stirring strains of his greatest march, "The Stars and Stripes Forever," played by the Elks Boys Band, John Philip Sousa stepped through the waiting room of the New York Central station yesterday morning to receive a welcome that must have warmed the heart of the grand old bandmaster of the nation.

Lieutenant-Commander Sousa, arriving shortly before noon for a week's engagement in the Eastman theater, was met on the station platform by Victor Wagner, conductor of the Eastman theater orchestra, and Arthur P. Kelly, publicity director of the theater, and escorted to the waiting room.

Directs "Cotton King"

As the famous band master approached the gate leading from the corridor to the waiting room, the white clad musicians of the Elks Boys Band, lined into two rows to make a lane of passage for Commander Sousa, began that great marching air which is familiar to every American. Mr. Sousa, surprised at the reception, hesitated a moment and looked to Mr. Kelly. Then, with a smart military salute to the director of the band, he fell into step with his escorts and passed through the waiting room to the automobile which had been provided for him outside of the station.

The boys' band lined up outside of the station and played "King Cotton," another of Commander Sousa's famous airs, while the composer directed the youthful musicians.

Led by a squad of mounted police, the Elks' Band and Commander Sousa, who rode in an automobile with Messrs. Wagner and Kelly, proceeded through Clinton avenue north to Main street and paraded down Main street to the City Hall.

Commodore Sousa was presented to Mayor Joseph P. Wilson, who welcomed him on behalf of the city.

"I know the people of Rochester are delighted to have you and your band back," said Mr. Wilson. "And we all feel particularly fortunate that you are going to remain, this time, a full week."

Mayor Wilson's secretary requested an autograph of the bandmaster before Commander Sousa left the City Hall. The bandmaster promptly sat down at the Mayor's desk, wrote his name on a small card and then traced out a bar of the "Stars and Stripes Forever."

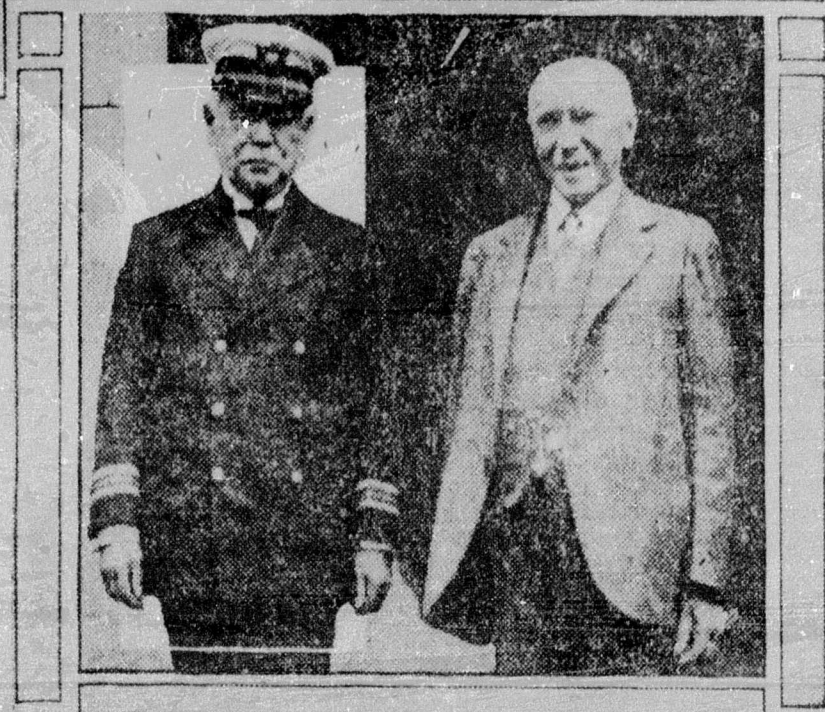
"Just Look at That"

"When you feel blue," he said to the secretary, handing her the card, "just look at that."

The Elks' band played another Sousa selection in front of the City Hall, and then the band and the distinguished bandmaster proceeded to The Sagamore where Commander Sousa will stay during his Rochester engagement.

The Elks' Boys' band, directed by William Melville, won first honors in its class at the National Elks' convention in Miami recently. Yesterday afternoon members of the band were Commander Sousa's guests at the opening members of the Eastman theater.

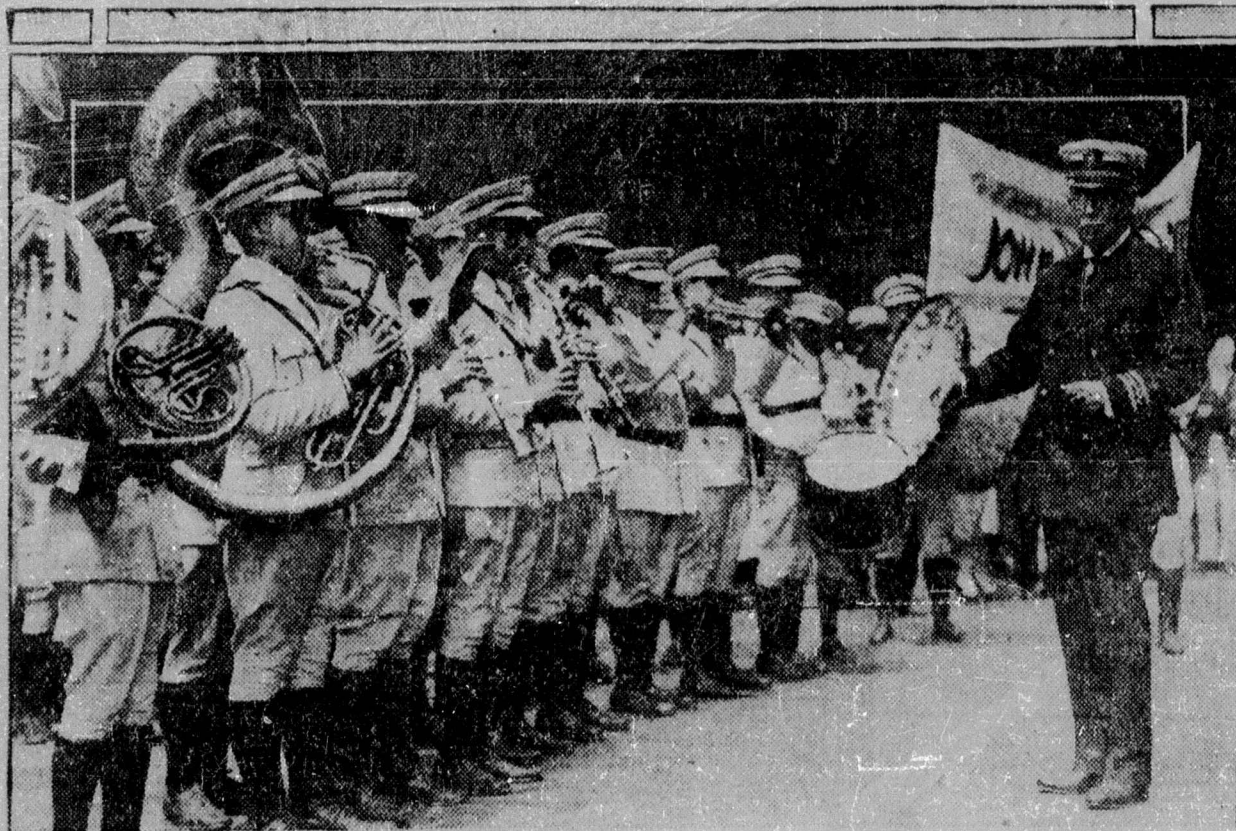
Tuesday Commander Sousa will assume the post of music editor of the Democrat and Chronicle and will write a column of musical



Above—Elks' Boys' Band conducted by Lieutenant-Commander John Philip Sousa in front of City Hall. Below—Mayor Joseph C. Wilson greets Lieutenant-Commander Sousa.

ROCHESTER TIMES-UNION, MONDAY EVENING, JULY 23, 1928

As Sousa Conducted Elks' Boys' Band



Above photo shows Lieut.-Com. John Philip Sousa directing the Elks' Boys' Band shortly after his arrival in Rochester Saturday. Sousa was met at the New York Central station, by the band, which escorted him to the Sagamore, where he will stay while he is in the city.

ROCHESTER EVENING JOURNAL
SATURDAY, JULY 21, 1928

SOUSA COMES TO EASTMAN FOR WEEK

EASTMAN—Rochester welcomes John Philip Sousa and his world famous band this afternoon at the Eastman, when the distinguished conductor and his band open a week's engagement in conjunction with the regular motion picture performance. They will appear four times on Saturday and Sunday and three times daily throughout the remainder of the week, ending Friday.

This is the first time that Sousa and the band have played in Rochester for an entire week, and it is their initial appearance here as a part of a motion picture program. The band will play this afternoon at 2:30, 4, 7:30 and 9:30.

Sousa's program opens with his famous "Washington Post" march, and proceeds with a varied offering of the latest martial, jazz and classical music. Two soloists are featured at all performances, with Marjorie Moody singing "Carita," and John Dolan, cornetist, playing "The Lost Chord."

On the screen a spirited and unusual tale of modern youth is offered in "Walking Back," a comedy-drama which throws some new lights on the thrill-mad, jazz crazy young moderns who are creating so much concern throughout the country today. Sue Carol and a cast of Hollywood juveniles portray a typical group of flappers and young college sheiks.

ROCHESTER TIMES-UNION
JULY 23, 1928

SOUSA TO TALK TO AD CLUB AT NOON MEETING

'March King' To Give Second Address Before Rochester Organization Thursday at Sagamore.

Commander John Philip Sousa, world famous "March King" will be speaker before the Rochester Ad Club Thursday noon on the Sagamore roof at the club's final pre-vacation luncheon meeting.

Four years ago it fell to the lot of Arthur P. Kelly, publicity director of the Eastman Theater, where Commander Sousa's famous band is appearing this week, to present the distinguished speaker to the body of advertising men of which Kelly was then president. This week, Commander Sousa will be introduced by Walter M. Sacket, vice president of the Karle Litho Company, who, since July 1, has been the elected leader of the Ad Club.

The Crackers and Milk Club have no vacation period as the Club and they will continue to meet each Wednesday noon throughout the summer. Samuel W. Guggenheim will hold the gavel at the week's gathering at the Sagamore roof. Mr. Guggenheim will submit the question: "Should a Young Man Go West?"

Two meetings of standing committees of the Ad Club are scheduled for this week. On Tuesday noon, at The Sagamore, Chairman Ernest A. Paviour will meet with the following members of the membership committee: Norman C. Curtin, John P. Day, Harold K. Foley, Edward Harris, II, Horace Hatton, Curt L. Krempin, William W. Oliver, William H. Porter, Joshua Ramsdell, Paul G. Strayer, Ernest B. Houghton, Pritchard Strong, Herbert C. Williamson.

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. Sacket, 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.

NO THOUGHT OF QUITTING, SOUSA SAYS

Will 'Carry On' as Long as
Public Listens, Famous
Leader, 73, Declares

STILL FUN IN WORKING

Audiences Demand He Play
'Stars and Stripes' at
Every Concert

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 in 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 concert

Music Editor for a Day



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.

Classical Music

By JOHN PHILIP SOUSA
Music Editor of the Democrat and Chronicle for a Day

A short time since when a more or less eminent critic wrote something anent a remark I had made regarding so-called classical music, I felt that while the gentleman as a critic was entitled to say as much as he liked within reason, his point was not well taken. I had said in an article that I did not recognize such a thing as classical music—that music was either good or bad. He objected to that remark of mine and pointed to the fact that there are certain ancient composers who are known and should be known as classical writers.

That took me in memory back to my school days, and I recalled more or less vividly that the word classical had its origin in Rome thousands of years ago, when the citizens of that town were divided into various classes, and that the top of the people, or we might say, the first class, were known as classics; and I remember that our teachers at that time impressed on our memory that the classics were the ancient literature of the people.

Either Good or Bad

So accepting that view, I rather think that my definition of music—that it is either good, bad, or indifferent—more nearly reaches the idea that I tried to convey than to call music classical because it is ancient while we accept Bach, Handel, Haydn, Beethoven; in a measure, Mendelssohn, Weber, Schubert, and Schumann as the group of classical writers, yet even some of these names have a question mark after them. I have known very good musicians to rather resent the idea that Mendelssohn belonged among the classics. If everything ancient has to be of great merit, to be classical, then some of things which come under that name are pretty poor stuff.

The same sort of argument is presented in regard to nationality in music. If there is such a thing as nationality in music, in the French would it be Gounod or Debussy? In the English would it be Elgar or Sullivan? In the Italian, would it be Verdi or Scambati? In the German, would it be Wagner or Strauss, either Richard or Johann? That's another point on which some of the critics and myself have had a difference. I am willing to go so far as to say there is such a thing as national imitation, because if Wagner had lived in America, his work would have been German music.

Jazz Old Music

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 by the South Sea Islanders, and I liked it so much

ics 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 "Safe in the Arms of Jesus," but I wouldn't be surprised any day to hear a fine jazz arrangement of that grand old hymn.

This is the Golden Jubilee tour I am making with my band. 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, and I can only hope that their lives will be as pleasant as mine has been and that they'll live happily ever after."

Answer to Mansfield Hart

The term Philharmonic, which means "loving harmony" was probably originally applied to a combination of strings, woodwind, and percussion because someone in his poetic nature thought it sounded beautiful. The symphony itself grows out of the sonata. I can remember several years back (when a good deal more music was in manuscript than there is now) of many times playing overtures which were called symphonies. The Italians still do it. I cannot see any difference in the form and instrumentation of a philharmonic orchestra and a symphony orchestra. They mean virtually the same thing. The difference to-day is entirely one of nomenclature.

Sousa at Eastman MUSIC Opera

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.

They will take the place of the vacationing Eastman Theater Orchestra and a stage act, and they will give their program at every regular performance. They will play four times to-day and three times daily till next Saturday. This is the first time that Sousa and his band have appeared here as part of a moving picture theater program and at movie prices.

ROCHESTER DEMOCRAT
JULY 21, 1928

Sousa and Band at Eastman's New

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 one week from to-day with Fraser Harrison conducting, will give four performances, and to-morrow and three performances daily for the rest of the week. Beginning at 1 o'clock he heard twice this afternoon and this evening. The first appearance of the band to-morrow will be the 3:30 show and again at 7:30 and 9:30 P. M. On week-end performances will be at 2:50 and 9:30 P. M. "Walking Back" a story of the jazz age.

ROCHESTER TIMES-UNION,
JULY 26, 1928

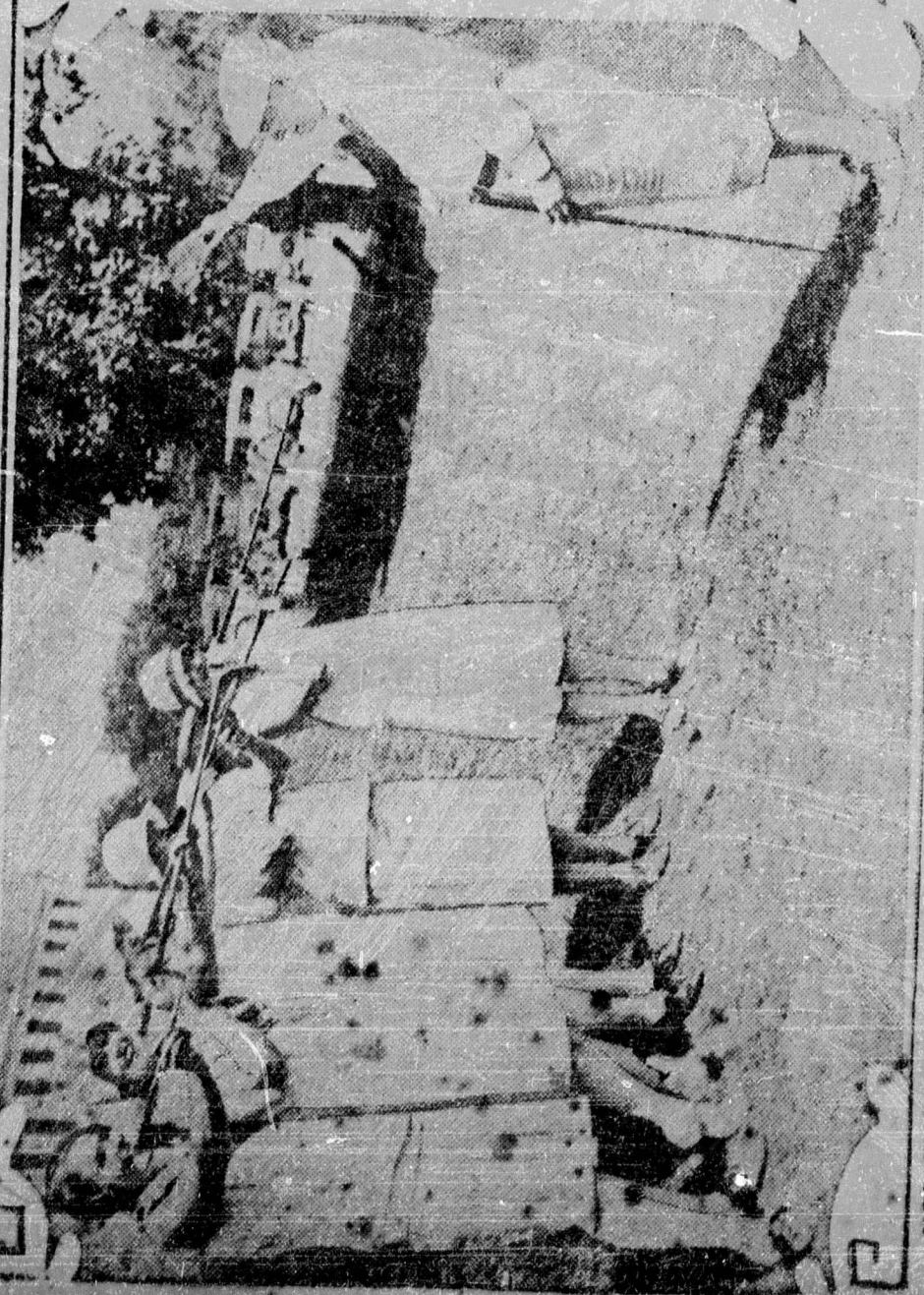
Local Screen Offerings

EASTMAN—"Walking Back," the screen feature at the Eastman Theater this week, with Sue Carol in the leading role, is all about modern youth which proves to its parents that it is "not lawless, only careless." Its high spot being a scene in which two boys, after quarreling over a girl, undertake to bump one another's cars off the road. The band is the stage attraction.

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

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

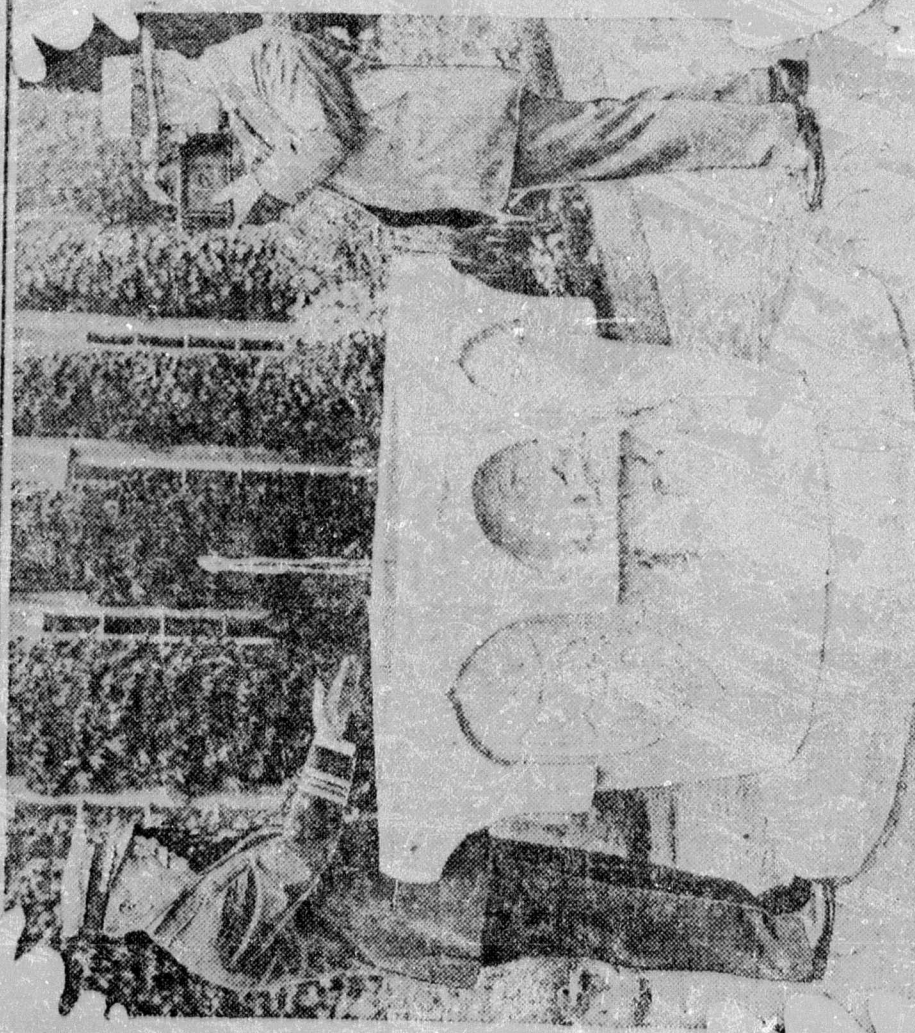
MRS. C. H. HART MRS. RAYMOND GLEICHAUF



MRS. W. P. POTTER
MRS. KENNETH O. NESBIT
MRS. RAYMOND GLEICHAUF

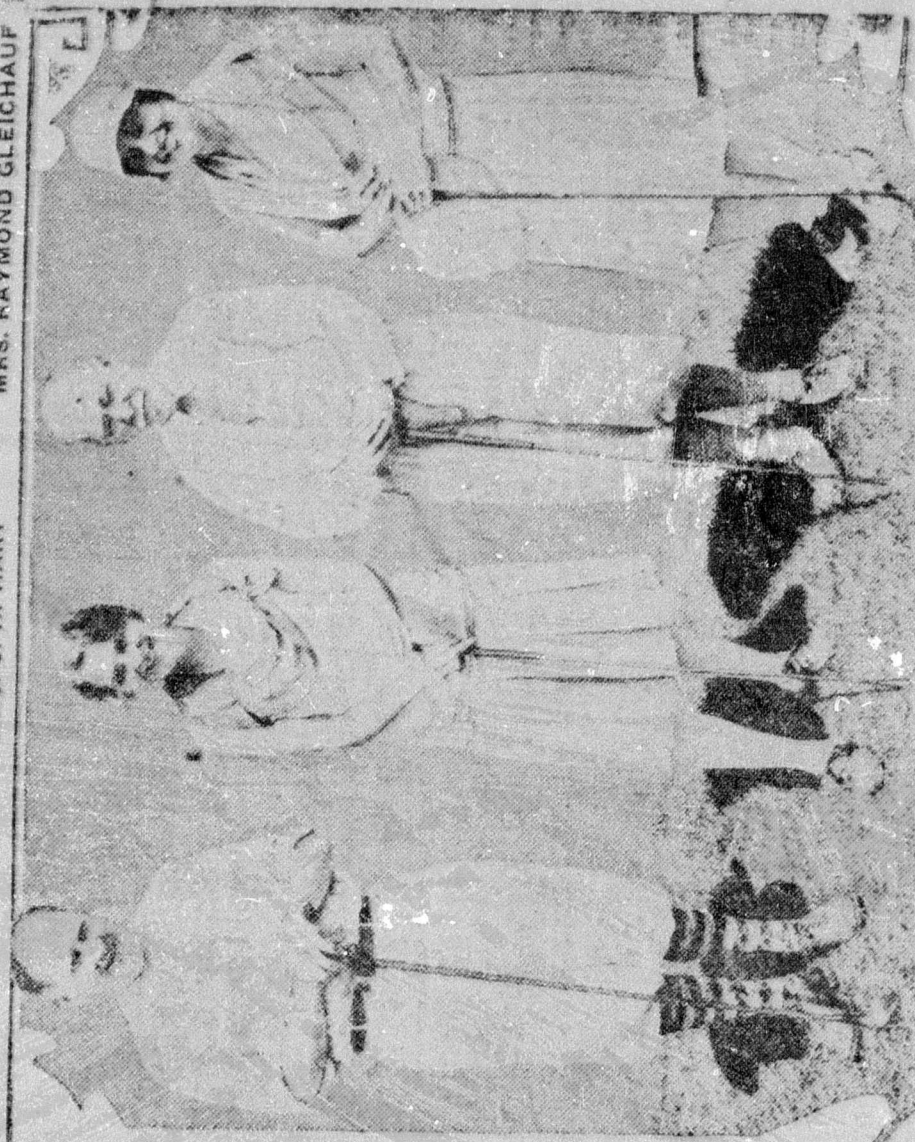
Taking an afternoon's rest from his arduous duties as conductor of his band at the Eastman Theater this week, Commander Sousa went to the Locust Valley Golf Club for a little recreation. Imagine his surprise when he was called upon to lead the impromptu band organized for purposes of the above photo.

JOHN PHILIP SOUSA



COMMANDER SOUSA
GEORGE EASTMAN

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.



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 "golftick."

Photos by Staff Photographer

ROCHESTER TIMES-UNION
SATURDAY EVENING, JULY 21, 1928

'Walking Back' On Eastman Screen

This week the Eastman Theater is offering the last of its special mid-summer feature bills with imported headliners and as the stage presentation heralds what the management considers the banner attraction of the season—John Philip Sousa and his Band. It is the first time that Rochester has heard the distinguished "March King" and his great organization at movie prices. All of Sousa's former appearances in this city have been concert engagements, with the regular concert scale of prices. This time the noted leader appears as the feature of the motion picture program. The screen offering will be "Walking Back," a comedy drama of the jazz age, with Sue Carol in the leading role.

Sousa will offer a program consisting of humorous martial and vocal novelties and 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 famous marches which have become a part of the musical history of America. With the band are eight soloists—Marjorie Moody, soprano; Winfred Bambrick, harpist; Howard Goulden, xylophonist; Edward Heney, saxophonist; Noble Howard, euphoniumist; John Dolan, cornetist; Edmund Wall, clarinetist; Jay Sims, trombonist.

The formal program opens with the "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 "Stars and Stripes Forever."

There will be four performances today and tomorrow and three performances daily the balance of the week.

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

Kodak And March Kings Meet



John Philip Sousa, "March King," was the guest yesterday of George Eastman, "Kodak King," at the Eastman home in East Avenue. It goes without saying that the event was filmed. Durnherr caught this pictorial record of the attempt to determine whether or not the noted musician has screen personality.

MARCH KING IS GREETED BY EASTMAN

Two Leaders in Their Special Fields Meet for Reminiscent Chat While News Cameras Click.

By CHARLES E. WELCH

Rochester's foremost citizen was host for a brief time yesterday to the March King.

In the beautiful and flower-scented garden of George Eastman's home in East Avenue John Philip Sousa, internationally known bandmaster and composer, and a lieutenant-commander of the navy, chatted pleasantly, philosophically and reminiscently with the Kodak King during a short half-hour this morning while clicking cameras—music to the ears of Mr. Eastman if not to the famous bandmaster—told of the presence of news photographers.

Roused from his bed by Arthur Paul Kelly, publicity director of the Eastman Theater, Lieutenant-Commander Sousa hurriedly donned a uniform and was whisked away in Mr. Kelly's automobile to keep an appointment with Mr. Eastman at 10 o'clock. After a brief chat in the palatial house these two men, equally famed in fields different but allied, in an artistic sense, and both successful in the attainment of their individual aims toward public entertainment and enjoyment, sauntered leisurely to the lily pond where they posed for the newspaper photographers while Mr. Eastman himself "took a movie" of Sousa and added another strip of action film to his collection of celebrities.

It was the first meeting of the two men in two years and the first visit of Mr. Sousa to Mr. Eastman's home. Incidentally, the fact that Thomas A. Edison is to visit Mr. Eastman was mentioned and it brought a query from the March King.

"How old is Mr. Edison?"

"I believe he is 82," Mr. Eastman replied.

"Then you are considerably younger than he," the March King observed.

Mr. Eastman smiled.

"I hope I am as bright when I reach that age," the Kodak King rejoined.

"Age is not always productive of brightness," the March King returned philosophically. "If you plant the seeds they're bound to grow each year."

The March King was agreeably complimentary.

"I am still a boy and I'm bright," he said frankly, and with no intention of egoism.

Mr. Eastman smiled; they chatted pleasantly for a few moments more, then shook hands and the March King was whisked away through the spacious green lawn and down the avenue into the turmoil of traffic and business downtown, to again take up the baton and provide another musical thrill for an after-

ROCHESTER EVENING JOURNAL

MONDAY, JULY 23, 1928

MARCH KING PLAYS HIS OWN MUSIC

EASTMAN—Pathe presents Sue Carol and Richard Walling in "Walking Back," directed by Rupert Julian.

THE CAST

Patsy Schuyler Sue Carol
Smoke Thatcher Richard Walling
Beaut Thibault Ivan Lebedeff
Mr. Thatcher Sr. Robert Edison
Mrs. Thatcher Jane Keckley
Mrs. Schuyler Florence Turner
Gyp James Bradbury Sr.
Pat Masters Arthur Rankin
Crooks Billy Sullivan and George Stone

By WILLIAM P. COSTELLO

Lieutenant Commander John Philip Sousa and his famous band appear this week as the stage act at the Eastman.



It is the first time that Sousa's Band has been heard in Rochester in conjunction with a regular movie program, and no doubt most of the admirers of his stirring music will avail themselves of the opportunity to hear the famous "March King." 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.

He opened his program with the "Washington Post" march and then went on to another composition by himself, called "Nigger in the Wood Pile," which showed just how well the band can play something other than martial music. John Dolan, cornetist with the band, then played as a solo Sullivan's "The Lost Chord." Mr. Dolan plays the cornet well and he brought out the rich melody of Sir Arthur Sullivan's composition.

PLAYS OWN MARCHES

Then Sousa played his own arrangement of Nichols' "Among My Souvenirs," which was embellished with other favorite tunes, including "Seeing Nellie Home" and "On the Road to Mandalay." Marjorie Moody, soprano, who has sung here with the band in other years, did Rappaport's "Carita." She is a coloratura soprano. As an encore she sang "Coming Through the Rye." The closing number was Mr. Sousa's own "Stars and Stripes Forever."

ROCHESTER DEMOCRAT

MONDAY, JULY 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 general 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 too—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 activities.

FOR a perfect batting average, and artistry, watch the bass drummer in Sousa's band. He hits 1,000 in every concert.

THROGS 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 Philip 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.

Commander Sousa stepped from his train, this morning, expecting the usual greeting from a small committee which was immediately presented by Victor Wagner, conductor of the Eastman Theater Orchestra, and Arthur Paul Kelly, director of public relations for the theater.

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. Rex 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.

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.

EASTMAN IS MECCA FOR THROGS

EASTMAN—Sousa and his band continue on the stage 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 Rochester on many other occasions 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.

SOUSA GUEST AT LUNCH OF MANLIUS CLUB

Former Cadet, Now in Band
of 'March King,' Among
Honored Guests

Lieutenant-Commander John Philip Sousa was the guest yesterday noon of the Genesee Valley Manlius Club at a luncheon at The Sagamore. Alumni, undergraduates and former members of the Manlius Military School band were present to meet the famous conductor.

During the course of his long career as leader of his band, Commander Sousa has recruited more than fifteen members of his organization from the Manlius school band. Edward C. Wall, first clarinetist of Sousa's band, formerly played at Manlius, and was one of the honor guests at the luncheon.

The composer chatted informally with the guests, and recalled a number of the former Manlius cadets who had played under him. So engrossed did those present become in listening to Commander Sousa that they kept him standing for nearly an hour before the luncheon was served, but Commander Sousa apparently thought nothing of it.

Included in the group who attended the luncheon were Frederick Haywood, vocal teacher on the staff of the Eastman School of Music; Sherman A. Clute, supervisor of instrumental music in the public schools; Emory Remington and Carl Van Hoesen of the Eastman School band faculty, and Manlius School officials. Major Harry C. Durston, adjutant, was in charge of the luncheon.

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 years 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. Schwart, president of the library board of Bethlehem; Mayor James M. Yeake and Philip J. Byrne.

It is Sousa and his band that are filling the Eastman Theater to overflowing this week with audiences that include young and old, all lured by the magic of the March King's rhythmical music. The old sentimental, topical song

which flourished in the same period in which "The Washington Post" march was first played up and down the land has gone its way and is heard now, only as an example of the unintentional comedy of the "Gay Nineties." But Sousa's marches hold their own against the flood of jazz and have the same power to stir the blood and set feet keeping time that they had when first written.

In addition to the old favorites, Commander Sousa is presenting his "Golden Jubilee March" which celebrates his 50th year as a conductor. Somewhat less militant in its rhythm and more suave in its melodies, the march is a fitting tribute to Commander Sousa's work of composition.

The audience Saturday afternoon demanded and received numerous encores to the marches and also its appreciation of the solo work of Miss Marjorie Moody, soprano; and John Dolan, cornetist. The final number by the band, "The Stars and Stripes Forever," with its life obligato and its heavy brass, was loudly applauded.

MONDAY, JULY 30, 1928

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 ended 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, "Fairest 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 an accompaniment of softened flutes and clarionets, 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 "Enlandia" 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 Pflum 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 out 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 indisputably adept at coloratura.

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

MONDAY, JULY 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 Dells," with band accompaniment, and the "Indian Love Call" from Rose Marie which he played unaccompanied.

All the selections of the band were well received, but the biggest ovation went to "Semper Parvulus" 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.

SATURDAY, JULY 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 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.

AUGUST 4, 1928

MARCH KING HAS MADE MILLION

Sousa, on Steel Pier, Heads Varied Entertainment Program

Seventy-four years old, worth more than a million dollars, 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 Lt. Commander John Philip Sousa, world famous march king, who is now presenting four band concerts daily on the Steel pier. Sousa is now making his golden jubilee tour celebrating his 50th year as a conductor, and he is introducing here two new marches, as well as many most unusual band novelty features.

In line with the splendid operatic program offered by the pier management on each Sunday, tomorrow evening will see, in the ballroom at the ocean end of the structure, the second act of "The King's Henchman," including the forest love scene, and the "boudoir scene" from Gounod's "Roméo and Juliet," in costume and with stage setting.

The principals, both noted singers, will be Oro Hyde, soprano, and Themy Giorgi, tenor, and there will be an afternoon concert also with these featured. Madame Galli-Curci, distinguished prima donna and her husband, Homer Samuels, were among the throng who attended the third performance of opera in the Steel pier ballroom last Sunday, afterwards expressing her keen delight in the event.

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, with dancing and singing dolls—and an oriental musical sketch. In the Casino theatre, vaudeville artists stage a splendid minstrel show, while there are also feature movies and organ concerts. The gymnasts also appear here as well as the oriental musical act.

There is open air dancing on the steamer deck and dancing, too, in the ballroom each evening except Sunday. Noted Hawaiian swimmers give diving and surfboard exhibitions and musicians from these islands play on native instruments, singing crooning melodies.

A summer school, card room, steamer decks and chairs, promenades, sun parlors and rest lobbies, with unobstructed ocean views, are other features.

AUGUST 5, 1928

Inspiration In Sousa's Music

Famous Bandsman Has Stirred a Generation With His Marches

Thousands of American soldiers, during the World War, were inspired to spectacular deeds of daring as much by the magnificent power of Sousa's famous march, "Stars and Stripes Forever," and other stirring strains, as by the patriotism that blazed in their hearts.

It is difficult, in fact, impossible to estimate the good that inspirational music does constantly, but superb examples of it can be heard and enjoyed now on the Steel Pier, where Lieutenant-Commander John Philip Sousa, world famous march king, and his bandmen are presenting four concerts daily.

Sousa, who is 74 years of age, has made more than a million dollars from his musical compositions and band tours, is still hale and hearty and now beginning a 25,000 mile trip. It is his golden jubilee tour, celebrating his 50th year as a band leader.

JULY 30, 1928

THE STEEL PIER

Sousa and His Band Offer Programs Which Include Two New Marches

Although Lt. Commander John Philip Sousa, march king and famous conductor, now appearing on the Steel Pier with his band, has made more than a million dollars, he received but \$35 for all rights to "The High School Cadets," one of the finest of his marches, composed years ago.

Since that time, Sousa has written more than 100 marches, many other compositions, and has made 36 annual and 16 transcontinental tours, during which he played before one audience alone of 153,000 persons.

On the Steel Pier now, in the great music hall where thousands assemble to hear this famous band, Sousa offers a program with many novelty musical numbers. He plays also his most famous marches, such as the "Stars and Stripes" and is introducing here two new marches.

In addition to Sousa, Frank Elliott and his 25 vaudeville-minstrel artists give a stellar show in the Casino theatre where feature moving pictures are also presented.

JULY 31, 1928

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 nautical 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 and 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.

SUNDAY, JULY 29, 1928

Sousa, Famous Musician And Band Leader, On Steel Pier

With his return to the shore marked by a special proclamation by Mayor Anthony M. Ruffo Jr., and welcome by municipal and civic officials, Lt. Commander John Philip Sousa, America's march king and beloved band leader, appears today on the Steel Pier where he will present daily and nightly concerts until Aug. 11, inclusive.

Sousa married an Atlantic City girl and, as Mayor Ruffo states in his proclamation declaring this to be "Sousa Day," the return of the famous leader and composer "will release in the minds of our citizens and visitors memories of his early appearances—unsung and unheralded—as an obscure musician in the concert orchestras and bands of the hotels and amusement piers."

A hundred bandmen accompany Sousa who is now making his golden jubilee tour celebrating his 50th year as a conductor, and who is hale and hearty despite his 74 years. He will present two new marches here, and programs that are truly theatrical productions because of the many novelties and musical parodies.

Although the average salary of his bandmen is about \$125 a week each, and his traveling expenses large, Sousa has accumulated a fortune of more than a million dollars.

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. Twelve years later, he resigned, and for the past 36 years has been appearing con-

tinuously at the head of his own band. He was soon recognized as the world's premier march composer and will play many of these famous compositions here, such as the "Stars and Stripes" which often brings great audiences to their feet, so stirring and inspiring is its melody and presentation.

The entire third act of Faust and the second act from Martha will be given in costume and with stage settings by Metropolitan Opera stars in the ballroom of the Steel Pier this evening, while this afternoon the same group of singers, as well as the Metropolitan Opera quartet, will present groups of songs and several operatic ensemble numbers.

Among the singers are: Charlotte Ryan, prima donna soprano; Caroline Lazzari, prima donna contralto; Julian Oliver, tenor, and Giovanni Martino, principal bass, all of the Metropolitan Opera company.

The pier, in addition to these features, now offers a wide array of other entertainment. This includes vaudeville artists in a minstrel show in the Casino theatre, where movies, together with organ concerts are presented; high diving exhibitions, and colorful ballets by beautiful girls with Dawson's Dancing Dolls.

The Mikado revue, Oriental musicians, play in the lobby of the pier. Steamer decks and chairs, promenades, sun parlors and rest lobbies, with unobstructed ocean views, and all in a delightfully cool and refreshing atmosphere, are other Steel Pier features.



Lt. Commander John Philip Sousa at 'STEEL PIER'

AUGUST 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 Lt. 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 room, steamer decks and chairs, promenades, sun parlors and rest lobbies are other features.

AUGUST 3, 1928

EARLY AMERICAN MAN

Interesting Exhibit Now Added Feature of Steel Pier Entertainment

Twelve thousand prehistoric specimens telling a strange story of early man in America, of blood and wars, with superstition stalking every movement, are now a most interesting spectacle on the Steel pier.

The exhibit, in special cases at the entrance of the music hall, is known as the Pontiac Indian and Stone Age collection, and was gathered during 30 years of exhaustive work in the historical Maumee Valley, of Ohio, by Dr. Charles F. Brown, noted archaeologist, of Toledo.

The exhibit includes blood-stained stone axes and human fingerbone necklaces, one necklace with the original thread still in it, believed to range in age from a thousand to two thousand years. Prehistoric man's efforts to arm himself with stone weapons against the ferocious attacks of dinosaurs and saber-toothed tigers, are revealed with vivid clearness by the collection.

The Steel pier entertainment program this summer is more elaborate than ever before in the history of this famous structure, requiring one hundred and fifty artists in many fields of endeavor.

Lt. Commander John Philip Sousa, the world's march king, and his band, give four concerts daily, each a musical gem staged with rare ability and constituting almost a theatrical production because of the many novelty numbers.

AUGUST 10, 1928

NEW DANCE ORCHESTRA

Ted Weems Comes to Steel Pier Tomorrow to Play Dance Program

Away from Broadway there is probably no spot in the country that hears more famous dance orchestras than Atlantic City and leader among these is Ted Weems who comes to the Steel pier tomorrow with his recording orchestra.

Weems and his musicians will play shivery syncopation and melodies in the ballroom of the pier, while dancing is also held on the steamer deck of the Steel pier, where Hawaiian and oriental instrumentalists flood the fresh sea air with dreamy strains.

In the music hall, Lt. Commander John Philip Sousa, march king, and his band, play four concerts daily, his last appearance here being tomorrow evening. He is seventy-four years old and is now celebrating his 50th year as a conductor.

Sousa will be succeeded on Sunday by Lt. Joseph Frankel's band, who brings here not only another of the nation's noted band aggregations, but also a group of soloists, including Miss Mina Dolores, soprano, and pupil of Mme. Sembrich.

In the music hall, besides the band concerts, appear beautiful ballet girls and an oriental musical sketch. Vaudeville performers stage minstrel performance in the Casino theatre, where movies are also shown.

AUGUST 2, 1928

ENTERTAINERS' ARRAY

Sousa Leads Distinctive Array on Steel Pier

One hundred and fifty artists in widely varied fields are now engaged in providing distinctive entertainment for patrons of the Steel pier here, while added to this are all the healthful and recreational delights available on such a spacious structure, extending a third of a mile out over the ocean.

Featuring the entertainment program now is Lieut. Commander John Philip Sousa, famous march king, and his band of one hundred pieces, who present splendid concerts four times daily, affording ample opportunity to hear this most noted of band organizations.

Sousa, who is 74 years of age, is now making his golden jubilee tour, celebrating his 50th year as a leader. Besides many of his famous marches, such as the "Stars and Stripes," Sousa is introducing two new marches here. His concerts are really theatrical productions, also, because of the many musical novelties and soloists offered.

There is a great array of other entertainment. In the Casino theatre, vaudeville artists appear in a minstrel performance, while there are also movie features and organ concerts. Here, too, Rexford's Gymnasts, hand balancers extraordinary, appear, while in the music hall, in addition to Sousa, the Humanettes, talking and dancing dolls, the latest European oddity, give a most interesting act.

SATURDAY, AUGUST 11, 1928

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 centre 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 Jones, 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 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 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. Such composers as Wagner, Richard Strauss, Elgar,

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."

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.

Willow Grove News
Aug. 11, 1928

MARCH KING



John Philip Sousa and his

Willow Grove Illustrated News

Willow Grove, Montg. Co., Pa.

PARK AMUSEMENTS OF AMERICA, INC.
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PHILADELPHIA, AUGUST 11, 1928

A WELCOME—AND A HEARTY ONE



For years Willow Grove Park has been famous for the quality of music provided for its patrons during the summer months. And no one person has done more to bring that well merited reputation to the peak than Lieutenant Commander John Philip Sousa. For nearly a quarter of a century the famous bandmaster, whose stirring marches have made the blood of millions tingle, led his organization in the music pavilion. Last year, through force of unexpected circumstances, Willow Grove Park was Sousaless.

But tomorrow Sousa and his magic baton will be on hand again and thousands of his friends here are rejoicing.

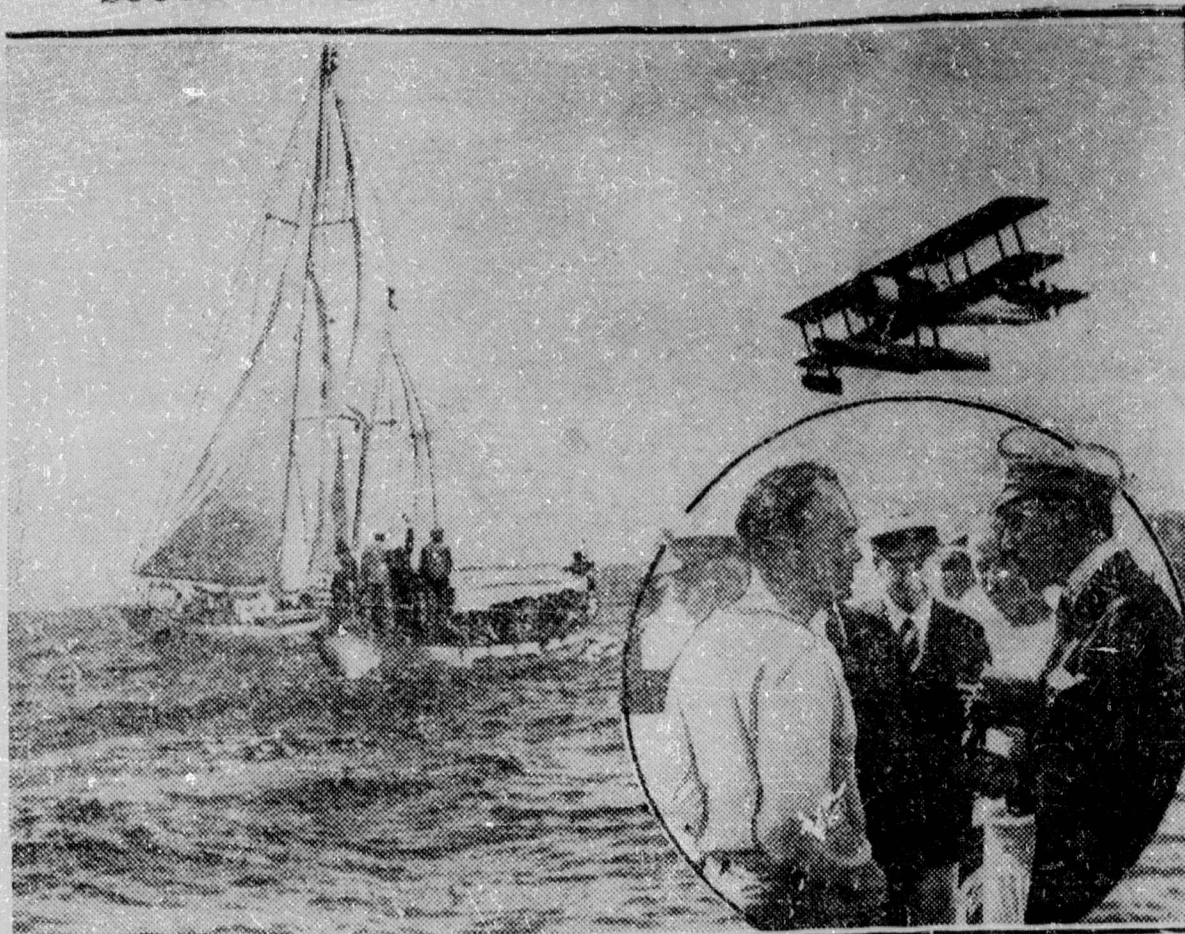
It is fitting that Mr. Sousa returns to Willow Grove Park on the start of his "jubilee tour" of the country, and that the ovation he will receive when he walks to the conductor's stand will be the first of a long series.

Willow Grove Park feels honored in again welcoming the man who did so much to bring it fame early in its career. Sousa is known wherever music is known—and that is everywhere, because music is the universal language and Sousa is one of its greatest interpreters.

So Willow Grove Park adds its voice to the hearty welcome of Mr. Sousa's admirers and adds the wish that his baton will not be still for many, many years.

Meyer Davis

SOUSA KEEPS MUSICDOM APACE WITH THE TIMES



THE EVENING DAY, NEW LONDON, CONN.
MONDAY, AUGUST 13, 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. Prentiss, Dr. Clarence G. Brooks, representing the New London Chamber of Commerce and the Lions club; Or-

win G. Andrews, representing The Day, and Sol Manheimer, manager of the Garde theatre, through whose courtesy the dinner was given.

Mr. Prentiss 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.

PUBLIC LEDGER—PHILADELPHIA,
AUGUST 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 Elders 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 bands.

NEW LONDON GLOBE
AUGUST 14, 1928.

Sousa's Band.

John Philip Sousa's band gave a delightful rendition of music in this city yesterday, though only a very small audience had the pleasure of hearing it. All the old Sousa favorites were rendered, "The Stars and Stripes Forever," "The Golden Jubilee March," "Washington Post March," "Semper Fidelis" and others.

A novel number was rendered in "The Whistling Farmer," in which farmyard fowl, horses and dogs were imitated.

For 50 years Commander Sousa has been the conductor of the band, which is of a higher degree of efficiency now than ever.

THE EVENING DAY, NEW LONDON, CONN.

WEDNESDAY, AUGUST 15, 1928

Wight's March Played
By Sousa's Band Here

An unusual honor was accorded Frederick C. Wight, local musician and composer, Monday afternoon, when Lieut. Comdr. John Philip Sousa's band played General Payne's March, composed by Mr. Wight.

This was said to be an unusual departure from the general custom of the king of marches, who seldom plays selections other than his own. Mr. Wight's march was announced from the stage.

Mr. Wight was not present at the concert and expressed regret today that he could not have heard his march played by the noted organization.

THE EVENING BULLETIN,
TUESDAY, AUGUST 14, 1928

John Philip Sousa

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 outburst 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 out 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 farmyard fowl, horses and dogs, and proved a diverting interlude.

John Dolan rendered a cornet solo, "Habanera," 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, "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 Merlions," Tschakowsky, Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, Polonaise "Mignon," Tierney, Howard Golden; "Balance All and Swing Partners," Sousa.

"Mignon," Tierney, Howard Golden; "Balance All and Swing Partners," Sousa.

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THE EVENING TRIBUNE,
AUGUST 14, 1928.

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 Steinhert 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 Merlions," Tschakowsky, Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall; march, "The Golden Jubilee," Sousa; xylophone solo, Polonaise "Mignon," Tierney, Howard Golden; "Balance All and Swing Partners," Sousa.

THE EVENING TRIBUNE,
AUGUST 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, harpist. 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 Sousa's two new marches "The Golden Jubilee" written to commemorate this event, and "The Cornhuskers," dedicated to the University of Nebraska.

THE PUTNAM PATRIOT,
AUGUST 9, 1928

MARCH KING TO BE GUEST
OF PUTNAM ROTARY CLUB

Chester M. Elliott was the speaker at the luncheon of the Rotary Club, Wednesday, giving an interesting talk on the human foot. The next luncheon of the club will be Tuesday, with John Philip Sousa, guest of honor.

Throngs 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 74 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 snavity 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 flutes, "Dance of the Merlions," Tschalkowsky, 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.

THE PUTNAM PATRIOT, PUTNAM, THURSDAY, AUGUST 9, 1928 THE MARCH KING

Sousa And His Band, Tuesday Afternoon, August 14

That Lieutenant Commander John Philip Sousa and his famous band which this season makes its thirty-sixth annual tour including the Brad-noon, August 14, 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 lay Theatre, Putnam, Tuesday afternoon, August 14, 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."

Reserved seats are now on sale at the Bradley box office. Prices are 75c \$1 and \$1.50. No reservations held after Monday, August 13.

SOUSA AND HIS BAND

For twelve years John Philip Sousa, who comes to the Bradley theatre on Tuesday afternoon (only) August 14, 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"

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 to-day by millions of people was written. Not a note was ever changed.

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 of 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



MISS MARJORIE MOODY
Soprano Soloist
Sousa and His Band

was written for that newspaper to be played at the reading of essays by schoolchildren 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.

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."

Reserved seats for Sousa's engagement at the Bradley theatre, Tuesday afternoon, August 14, go on sale at 10 A. M. Wednesday, August 8. No seat reservations held after Monday, August 13.

SOUSA IS GUEST OF ROTARY CLUB

TELLS THEM HISTORY OF WRIT-
ING OF HIS FAMOUS MARCH

Recalled His Visit Here 34 Years
Ago—Concert at the Bradley
Was Greatly Enjoyed

The Rotary Club yesterday entertained a national celebrity in the person of John Philip Sousa. The members also found that their fellow Rotarian was a delightful gentleman whose after dinner talk was clever and entertaining.

He told them that it was not his first visit to Putnam, that he had given a band concert here 34 years ago.

He also gave a brief history of the writing of his famous march, "The Stars and Stripes Forever," which he said, had netted him over \$400,000.

He had been called to Europe by the death of his manager and while on shipboard on his return home the strains of this melody occurred to him and kept running through his mind during the entire voyage. He wrote the score directly after docking, sold it for \$35.00, but reserved the copyright and thus benefited from the immediate popularity with which it was greeted and which has continued throughout the years.

He is more than 74 years old in actual years, but not in appearance or spirit.

here by train at 2 o'clock but Lieutenant Commander Sousa, he is an officer of the Marine Corps, came by car. He was escorted and introduced to the Rotary meeting by James Mahoney, manager of the Bradley.

The program of the concert which was enjoyed by a crowded theater, is given below.

The vocal soloist, Miss Marjorie Moody, sang Cara Nome from Traviata, and as encores a selection from Tristan and Isolde, My Wild Irish Rose and Peter Pan.

Peroration known as "Militaire Francais" from "The Algerienne"—
St. Saens
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"—with the children rolling eggs, dancing and romping, a scene of animation persists itself; the elders from the President to the meerst street arab, look on the scene with joy and pleasure.

Soprano Solo, "Ah fors e lui" Verdi
Miss Marjorie Moody

Prelude—
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 and 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 "Ann Dinah's Quilting Party"—he was "Seeing Nellie Home," and then he travels to the Far East, and visions of "The Road to Mandalay" come 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" Tschalkowsky
Messrs. Evans, Petrie, Phares, Wiggins, Orosky, and Hall

(b) March, "The Golden Jubilee" (new) Sousa

Xylophone Solo, "Airs from Rio Rita" Tschalkowsky

Howard Goulden
"Balance All and Swing Partners"

WORCESTER EVENING POST, AUGUST 15, 1928

SLEEPY BANDSMEN MAKE AIR "JUMP"

Airport Crew Takes Sousa's
Men, Left Behind, to N. H.

The Worcester Airport crew in North Grafton is saving for the people of Portsmouth, N. H., the personnel of the Sousa Band which gave a concert in Mechanics Hall last night.

Two members of the band overslept this morning when their comrades made their departure for the New Hampshire city and the absentees were "up against it" good and strong to get to the scene of the concert.

They finally arranged with the officers of the airport to take them up to the flying field at Dover, N. H., from which place they could reach Portsmouth in time for tonight's concert, and, in an airplane operated by Irwin K. McWilliams, the start was made this afternoon shortly after 3 o'clock.

WORCESTER EVENING GAZETTE, AUGUST 14, 1928.

SOUSA'S BAND

Lt. Comdr. John Philip Sousa and his band give a concert in Mechanics hall at 8.15 tonight. He is making a trans-continental golden jubilee tour with his band of 100 and soloists, and Worcester was selected as one of the stop overs. There is no name more dear to the heart of band music lovers than Sousa, for it was he who wrote "Stars and Stripes Forever," 30 years ago, and which is always a number of his program. He has a good program for tonight's concert, including his new compositions, "Golden Jubilee" march, his new suite, "Tales of a Traveler," and a new humoresque, "Among My Souvenirs," one of the gems of the program. His soloists are: Marjorie Moody, soprano; John Dolan, cornet, and Howard Goulden, xylophone. Sousa is now 74 years old, and his ambition is to make a tour commemorating his 50th anniversary in music as a conductor.

SOUSA AND HIS BAND RECEIVE WARM WELCOME AT BRADLEY

FAMOUS MARCH KING IN 74th YEAR AND MINUS HIS
BEARD LEADS HIS MUSICAL ORGANIZATION
AND ACKNOWLEDGES APPRECIATION

Tells Rotary Club How He Sacrificed His Whiskers to Win the
World War, and a Few Other Things.

When the train from Boston arrived at the Putnam railroad station shortly after one o'clock, Tuesday afternoon, carrying two special coaches, in which were members of Lieutenant Commander John Philip Sousa's famous band, the renowned March King was talking to the Putnam Rotary Club at a luncheon at the Putnam Inn and telling the Rotarians about how he wrote "The Stars and Stripes Forever," how he sacrificed his well known black beard to win the World War, and taking a little fling at cultured Boston. The great composer and famous bandmaster had to hurry from the luncheon to the Bradley Theatre where a large audience was assembled to welcome the veteran leader, now in his 74th year, and his wonderful musical organization to this city.

Golden Jubilee

It is the golden jubilee year of the famous musical organization. Fifty years as leader and a composer of marches played throughout the world. The band played "The Golden Jubilee," a recent composition of their leader, in honor of the event.

Those who have not seen the March King recently did not recognize him minus the black beard. Their mental picture of him was of some years ago, but when he took his baton in his hand the familiar gestures were in evidence. The same unaffected leadership. The gently swinging hands by sides with little ostentatious flourish. Yet, as always, the quick response of the musicians to the slightest motion.

The program was a varied one and the audience was generous with applause. When the familiar marches, which added fame to the composer and leader were played, the enthusiasm reached a high pitch. Especially was this true when the band played that stirring march number, "The Stars and Stripes Forever."

Special Numbers

Miss Marjorie Moody, soprano, delighted the audience with her number, "Ah fors e Lui," by Verdi. She generously responded to two encores.

The solo and group selections were also finely given. John Dolan, cornet solo, "Habanera"; Howard Goulden, xylophone solo, "Airs from Rio Rita," and a sextette of flutes, Messrs. Evans, Petrie, Phares, Wriggins, Orosky and Hall.

Guest of Rotarians

Lieutenant Commander John Philip Sousa was the honored guest at the advanced luncheon of the Putnam Rotary Club at the Putnam Inn, Tuesday afternoon. With the famous leader were the two lady members of the organization, Miss Marjorie Moody, soprano, and Miss Winifred Bambrick, harpist. There were a number of visiting Rotarians present.

The veteran March King sat at the left of the president, Rev. James J. English, and the ladies at his right hand. At the left of the band leader was James Mahoney, manager of the Bradley Theatre. While the dessert was being passed President English presented the three special guests with a copy of the Putnam Book, a souvenir of Putnam arranged by the Rotary Club. Three other copies of the book were distributed to three other guests who came from more than fifty miles away. Coffee was served and cigars were lighted. The Lieutenant Commander puffed away on a londre shaped smoke that had all the earmarks of being Boston made.

Introduces The March King

President English said that James Mahoney would introduce the speaker. Mr. Mahoney spoke his line in a modest tone of voice that was not caught by the reporters and the brevity of the introduction was alluded to by Lieutenant Commander John Philip Sousa as he began to talk. The March King also talked in a very moderate tone of voice possibly because, as he himself admitted, modesty is one of his outstanding attributes. His talk was in a light vein of humor. He began by saying that the "young man on my right" who was the president, Rev. James J. English, "has asked me to give a little history of my march, 'The Stars and Stripes Forever.'"

He said that he believed he had an inborn inspiration, an undefinable power, a power beyond himself, that inspired him to the task. The effect had been to make him modest, "I am a musical musician," he

est beard I had ever seen, why did you dispose of it?"

Although being modest he replied that he had lost the beard in the war. Although there has been much discussion as to who really won the war, he said, "I, individually, won the war, alone, and unaided. You may doubt this but you will agree with me when you hear the story. I told it to a large audience of members of the American Legion in Boston. I not only convinced them but they took up a collection and gave me \$5 each. This is a smaller audience and you may each give me \$10. You may get the money ready for I know you will be convinced," said he, amid laughter.

The great leader then told of three tours he made in Germany. The first time he met the Kaiser and was duly saluted each time they passed. At first the Kaiser would have a warm smile but towards the end he wore a worried look.

Two years later when he again met the Kaiser the Kaiser wore a scowl. After the lapse of another two years he was again in Germany and the Kaiser would not meet him. When the Kaiser saw him coming he would dodge up a side street.

"I am second to none as a mind reader," said the speaker, "and I knew if I got near enough to the Kaiser I could read his mind and find out what was the trouble. One day the Kaiser's chauffeur drove right up to him and he discovered what the Kaiser was peeved about—'He was jealous of my beard,' said the March King. When he left Germany he determined he never would return as long as the Kaiser was there."

For Revenge

During the war he went into the navy. "Just for revenge against the Kaiser, if I ever came across him," he said. He was on the flagship Pennsylvania. The ship was lying in Hampton Roads when a cable was received: "Our backs are to the wall." The ship's officers were called together and a discussion ensued. He finally told them that he could end the war.

"How can you end the war?" was asked.

"By shaving off my beard." All agreed it was a terrible sacrifice and after considerable wrangling a vote was taken. The sacrifice was made on the strength of one deciding vote. "I went to the ship's barber and said I wanted my beard shaved off. The barber refused. 'It is orders, shave her off,' I said."

"The beard came off. I then sent a cable to Von Hindenburg: 'Tell Bill I have shaved off my beard.' Word was received back: 'The Armistice was signed today.' (Laughter).

A Fling At Boston

The Lieutenant Commander then took a little fling at Boston. He said that some years ago he was a student of Einstein's theory of relativity. When he got to Boston he asked the station master what was interesting Boston at that time and was surprised to find it to be the very subject he had been studying. He asked the stationmaster if he could explain relativity to him and was told that it could be done but the stationmaster didn't have time. He was referred to "a guardian of the law. They don't call them cops in Boston," and the first officer he met he asked to explain Einstein's theory. "The cop stopped traffic and talked for ten minutes and at the end of that time, although I had read and also attended many lectures, I had a better knowledge of the subject than ever before and was able to converse intelligently with anyone."

This year he was interested in a book, "The Pivot of Civilization," and bought a copy. "No, I didn't buy it, I had it charged," he corrected, and found the first line spoke of birth control, the next line of eugenics, and so through 396 pages."

"Now in our band," he continued, "we have breath control. At six o'clock in the morning all the musicians meet and take their instruments and see who can blow the longest. The winner is decorated with a badge. If you see a musician today with a badge you will know he is the greatest blower in the band today."

Following a concert in Boston a lady came to me and said that the concert was wonderful and asked me how it was possible for me to hold the notes for so long. Unthinkingly I replied, 'It is birth control.' She said to me, 'Now I would like to be the mother of your children.'"

WORCESTER EVENING GAZETTE, WEDNESDAY, AUGUST 15, 1928.

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 Test'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 Marltons"; 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 Capitán," "Semper Fidelis," "Manhattan Beach," to "U. S. Field Artillery," written during the war and sung by many a weary artilleryman at sunrise on the hope to the drill field for an hour of "squads east and squads west."

WORCESTER DAILY
TELEGRAM.
AUGUST 14, 1928.

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 is 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 high class, selections from the masters and 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 new humoresque, or "sketch," as he calls it, is "Among My Souvenirs." This will prove one of the highlights of the program, for from among his souvenirs may come some air that brings a variety of recollections.

It is in the second part of the program that his new march is played, and among his encores will be heard those famous marches that have stirred the world. The soloists are Marjorie Moody, soprano; John Dolan, cornet; and Howard Goulden, xylophone.

Seats for the concert are on sale at Steinert's.

THE WORCESTER EVENING POST, WEDNESDAY, AUGUST 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.

WORCESTER EVENING GAZETTE
AUGUST 15, 1928.

Airplane Speeds Tired Musicians To Destination

Two members of Sousa's band, which presented a program at Mechanics hall here, last night, slept over this morning and missed their trip to Dover, N. H., where they are scheduled to play tonight. In order to reach their destination on time, the two musicians chartered an airplane at the Worcester airport, North Grafton, and, piloted by Capt. Irwin K. MacWilliams, the trio hopped off at 3 this afternoon.

Mr. MacWilliams, who is manager of the field, was called from the Superior court, where he was on the witness stand testifying in the equity suit brought against the airport company by Harry W. Smith, of North Grafton. The airport manager left the witness stand shortly before 3 and was rushed to the flying field, where his plane was being warmed up in readiness for a quick take-off.

It is expected that the two musicians will arrive in time to participate in tonight's performance, along with their fellow band members.

Sousa's Old-Time Spirit Shown in Appearance Here

THE WORCESTER EVENING POST, SATURDAY, AUGUST 4, 1928

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 this 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 50th 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.

There has followed a career before the public during which he has composed more than 300 works, and directed his famous bands in all the principal cities of the world.

Although an accomplished musician early in his teens it was his work as director of the U. S. Marine band that served to place him in prominence in the musical world.

Soprano Soloist With Sousa's Band



MARJORIE MOODY

SOUSA'S BAND

Lieut.-Comdr. John Phillip Sousa and his great band comes to Worcester on Tuesday evening, Aug. 14, for one evening concert in Mechanics Hall. With him come, as soloists, Marjorie Moody, soprano; John Dolan, cornet, and Howard Golden, xylophone, in addition to other soloists in the band. It is the golden jubilee of the band, and the 36th annual tour of his own band. He has written two marches, "Golden Jubilee" march, and "The Cornhuskers," dedicated to the University of Nebraska.

If he had not won such an enduring fame as the writer of his country's patriotic marches, Lieut.-Comdr. Sousa might have come down through the years as the Will Rogers of music. Sousa is perhaps the only American composer who has the facility to tell stories and crack jokes in term 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," "Semper Parvulus" and "El Capitan."

For his golden jubilee tour, which began in Schenectady, July 19, and which continues for a period of more than 27 weeks, Sousa has turned out another humoresque. The theme this year is found in "Among My Souvenirs." Among the young man's souvenirs (one suspects the young man is Sousa himself) is a photograph, a letter and a broken heart, and as he meditates, he goes back before the broken-hearted and remembers when he and she were singing "Twinkling Stars Are Laughing at You and Me" when he was "Seeing Nellie Home."

In addition to his humoresque, 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."

Sousa's tour this year celebrates his 55th year as a conductor, and is the

36th which he has made at the head of his own musical organization, which this season will consist of more than 100 musicians and soloists.

Seats for the concert are on sale at Steinert's.

WORCESTER EVENING POST, AUGUST 14, 1928

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 Golden, xylophone, who plays Tierney's polonaise, "Mignon."

Seats for the concert are on sale at Steinert's.

THE ROTARIANS ARE HOSTS TO A REAL ARTIST

The Rotary Club of Dover had the distinction of playing host to a figure of international renown, a man whose fame is known from coast to coast on this continent as well as abroad, Lieut. Comdr. John Philip Sousa, more popularly known as The March King.

Mr. Sousa was the guest of honor at the weekly luncheon meeting of the local Rotary Club, held at the American House on Wednesday noon, as well as being the speaker of the day. Himself a Rotarian, and an honorary member of 57 different Rotary clubs, his pleasing personality combined with his ready wit, made him a most pleasing and entertaining speaker.

For better than twenty minutes he held his listeners spell-bound with his flow of reminiscences and anecdotes, taken from actual incidents which have occurred in the course of his many tours of this country and abroad.

It is a keen student of human nature and delights in recounting some of the humorous incidents which have befallen him in his travels about this land of ours, always finding some bright side to any situation no matter how dark it may seem to others.

His talk was enthusiastically applauded as was his introduction, and he was extended a vote of thanks by the club for his kindness in giving of his time to the club and its members. He was introduced by Vice-President John Elliot in the absence of Pres. O. V. Henderson, who is in Maine attending an executive meeting of the Rotary Club leaders.

There was a very large attendance today, including a number of guests in addition to numerous visiting Rotarians including representatives from North Dakota and Ohio.

There was the usual pleasing menu, carefully prepared and served under the capable direction of proprietor W. E. Wiggin of the hotel which added much to the enjoyment of the hour.

The meeting was brought to a close with the singing of the Rotary Parting Song and following this many of the members took the opportunity to meet Mr. Sousa personally.

THE DOVER TRIBUNE, Aug. 9, 1928

Great Sousa Coming to Dover August 15

Lieut. Commander John Philip Sousa is a progressive citizen who keeps up to the times and 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 if he should permit his band to broadcast and thereby give listeners an inadequate idea of the perfection of the band.

Sousa has for years been building up the band. In the early days he was obliged to take men where he could find them, and most of them were of foreign birth. He felt that something ought to be done about it, so he 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 quarter a century or more ago, the bandmen to a great extent were not professionals—in the sense that they devoted all their time to music. Men who had a small business, clerks and others were in the bands. Thus there was not developing a body of musicians comparable with those of foreign training. It wasn't because 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 an opportunity I placed them under contract.

Today the band is practically 100 per cent American and any foreigner in our personnel is imbued with the American spirit, and that is why Sousa is so proud of his band. It is American in every way, and without egotism it can be asserted that it is the best in the world. The repertoire is most extensive and the band can play anything that may be set before them, and on sight. America has just come to be proud of its fine musicians and citizens.

PORTLAND EVENING EXPRESS, WEDNESDAY, AUGUST 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, Orosky, Zlotnik and Hall will present Dance of the Merlons by Tschakowsky.

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.

FOSTER'S DAILY DEMOCRAT.
THURSDAY, AUGUST 16, 1928.

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 Français" from "The Algerienne" by St. Saens; encore, "El Capitán March," by Sousa; cornet solo by John Dolan, "Habanera," by Sarasate; Suite, "Tales of a Traveller," by Sousa—(a) "The Kaffir on the Karoo," (b) "The Land of the Golden Fleece," (c) "Easter Monday on the White House Lawn"; encore, "Sempere 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 for flutes by Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall, "Dance of the Merlions," by Tschaiakowsky; 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 musical programs ever presented in the city of Dover.

PORTLAND PRESS HERALD.
AUGUST 16, 1928

2,000, Thrilled By Sousa Concert, Pay Tribute To Noted Conductor

Climax Of City Hall Concert Is Reached When Entire Audience Stands As "Stars And Stripes Forever" Is Played

(By Anna Carey Bock)

Sousa, the incomparable conductor, with his world-famous band, aroused the enthusiasm of an audience of 2,000 persons in City Hall Wednesday evening, holding their sustained interest during a concert of nearly two hours' duration. The popularity of the band leader was attested the moment of his entrance, by the applause which greeted him, and the wonderful playing of his men under his skillful baton, left nothing to be desired in technical or interpretative ability.

The climax of the evening's program was reached, when, at the opening bars of "Stars and Stripes Forever," Sousa's most famous march, the entire audience rose en masse as an involuntary tribute to the beloved conductor, remaining standing during the number. Thunderous applause followed this composition, which was played with unusual enthusiasm and marvellous tonal effects.

Perfection Shown

Peroration known as "Militaire Français" from "The Algerienne" by Saint-Saens, the first number, showed at once the perfection of each section of the band, the ease and assurance of their ensemble work, rhythmic precision and complete subservience to the slightest motion of the conductor. "El Capitán" by Sousa, played in response to the enthusiastic applause, was given with power and richness of tone and inspiring rhythm.

The conducting of Mr. Sousa throughout the program, especially of his own compositions, was an interesting feature. Designating the rhythm with his baton at the outset, and then merely swinging his arms, very quietly for pianissimo passages or with more freedom in the vigorous sections, the conductor demonstrated his perfect control over his hundred bandmen, by their instant response to this quiet, unobtrusive method.

John Dolan, cornetist, in his solo, accompanied by the entire band, displayed his ability, overcoming the greatest difficulties with the utmost ease. Purity of tone, beauty of expression and mastery of interpretation were evident in his performance of "Habanera" by Sarasate. The rhythmic accompaniment of castanets, harp and woodwinds was unusually effective. "Twilight Romance" a composition calling for efficiency in legato playing, was given as an encore.

Sousa's new composition, a Suite entitled "Tales of a Traveller," depicting scenes in South Africa, Australia and on the White House Lawn on Easter Monday was given by the entire band. The descriptive beauty and poetic contents of this work, the varied contrasts of mood, the fervid accentuation of the dance-motifs, brought out vividly by the players, aroused enthusiastic applause.

The beautiful interlude of the second number, played by woodwinds and harp, showed the ability of these musicians. The closing section, the American episode, was played with power and brilliancy, the inspiring melody and appealing rhythm reaching a glorious climax in the finale.

Sousa's March, "U. S. Field Artillery," the encore, given with the fortissimo of the entire band, with six trombone players stationed at the front of the stage bringing out the melody, and realistic revolver shots fired at various intervals, aroused enthusiasm, not only for the composition itself, but also its presentation.

Miss Moody Pleases

Miss Marjorie Moody, soprano soloist, created a splendid impression on her audience, by the clarity, richness

and wide range of her beautiful voice, the equality of her tonal scale, perfect enunciation, and the ease of her performance. The coloratura passages were unusually pleasing. The joyous abandon of her singing, as well as her beauty and magnetic personality, made her numbers an important factor in the success of the program.

"Love's Radiant Dawn," by Sousa, "Little Irish Rose" by Zamecnik and "Peter Pan" by Stickles were sung by the attractive artist, who held the audience spellbound by the artistry of her performance. The harp accompaniment played by Miss Winifred Bambrick for the "Irish Rose" made a beautiful setting for the lovely voice of Miss Moody, who brought out the sentiment of the composition with ability. The artist was recalled repeatedly.

Richard Strauss' Symphonic Poem, "Death and Transfiguration," an intensely difficult work, was interpreted with deeply religious sentiment. Glorious tonal effects were achieved, showing the ability of the players in a composition which would tax the resources of a symphony orchestra. The pianissimo sections proved as effective as the fortissimo of the entire band. Prolonged applause greeted this number.

"Sempere Fidelis" by Sousa, with eight cornetists playing the melody at the front of the stage, accompanied by the entire band, was the encore which followed this composition.

"Among My Souvenirs" by Nichols—Sousa was noteworthy for the artistry with which the conductor has woven well-known melodies together, with no break in the continuity of the work. Of these, the most impressive was "The Road to Mandalay," played by cornets, woodwinds, and harp, with brilliant tonal effects. Artistic effects were achieved throughout the composition. "Whistling Farmer" by Ellmore, the encore, a humorous piece, vividly descriptive, with sounds of farm-life clearly discernible, aroused the merriment of the audience.

"Ragging the Scale."

"Ragging the Scale" by Claypoole, the second encore, was played with vigor and enthusiasm, strongly accentuated, a crescendo on the ascending scale and diminuendo on the descending one. Mr. Sousa's clever directing of this number aroused favorable comment.

Sextette for flutes, "Dance of the Merlions," by Tschaiakowsky, played by Evans, Petrie, Phares, Orosky, Zlotnik and Hall, accompanied by woodwinds and harp, showed the finished artistry of the players. Their knowledge of shading and rubato and power of interpretation.

"The Golden Jubilee March" by Sousa, notable for its abundance of melodic beauty, the themes going from one section to the other with no break, was played with marvellous tonal effects, especially perceptible in the brass section.

"Stars and Stripes Forever" and "Liberty Bell," two of Sousa's most beloved compositions, followed and were greeted with thunderous applause.

Howard Goulden, xylophone player, created a veritable sensation by his playing of "Polonaise-Mignon" by Tierney, proving his skill, mastery and interpretative ability. He was compelled to respond with three encores, "At Sunrise" and "Indian Love Call," "Rie Rita" by Tierney and "Lots of Pop" by Bein. The rhythmic precision of his playing, technical assurance and beauty

of expression aroused enthusiastic applause.

"Balance All and Swing Partners" by Sousa, was the closing number, with rhythmic appeal in every measure, and inspiring melodies, retaining the interest of the audience at a high state of excitement and pleasure to the last note.

The dignified and refined bearing of conductor and men, the ease with which one number followed another and the courteous acknowledgment of applause made the entire concert an artistic success, intensifying the good impression made by the playing of the greatest band in the world.

PORTLAND EVENING EXPRESS,
AUGUST 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 as the soprano soloist and Miss Winifred Bambrick, harp player, was the only other woman artist.

This is the 56th 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, Militaire Français (Saint-Saens) 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 Traveller, 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 thrilling 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 peculiar 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 Evoked

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.

Hits of the Evening

Howard Goulden made one of the hits of the evening with his xylophone solos. After playing the Polonaise from Mignon, his most skilled and former was recalled and the enthusiasm

PORTLAND EVENING EXPRESS,
THURSDAY, AUGUST 16, 1928

Today will be Sousa day in Lewiston. Sousa and his band have certainly come to be a public institution.

John Philip Sousa, Here Tonight, National Figure

Popularity of Band Due to Superior Leadership, Musical
Authorities Find; Flags Flown Whenever Sousa
And His Men Come to Town

That Lieutenant Commander John Philip 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, more especially this year on his 36th annual tour, which marks his golden jubilee.

Sousa with his 100 bandmen will arrive in the City by special train this afternoon around 6 o'clock, after giving a matinee performance in Dover, N. H., and will appear in City Hall auditorium this evening, when every one of his host of Portland admirers will applaud "the March King" after his own fashion.

The tremendous popularity of Sousa's band 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 which 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

equaled him in the writing of marches and they are played around the world 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.

Sousa is accompanied by the following soloists: Miss Marjorie Moody, soprano; Miss Winnifred Bambrick, harp; John Dolan, cornet; and Howard Goulden, xylophone.

Miss Moody is from Melrose, Mass., and gained reputation in her home city as a singer of charm and of fine ability. Mr. Sousa, in quest of a singer of her type for a band concert, engaged her at first hearing. She made an instant hit with the audience, and for several years Miss Moody has been one of the features of Sousa concerts.

Winnifred Bambrick, harpist, is a soloist who has appeared in the pit with orchestras of leading New York musical comedy and operetta productions. Mr. Dolan, cornet player, and Mr. Goulden, xylophone artist, are two of America's foremost musicians.

Each year Sousa is more and more appreciated and his appearance tonight is anticipated by many as an event transcending all others in the field of entertainment.

2,000 Applaud Sousa's Band In Notable Concert Here

By MINA H. CASWELL

City Hall auditorium resounded with plaudits accorded Lieutenant Commander John Philip Sousa as he made his appearance here on his golden jubilee tour with his band, before an enthusiastic audience of 2,000 people last evening. The affair was one of the most noteworthy musical events of Portland's history in recent months.

The soloists were Miss Marjorie Moody, soprano; Miss Winnifred Bambrick, harp; John Dolan, cornet; and Howard Goulden, xylophone. They were all true artists in every sense of the word. Conductor and players were given recall after recall and responded generously with encores. The audience was as usual reluctant to leave the auditorium.

Greeted With Applause

Greeted with much applause as he took his place on the conductor's stand, Mr. Sousa opened the program, for the most part new, with a truly artistic conception and interpretation of Peroration known as "Militaire Francaise" from "The Algerienne" by Saint Saens. The audience was entranced while the hundred instruments of the bandmen wove spells of enchantment. For an encore "El Capitan," one of the con-

ductor's most popular marches was given a stirring performance.

His suite, "Tales of a Traveler" in three contrasting movements brought not only rounds of applause but also a veritable ovation after every movement. "The Kaffir on the Karoo" was rendered with the necessary fire, dash and romance that go to complete the primitive music of South Africa. Trumpets, flutes, gongs, drums, Javanese bells, the marimba and the harp were employed. Rhythmical in character and striking in effect, "The Kaffir on the Karoo" provided ample proof of his versatility as a composer and of his dexterity as a conductor. "The Land of the Golden Fleece," in which the style is charmingly expressive and the harmonies are richly attractive, also proved aesthetically satisfying as a tone picture of Australia. The suite concluded with "Easter Monday on the White House Lawn," reminiscent of America, a rippling, sparkling, effervescent movement which was most appealing to the audience.

"The United States Field Artillery," led by a sextet of trombone players in military position at the front of the stage, was given as an encore.

Impressively Interpreted

A poignantly impressive interpretation of the symphonic poem, "Death and Transfiguration" by Richard Strauss was followed by "Semper Fidelis" by Sousa, a quartet of cornetists playing the melody, after which there was a brief intermission.

The Nichols song, "Among My Souvenirs" lengthened by Sousa into a sketch, was convincing because obviously it sprang from conviction, recalling the melodies of days gone by and from beginning to end showing exceptional delicacy and finesse. "Whistling Farmer," essentially humorous, by Fillmore, and "Ragging the Scale" by Claypoole, proved most agreeable encores.

Tschaikowsky's "Dance of the Merlons," a sextette for flutes, was a brilliant performance by Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall.

The ensemble again was particularly effective in "The Golden Jubilee," Mr. Sousa's new march, followed by "Stars and Stripes Forever" which brought the audience to its feet, and "Liberty Bell," another favorite, received with tumultuous applause.

"Balance All and Swing Partners" which closed the program, was delivered with vim and spontaneity.

Mr. Sousa on his golden jubilee tour is the same dignified, erect figure of former years, as he stands before the audience, and his signals are given clearly and precisely, with few gestures.

Dr. William Rogers Chapman, for many years director of the Maine Musical Festival and conductor of the Rubinstein Club of New York City, and Mrs. Chapman, president of the Rubinstein Club, were among the distinguished musicians who honored the "March King" by their presence in the audience.

DAILY KENNEBEC JOURNAL, FRIDAY, AUGUST 17, 1928.

Matinee Concert by Sousa And His Band Enjoyed At Augusta Opera House

Lieut. Commander John Philip Sousa and his band appeared Thursday afternoon at the Augusta Opera House, giving a concert in connection with the Golden Jubilee tour of the King of Marches. The afternoon was warm and enervating, but the goodly number assembled forgot the humidity in the air, when music filled the air. A Sousa march played by Sousa's band quickens the pulse, makes the toe tap in time on the floor and causes one to forget one's own discomfitures if any exist.

At times programs kept time to the martial tones and heads bobbed with the impelling rhythm. The old Opera House, it is a safe wager, never was so full of harmony as on Tuesday afternoon.

Sousa, the March King, was most enthusiastically received, and he demonstrated that the warm-hearted applause from his Augusta audience was appreciated. Every bit of the military man, with head erect and shoulders back, heels together and chest out, he was as usual the center of interest, about whom the entire occasion revolved. His white-gloved hands and his expressive baton were like magic-makers, which brought from the scores of musicians about him, gorgeous harmony.

It was plain to see the marches which have made Sousa famous and which Sousa has made famous, were as high as favorites with the audience. "The Stars and Stripes Forever," announced the page at one portion of the program and the applause was spontaneous. "El Capitan," "Semper Fidelis,"

were some of the favorites which were encores of the program.

There were stories in music and pictures in music, descriptive passages that pleased the imagination of the listeners. One of the delightful numbers was the suite, "Tales of a Traveler," by Sousa. "The Kaffir on the Karoo," harkening to South Africa, "The Land of the Golden Fleece," an Australian poem extract and "Easter Monday on the White House Lawn," were the three parts.

The Nichols song, "Among My Souvenirs," was transformed or enlarged into a beautiful thing of sentiment under the guidance of the composer, Sousa. The song was lengthened into a sketch. The story, 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" come to him, from that, he meditates on the "Sweet Mysteries of Life" and then comes the closing picture that he is once more "Among My Souvenirs."

Sextet for flutes, "Dance of the Merlons," by Tchaikowsky, was an appealing number. "The Golden Jubilee" (new) by Sousa was appropriate and was heartily received. Howard Goulden, the xylophone presented Polonaise "Mignon," by Tieney, that was most enjoyable. He proved an agile and skillful master of the instrument and brought forth finished productions. For an encore he played "Indian Love Call" from "Rose Marie" that found high favor with all. His "Rio Rita" with band accompaniment was another high spot of the program.

Miss Marjorie Moody, soprano, sang Sousa's "Love's Radiant Hour" to the band accompaniment and was given an ovation at its close. She has a beautiful, clear soprano of rich quality and surprising range. She sings with an ease and a grace that is a delight to the eye as well as to the ear. She is dark and vivacious and has most pleasing stage presence. Her encore was "The Little Irish Rose" by Zamecnick, was as dainty and as refreshing as the singer herself. The harp accompaniment by Miss Winnifred Bambrick was one of the reasons for the enjoyment of the program. Miss Bambrick was heard to good advantage in a number of passages of the band numbers, and while many were disappointed not to have heard her in solo number, her share in the entertainment was every bit delightful.

John Dolan, cornet soloist, presented "Habanera," by Sarasate, of Spanish influence, biting and enticing. "The Whistling Farmer," with unique solo parts, introducing the fowl and the bleats of the barnyard, with the whistling farmer predominating throughout, was much enjoyed.

"Balance All and Swing Partners" by Sousa was the closing number, a riot of music and a picture of harmony that was every bit enjoyed. The audience demanded more, but the veteran bandmaster smiled and bowed graciously, acknowledged the ovation and the concert was over.

LEWISTON EVENING JOURNAL

THURSDAY, AUG. 16, 1928

Sousa's Band Thrills

2000, Portland Concert

Audience Pays Spontaneous
Tribute to March King When
Most Famous Composition Is
Played

Reports in the Portland papers of the Sousa concert in Portland City Hall, Wednesday night, promise a rich musical treat for the Lewiston audience Thursday evening. The same program that aroused so much enthusiasm in Portland, will be given in Lewiston.

Anna Carey Back writes in Portland Press-Herald:

Sousa, the incomparable conductor, with his world-famous band, aroused the enthusiasm of an audience of 2,000 persons in City Hall Wednesday evening, holding their sustained interest during a concert of nearly two hours' duration. The popularity of the band leader was attested the moment of his entrance, by the applause which greeted him, and the wonderful playing of his men under his skillful baton, left nothing to be desired in technical or interpretative ability.

The conducting of Mr. Sousa through the program, especially of his own compositions, was an interesting feature. Designating the rhythm with his baton at the outset, and then merely swinging his arms, very quietly for pianissimo passages or with more freedom in the vigorous sections, the conductor demonstrated his perfect control over his hundred bandmen, by their instant response to this quiet, unobtrusive method.

Sousa's new composition, a Suite entitled "Tales of a Traveler," depicting scenes in South Africa, Australia and on the White House Lawn on Easter Monday was given by the entire band. The descriptive beauty and poetic contents of this work, the varied contrasts of mood, the fervid accentuation of the dance-motifs, brought out vividly by the players, aroused enthusiastic applause.

"Among My Souvenirs" by Nichols was noteworthy for the artistry with which the conductor has woven well-known melodies together with no break in the continuity of the work.

John Dolan, cornetist, in his solo, accompanied by the entire band, displayed his ability overcoming the greatest difficulties with the utmost ease.

Miss Marjorie Moody, soprano soloist, created a splendid impression on her audience, by the clarity, richness and wide range of her beautiful voice. The coloratura passages were unusually pleasing.

THE PORTSMOUTH HERALD.

SATURDAY, AUGUST 18, 1928.

Those who heard the program of John Philip Sousa at the Colonial Theatre yesterday afternoon were shown what a wonderful leader he is. For half a century he has been conducting a band and he demonstrated that he certainly has learned how to get the best from his musicians. His music is an inspiration to all.

THE PORTSMOUTH HERALD.

FRIDAY, AUGUST 17, 1928.

SOUSA'S BAND

HERE TODAY

Sousa's Band, with the world-famous Lieut. Comdr. John Philip Sousa directing, is giving a concert at the Colonial Theatre this afternoon with a wonderful program, such as only Sousa can produce. There is a large attendance.

Sousa's New "Golden Jubilee" March



Lieutenant Commander John Philip Sousa, who will lead his famous band in a matinee engagement at the Augusta Opera House today, has written a new march to celebrate the 50th anniversary of the start of his remarkable musical career. The new march is peppy and being acclaimed by critics and is fittingly enough entitled "The Golden Jubilee March," and a few bars of the new composition by the March King are reproduced above.

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 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.

THE PORTSMOUTH HERALD,
SATURDAY, AUGUST 18, 1928.

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 an 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 to the physiological moment. The general atmosphere of a Sousa concert in a word is friendly, homey and wholesome.

LEWISTON EVENING 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 Francaise," 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 baritones, 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 for 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 51st 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 then it all Bandmaster Sousa remained serene and unperturbed, showing not a whit the heat and fatigue 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, for added 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 Francaise" afforded a brilliant opening; the Suite, "Tales of a Traveler," 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 Eleece" was glowingly romantic. It was a beautiful waltz movement, in which the harp, played by Miss Rambrick 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 somberness 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 "Habenera" 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 really 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 health and broke into gay trills. My apples of melody.

She responded to a lion's pause with two encores, "Rosa," by Zamenik, and "Peter Pan," by Stickler.

FRIDAY, AUG. 17, 1928

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.

THE PORTSMOUTH HERALD,
THURSDAY, AUGUST 16, 1928.

THERE IS ONLY ONE JOHN PHILIP SOUSA

There is only one Sousa, and he will be there, rain or shine. This is the thirty-fifth season of Sousa and His Band. Although the March King has been such that he might have 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 the thoroughness of preparation. Sousa's tours are planned two or three years in advance. Railroad experts check train schedules, and arrange for special trains wherever necessary. The touring manager takes with him not only an itinerary but full 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.

WISTON DAILY SUN, FRIDAY MORNING, AUGUST 17, 1928

SOUSA AND HIS BAND GREAT AS EVER

Famous Conductor Greeted
at Armory with Much
Enthusiasm

Favorite Soloists—Brilliant New
Marches for 50th An-
niversary

"As great as ever" was the unani-
mous 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 fam-
ous organization has visited Lewiston
a good many times the fascina-
tion of the band is always fresh, and
one views with amazement the spec-
tacle 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 re-
ferred also to the great patriotic airs

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 writ-
ten with characteristic Sousa
rhythm, to commemorate not only
Mr. Sousa's 50th anniversary as con-
ductor of a band, but the 36th tour
of the band.

The programs were delightfully
complete with the new music accom-
panied 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 ex-
tras 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 dis-
comforts of weather at all, and cer-
tainly 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 Fran-
cais" 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, follow-
ed 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 ac-
companiment while the cornet em-
broided the theme with fluent runs
and thrills as only John Dolan can.
Then Mr. Dolan played an ex-
quisite "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 mu-
sic and illustrated either some phase
or interpreted some poem. The first
of these was "The Kafir on the
Karoo." Illustrating "In South
Africa," the cow-horn piped by the
Kafir girl; the tribal dancers,
dancing throughout the night; "the
brown-hued veldt their ballroom
floor, the moon their silvery light."
The theme begins with the plaintive
notes of the flutes. The kettle drums
softly punctuate the darkness; there
is a bright, clear accentuation of the
introduction by the brasses and the
rumbly sound of the cow horn.
The second sketch "The Land of
the Golden Plovers" illustrates an ex-
tract from the Australian poems of
A. G. Stephens. This is pure melody
in waltz time; the air is contrasted
with phrased by the full band, and
in one section the harp brings out
the melody full and clear. The final
sketch is descriptive of the gay, hap-
py mood of everyone on "Easter
Monday on the White House Lawn"
when the children are rolling eggs.

The encore was Sousa's exciting U.
S. Field Artillery, with its ever sur-
prising ending, and its spectacular
quintet of trombones.

Miss Moody

Miss Marjorie Moody, much liked
on her former appearances with the
band, it seems has developed her art
greatly. Her lovely soprano, always
sweet, seemed purer in quality, and
warmer in expression. It is both lyric
and coloratura. Mr. Sousa has writ-
ten a new song—"Love's Radiant
Hour," that brought out both the
sweet lyric qualities of her voice,
and its coloratura possibilities. Hel-
len Boardman Knox wrote the lyric.
There were two delightful encores
Little Irish Rose by Zamenick, and
Peter Pan by Stickles.

It was interesting to see what in-
terpretation Mr. Sousa would give to
Richard Strauss' symphonic poem
"Death and Transfiguration." The
somewhat somber, tragic minor
chords; its dirge-like dissonances
were treated with great skill, and its
transposition to a band from an or-
chestra suffered nothing by compari-
son. With the enlightening explana-
tion it was easy for one hearing this
great composition for the first time
to follow the successive pictures of
the sick man, his struggle with
death; his remembrance of life, and
his transfiguration. A relief note was
Semper Fidelis featuring a double
quartet of cornets.

Among My Souvenirs an adapta-
tion of Nichols' popular song was
seized upon by Mr. Sousa as a means
to a typical melody that introduced
such old favorites as Seeing Nellie
Home; Aunt Dinah's Quilting Party;
Secret Love; The Road to Mandalay;
with several returns to the original
melody.

The Whistling Farmer brought
smiles to everybody. The clownish
piccolos are the whistling farmer;
one hears the dogs barking; the
geese hissing; the roosters crowing;
the cow bells; and the other familiar
barnyard calls.

A delightful sextet for flutes was
Tschalkowsky's Dance of the Merlons
by Messrs. Evans; Petrie,
Phares, Orlosky, Zlotnik and Hall;
graceful and airy, with a choir of
choice instruments as a background.

Then came Mr. Sousa's Golden
Jubilee march already mentioned.
But no new composition could touch
the feelings of anybody as The Stars
and Stripes did. The moment the
first strains began the applause be-
gan also. And when in the finale
the flute sextet is flanked by the full
choir of cornets and trombones, the
audience rose involuntarily to their
feet—and remained standing until

the close when the applause broke
out anew.

Mr. Goulden

Howard Goulden, who had been
doing marvelous things at the rear
of the stage with various drums,
bells, and other appurtenances es-
sential to "trap" playing excelled as
a xylophone soloist. His interpreta-
tion of Polonaise Mignon as tran-
scribed by Tierney was a marvel of
technique and expression. Rio Rita
followed—the epitome of good jazz,
both with full band accompaniment,
and then Mr. Goulden played At
Sunrise and Indian Love Call with-
out accompaniment. The xylophone
sounded organ-like.

The Washington Post march one
of the oldest of the Sousa marches
also aroused much enthusiasm. The
programmed number Balance All and
Swing Partners ended a splendid
concert.

Yesterday the band played in
Portland where an audience of 2000
people heard them. This afternoon
they played a packed matinee in
Augusta—two special cars brought
the performers to Lewiston, arriv-
ing here about seven o'clock in sea-
son for the musicians to get supper
and to rest a few moments before
the concert.

SOUSA, BAND SCORE CONCERT SUCCESS

Famous Leader, at Best,
Thrills Queen City
Audience

Bass horns boomed, flutes gave
forth smooth, high-pitched notes,
with piccolos rising to shrill heights;
drums resounded to a round beating
and the cornets and trombones joined
in the great harmony at the behest
of the incomparable Sousa last
evening, when the knight of the
baton and his band appeared in the
Practical Arts auditorium.

The walls, ceilings and floors
seemed to join in a merry dance as
they vibrated to the stirring music.
As for the audience—well, it just
went wild, especially when the old
favorite, "The Stars and Stripes
Forever," filled the hall with its vi-
brant strains.

Sousa, a little older, a trifle more
bowed with the years than when he
appeared here in 1926, is still the
same masterful leader, his baton is
still a magic wand.

The program as announced was
varied, and promised to be satisfy-
ing. But the audience was greedy,
and Sousa was generous. The en-
cores almost outnumbered the prom-
ised selections.

The program opened with the per-
oration known as "Militaire Fran-
cais" from "The Algerienne" by St.
Saens. Like a great organ the tones
blended into a harmonious whole,
with the military precision of the
march in evidence throughout the
theme.

Sousa loves marches. He has
never broken into jazz or written
one-steps. His "El Capitan" was giv-
en as the first encore. Then came the
first soloist of the evening, John
Dolan, cornetist, who gazes at the
ceiling, apparently forgets where he
is, and plays divinely. He played
"Habanera," his tones pure as a
siren's call, and responded to the
storm of applause with Guerick's
"Twilight Romance."

A suite, "Tales of a Traveler," in
three movements, a Sousa composi-
tion, came next. It is full of inter-
est, opening with the wild music
of Africa, a play upon "The Kafir
on the Karoo."

Marjorie Moody Sings.

Then came Marjorie Moody, sopra-
no soloist, whom Manchester audi-
ence have previously heard with
Sousa's band. Miss Moody, all dressed
in glowing pink satin, was in fine
voice and trilled and warbled with
all the ease and assurance in the
world. She received a big hand and
after singing "Love's Radiant
Dawn," by Sousa, came back and
sang "Little Irish Rose," by Zane-
chik, and Alabieff's "Nightingale."
"Death" and "Transfiguration,"
Strauss' symphonic poem in which
successive pictures vision the sick
man lying weak and worn with his
struggle, the vision of life as child-
ren, youth, middle age, and finally
old age and death with its subse-
quent transfiguration with gleaming
harps and the arrival in Heaven,
was dramatic—intense. From an
artistic standpoint it left nothing to
be desired, but there was a light-
ning of the gloom that was thick as
a funeral pall, when the band struck
up "Semper Fidelis," another Sousa
march.

And then came the merry whist-
ling chorus, lips all puckered into
"O's" while they gave the "Whist-
ling Farmer," by Fillmore, a jolly
piece.

One of the most popular numbers
was a sketch arranged by Sousa
from Nichols' song "Among My
Souvenirs." Among his souvenirs is
a letter, a photograph and a broken
heart, but Sousa found several more,
among them some old songs that
lightened the faces of the older
people in the audience.

The sextette for flutes by Tschai-
kowsky, "Dance of the Merlons,"
brought plenty of applause and when
Sousa's "Golden Jubilee," his new
march, followed it seemed as if
everybody was ready to give the
"march king," a great ovation.

Howard Goulden, the xylophone
artist, proved one of the most popu-
lar soloists, his repertory including
classical and popular numbers. He
started with the polonaise "Mignon,"
by Tierney, then played Rio Rita,
"Lots of Pep," and an Indian love
song.

There were a lot more encores,
mostly Sousa's marches of which the
audience never tired, and in turn the
piccolos, cornets, trombones and
flutes came out before the footlights
and sent a flood of music over to the
audience.

It was a generous program. But
the audience would apparently have
listened all night.

THE PORTSMOUTH HERALD, THURSDAY, AUGUST 16, 1928.



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

Sousa Concert Here Tomorrow



Three generations bearing the name of John Philip Sousa. At the right, of course, is Lieut. Comdr. John Philip Sousa. At the left is John Philip Sousa, 2nd, a New York business man, and in the center is John Philip Sousa, 3rd, grandson of the "March King."

Lieut. Comdr. John Philip Sousa, 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 tomorrow evening at the Practical Arts High school auditorium, he will demonstrate his enthusiasm by conducting with all the vim and skill that have been characteristic of him during half a century.

Never Heard on Radio

The band, which has never been heard over the radio because Sousa believes that the full appreciation of the organization cannot be gained in that manner, will appear here in only one concert, the opening number to begin promptly at 8:10 p. m.

Mr. Sousa says 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 at some time had not 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."

"Music today has a big part in the life of America. If a student has talent for music he can be educated to become a member of a profession that is the cleanest and loveliest in the world. He must study, of course, and he must study hard. The rewards that will come with his success will be ample for any reasonable man's ambition."

"As to requirements for the student: First, there should be understanding in listening to music. Secondly, there is appreciation of that which is good in the profession. Thirdly, there is the essential of ability—and by that I mean the ability to comprehend and to appreciate so that the student may develop into a great virtuoso or a great composer. These requirements are within the power and the grasp of almost any earnest student in America."

"As an indication of the advance of Americans in music endeavor, I would like to cite the case of my own band. Thirty years ago it was composed almost exclusively of foreigners. Today, thanks to the development of music in this country, the band, with its roster of 84 men, shows but three who are not Americans."

"Yes—music is a wonderful profession. If you have the talent, do not hesitate to devote yourself to it. Study and study hard. You will find it a work that will give you pleasure because of the solace or joy you can pass on to your fellow-man."

THE LEADER, MANCHESTER, N. H.
FRIDAY, AUGUST 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 transcontinental 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 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, 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.

CONCORD DAILY MONITOR
AUGUST 17, 1928

TROUBLE OVER, SOUSA TO PLAY

Reported Controversy With Stage Hands Denied By Auditorium Manager

Reports current last night to the effect that John Philip Sousa and his band might not fulfill their engagement to play at the Auditorium tomorrow afternoon due to a controversy between the Auditorium management and the musicians' union were branded as unfounded this morning by Manager David Adams.

"Sousa's Band will play at the Auditorium tomorrow afternoon," said Mr. Adams positively. "I have had no controversy either with the union or with the band and all arrangements are now complete and the concert will be given as advertised."

Mr. Adams said further that he had conferred with a representative of the band yesterday but that the purpose of the conference was merely to complete final preparations and arrange several minor details.

LACONIA DEMOCRAT,
FRIDAY, AUGUST 17, 1928

ALL AMERICA HELPS SOUSA TO CELEBRATE GOLDEN JUBILEE

All America seems to be turning out this year to help Lieut. Comdr. 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 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" 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 twenty weeks. The new marches, among the other novelties of his programs, are "Golden Jubilee" and "The Cornhuskers," dedicated to the University of Nebraska.

MISS WINNIFRED BURBANK, Harpist
SOUSA'S BAND



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 hanged his Christian name to "Rhinoor"—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, among the hundreds of things he has written. He is the author of "The Fifth String," "The Transit of Venus," "Up Town 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 Chalan," "The

Smuggler," "El Capitan," "The Free Lance," "The Glass Blowers," "Chris and the Wonderful Lamp," "The American Maid" and other works. Among his more than one hundred marches are the world-famous "The Stars and Stripes Forever," "Liberty Bell," "Semper Paratus," "The Washington Post," "The High School Cadets," "King Cotton," "Hands Across the Sea," "Hail to the Spirit of Liberty," and "The Free Lance."

SOUSA HERE
TOMORROW



Marjorie Moody

A concert by Lieutenant-Commander Sousa and His Band has other attractions than the band. Two outstanding features are the soprano solo of Marjorie Moody and the harp playing of Winnifred Burbank, 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 Burbank 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.



NEWSBOYS' BAND GREET'S NOTED LEADER

Scene at new waiting room, North station, where John Philip Sousa, world famous band leader, was welcomed by the Band of the Newsboys' Foundation, Somerset st. Sousa appeared yesterday in concerts at Symphony hall and was warmly greeted; but the reception by the boys touched a tender spot in his heart.

Advertiser Photo

Sousa Meets Many
of His Old Friends

Lieutenant Commander John Philip Sousa had a busy Sunday in Boston. He and his band, his soloist, Miss Moody, and his harpist, Miss Bambrick, arrived from Laconia, N. H., by the Boston & Maine shortly before one o'clock. Mr. Sousa was immediately taken in hand by the Boston newsboys and posed with them for the first flashlight picture, presumably, in the new waiting room of the new North Station.

Assistant Vice President Frank Joyce and General Passenger Agent W. O. Wright welcomed Mr. Sousa and, with a cordon of policemen, proceeded to the waiting room.

From the station, Mr. Sousa was taken in the official car of Rear Admiral Andrews to the broadcasting station of the Transcript (WBET) in the First National Bank Building, where he talked at 1:30. He was escorted by Lieutenant Commanders Carey and Manning of the Charlestown Navy Yard.

At two o'clock at the Hotel Somerset he had luncheon and his guests included the naval officers. From there he departed for the afternoon concert in Symphony Hall. After this concert, Mr. Sousa visited the newsboys at their new headquarters in Somerset street and returned to the Hotel Somerset for dinner at six o'clock, where he again entertained several guests. The evening concert at Symphony Hall was at 8:30. Today, Mr. Sousa plays at Gloucester and Salem and tomorrow at New Bedford and Plymouth. The veteran bandmaster, at seventy-four years, shows the effects of time very little, and indeed it seems as if the life on the road—he is now in the midst of a twenty-weeks' tour—invigorates him. Wherever he goes, he finds old friends and he likes to gather them about him at luncheon or dinner for a period of reminiscence.

At the concerts, also, the audience is largely of old friends—persons who have heard Sousa year after year for many years; and now sprinkled in the audience are their children and grandchildren.

It was two such gatherings that greeted Mr. Sousa at Symphony Hall, and besides his new pieces, he gave them generously of the old, "Stars and Stripes Forever" and "El Capitan" being two especial favorites. Miss Marjorie Moody sang for her first number, "Love's Radiant Hour" (Sousa), and gave two encores. She is friendly and charming as ever and her voice constantly gains her new friends. Other numbers, much enjoyed, were a suite, "Tales of a Traveler" (Sousa); a sketch, "Among My Souvenirs" (Nichols-Sousa) and Sousa's march, "Golden Jubilee," in recognition of his fiftieth anniversary as a conductor. Howard Goulden gave several excellent xylophone solos—four altogether—his scheduled number, "Mignon," and three encores. Sousa's "Golden Jubilee" march is, like his others, ringing and lively but it has not yet reached the traditional place which the older pieces enjoy.

In return for the welcome which the newsboys gave Mr. Sousa, he invited them to go to the evening concert and there they were with smiling faces in the very front row. In the intermission, moreover, they presented him with a mighty floral piece to show their appreciation.

After both appearances Sunday, many friends gathered about Sousa's dressing-room door for a word of welcome. The Sousa concert is truly an annual event in many cities and especially in Boston.

SOUSA IS GIVEN
BIG RECEPTION

Lieut-Comdr. John Philip Sousa came back to Boston yesterday with his band, assisted in the "dedication" of the new North Station 24 hours ahead of time, visited the Newsboys' Foundation in Somerset st., appeared over the radio for further contributions to save "Old Friends" Fund, gave two concerts in Symphony Hall and was off again on the Golden Jubilee tour of his famous organization.

The master's name was enough to draw two large audiences to Huntington and Massachusetts avenues, even on a Sunday in August, and as there is no record of a Sousa audience ever having been sent away unhappy, so both of these assemblies were given their musical fill.

Howard Goulden, xylophone soloist, John Dolan, cornetist, and Miss Marjorie Moody, soprano, contributed generously to the delights of the afternoon and evening. Goulden's playing of the Polonaise, from the opera "Mignon" was, indeed, one of the excited moments of the program.

As for the band numbers, nearly every encore meant the playing of a Sousa march, which was just what the Sousa worshippers wanted. The newest march, for example, was followed by the director's master piece, "Stars and Stripes Forever," and march lovers knew they had reached the summit of happiness.

Marjorie Moody, Boston girl, sang more brilliantly than ever, one of her offerings being the bandmaster's latest song, "Love's Radiant Hour."

Representing Rear Admiral Philip Andrews of the Navy Yard, Lieut-Comdr. Leo Carey and G. C. Manning were at the North Station with the admiral's car, to welcome Lieut. Comdr. Sousa and take him to his hotel.

But the Newsboys' Band was there, too, in the new waiting room, which was not to be opened until today.

The great bandmaster said this was one of the happiest incidents of a most delightful visit.

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 Français" from "The Algerienne," St. Saens; Cornet Solo, "Habanera," 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 Marlotons," Tschalkowsky; Messrs. Evans, Petrie, Phares, Grosky, Zlotnik and Hall; March, "The Golden Jubilee," Sousa; Xylophone Solo, Polonaise "Mignon," Tierney, Howard Goulden; "Balance All and Swing Partners," Sousa.

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 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. 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 "Habenera," 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 tuneful 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 some day there will be a 75th anniversary tour before the veteran bandmaster condescends to retire. P. R.

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 Schlosberg, John Mulkern, Fred Connell, Joseph Lapidus, director. Second Row—Reuben Okstein, John Torrone, Evans Freedman, Sam Wurf, Fred Weinstein, Noel Jackson, Leo Shore, Max Isveek, 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 Glicklen, 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 traveled in his 50 years as a conductor, he was just completing 1,200,000 miles. Five times to Europe, once around the

world, 15 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 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.

SOUSA DIRECTS HUB NEWSBOYS

Orchestra Gives Concert in
Waiting Room at the
North Station

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 Lapidus, 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.

Old Marches Score at Sousa Jubilee Concert

Lieut. Commandr. John Philip Sousa purposely varied his Golden Jubilee program, repeated twice Sunday at Symphony Hall, with classic selections, but it was his own compositions, naturally enough, which stirred both his band and audience to their most enthusiastic vigors.

The popular marches which have brought him increasing fame during the last fifty years were greeted with considerable more gusto than the new Sousa pieces on the bill. Even "The Golden Jubilee," his latest march, with its smooth flowing melody and easy rhythm, did not excite the interest manifested in "Semper Fidelis" and "Stars and Stripes Forever." After all, it was treat enough to hear the familiar strains played under the veteran composer's own quiet-mannered, keenly alert direction.

Certainly the audience didn't have to tease for encores. Sousa responded promptly and generously. There were no long waits nor dress parades between stage door and center stage. The concert was all music—all Sousa, assisted by his alert musicians.

Miss Marjorie Moody, soprano singing "Love's Radiant Hour," another new Sousa composition, shared soloist honors with Howard Goulden, xylophonist, and John Dolan, cornetist.

—AUGUST 19, 1928—
—BOSTON SUNDAY ADVERTISER—

SOUSA OFFERS TWO CONCERTS

LIEUT. COMMANDER JOHN PHILIP SOUSA and his famous band will give concerts at Symphony Hall this afternoon and tonight, Marjorie Moody, soprano, John Dolan, cornetist, and Howard Goulden, xylophonist, are to be the soloists. The same program will be played at both concerts.

Novelties on the list are Sousa's "Golden Jubilee March," which celebrates the bandmaster's fifty years of professional work; the Sousa arrangement of the popular Nichols song, "Among My Souvenirs," and a solo for Miss Moody, "Love's Radiant Hour," with words by Helen Boardman Knox.

BOSTON SUNDAY ADVERTISER
AUGUST 19, 1928

NEWSBOYS' BAND TO MEET SOUSA TODAY

Lieutenant John Philip Sousa, U. S. N., "King of the Baton," will lead the orchestra of the Burroughs Newsboys' Foundation, today on the occasion of a special visit to the building which Harry E. Burroughs purchased for the newsboys some time ago. He will also give the boys an inspirational talk along the line of their musical training program, in which they are being supervised by Edward E. Keavin of Lynn, field secretary of the foundation.

Sousa will arrive at the North Station from Laconia, N. H., at 12:35, beginning a series of concerts today at Symphony Hall. Arrangements have been made for the newsboys' orchestra to meet Sousa, the boys going to the North Station in a fleet of automobiles provided by Mr. Burroughs.

THE BOSTON HERALD.
TUESDAY, AUGUST 21, 1928
SOUSA ENTERTAINED AT
ANNISQUAM YACHT CLUB
Is Guest of Winchester Man at
Gloucester

[Special Dispatch to The Herald]
GLOUCESTER, Aug. 20.—Lt.-Comdr. John Philip Sousa was the guest at luncheon this noon of Ralph T. Hale at the Annisquam Yacht Club. The famous bandman was quickly recognized by the young folk at the club, who extended to him an enthusiastic greeting. Mr. Hale, whose home is in Winchester, is a prominent member of the Annisquam summer colony.



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 Laplus, 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.

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.

THE BOSTON HERALD, SUNDAY, AUGUST 19, 1928

SOUSA AND HIS BAND

Lt.-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:

Proclamation known as "Militaire Francaise" from "The Algerienne" St. Saens
Cornet solo, "Habanera" Sarasate
Suite, "Tales of a Traveller" Sousa
(a) "The Raffle on the Karoo" Sousa
(b) "The Land of the Golden Fleece" Sousa
(c) "Easter Monday on the White House Lawn" Sousa
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 Mirlitons" Tchaikowsky
Messrs. Evans, Petrie, Phares, Orosky, Zlatnik and Hall
(b) March, "The Golden Jubilee" (new) Sousa
Xylophone solo, Polonaise "Mignon" Tierney
Mr. Howard Goulden
"Balance All and Swing Partners" Sousa



MUSIC AND MUSICIANS



Sousa in Boston Today 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 Mirlitons," by Tchaikowsky, 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 repertory 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 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 Traveller," of which the three movements are "The Raffle 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 Traveller," Sousa; soprano solo "Love's Radiant Hour," Sousa; "Death and Transfiguration," Richard Strauss; "Among My Souvenirs," Nichols-Sousa; Sextet for flutes, "Dance of the Mirlitons," Tchaikowsky; 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?"

SOUSA GIVES CONCERTS, LEADS NEWSBOYS' ORCHESTRA, TALKS OVER THE RADIO

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 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.

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'Afternoon" 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 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. 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 Sara-

sate's "Habenera," 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 tuneful 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 madley sketch, "Among My Souvenirs," which followed.

Sousa seemed yesterday so young and so energetic that one felt that some day there will be a 75th anniversary tour before the veteran bandmaster condescends to retire. P. R.

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 Lapius, 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.

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' 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 concert 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.

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 Schlossberg, John Mulkern, Fred Connell, Joseph Lapidus; second row—Reuben Okstein, John Torrone, Evans Freedman, Sam Wurf, Fred Weinstein, Noel Jackson, Leo Shore, Max Iseck, Abraham Mogul, Herman Berkowitz; rear row—Oscar Robinson, Liboria Marotte, David Greenberg, Harry Waxman, Sidney Fleisch-er, Jack Lasoff, David Esselson, Nat Levett (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 Français," 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, who made the club house possible for the boys, and Harry E. Whittemore, director of music.

LIEUT. SOUSA

A MARVEL

Lieutenant-Commander John Philip Sousa is a progressive artist 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 livelihood because other occupa-

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 exception 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."

CONCERT BY THE SOUSA BAND AN ARTISTIC TREAT

Big Audience Delighted With Varied and Popular Program Last Night at Federal; Encores Numerous

When Lieut. Comdr. John Philip Sousa, world-renowned band leader, appeared at the Federal theater here last evening for one of the concerts in his golden jubilee tour, he found an audience which practically filled the theatre. Although the out-of-door programs are likely to be more popular these summer weeks, the "March King," as Sousa is generally known, proved a greater attraction. With his wonder band and a group of artist soloists, the program which he presented last evening was a rare treat for music lovers. It included Strauss' symphonic poem, a sextet for flutes by Tchaikowsky, many of Sousa's own compositions, and even a bit of jazz, making a well balanced program that was thoroughly appreciated and enjoyed.

The most popular numbers were probably the old well-known marches which were used as encores and which several times had to be followed by other encores before the enthusiastic applauders were satisfied. He is a generous leader, however, and although the formal program announced 10 distinct numbers, two of which had more than one part, there were at least a dozen encores, all played with equal finish and

True Sousa Spirit

The soloists were Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet, and Howard Goulden, xylophone, with some 20 others who formed flute and trombone sextets and an octet of cornets, all of whom proved to be concert artists, as well as co-operating parts of the great band.

Miss Moody was given a hearty welcome. Being well known in Salem and a native of Lynn, there were many of her friends in the audience eager to hear her sing, which she did with her usual grace and charm. Besides the new Sousa number, "Love's Radiant Hour," which was listed as her number on the program, she sang two other selections, "Peter Pan" and "Coming thro' the rye."

John Dolan, principal cornet player in the band, played with brilliancy and excellent tone, and Howard Goulden, also a leading member of the band, performed not only on the xylophone with considerable ability, but leaped from drum to drum, and cleverly imitated barking dogs, whinnying horses, grunting pigs, and other farm-yard animals during the humorous number.

"The Whistling Farmer"

Another interesting number was the Nichols-Sousa arrangement of "Among my souvenirs," which developed as a sketch into which several old time songs, such as "Aunt Dinah's quilting party," "Seeing Nellie home," "Road to Mandalay," etc., were introduced.

The flute sextet included Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall, whose spirited playing of "Dance of the Merltons" brought forth a very determined call for an encore.

As a special number on the program which is being played on this golden jubilee tour was the march, "The golden jubilee," which, as a new work by the famous leader-composer, is another triumph in the march world.

A part of the delight of a Sousa concert is that of watching Sousa, conductor, as he leads his group of musicians with such apparent ease and lack of unnecessary motion gesture, and at the same time with such absolute control and consciousness of every player and instrument in the great band. His jubilee tour will long be remembered by those who heard the concert last evening and his friends of several years' standing were loud in their declarations that his band is still that of the great Sousa. It was also evident that the marches of this composer are as popular today as ever.

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-la-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, abashed, 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 first real, professional music we had ever heard. We bought a diary the very next morning and wrote as the first entry, "Last night I heard the immortal John Philip Sousa!" This is reminiscence, of course, but isn't it permissible to reminisce about a golden jubilee concert? There's more coming.

Sousa's music is still stirring. Though he doesn't seem quite so immortal to us as he did when we heard him those many years ago in Meroney's Opera house, he is de-

servingly 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 Stickles (vocal); Little Irish Rose by Zamecnik (vocal); Semper Fidelis; The Whistling Farmer (one of those popular things introducing the cat, dog, pig, milk pail, etc.); Piccolo Pic (flutes); Stars and Stripes Forever; Who's Who in Navy Blue; At Sunrise and Indian Love Call; Rio Rita, and Old Fiddler (all xylophone).

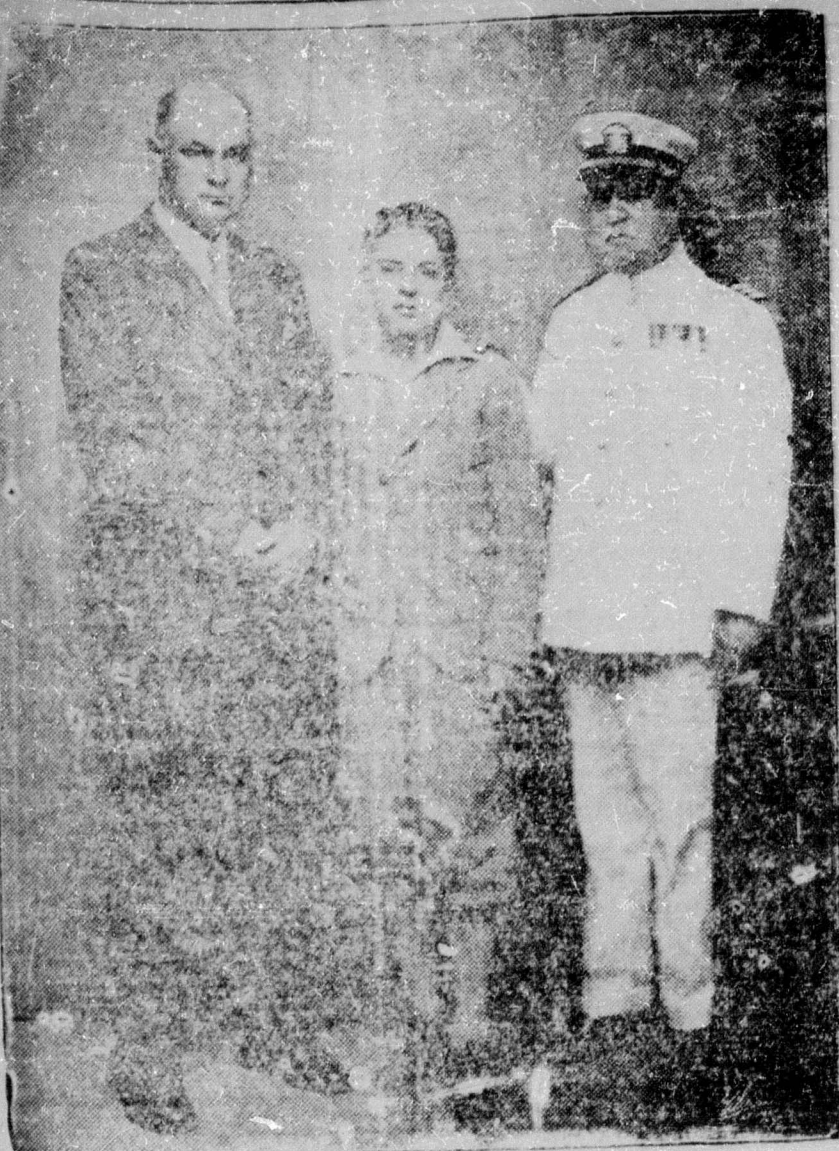
ing. Along, and the big drum boomed excitingly. There were Riders For the Flag with bugle calls; Semper Fidelis Who's Who in the Navy Blue, and many other exhilarating encores.

The sextette for flutes was especially agreeable for pure beauty. Piccolo Pic followed and the six piccolos were joined by brasses to the total of 20 players across the front of the stage—lights on—for The Stars and Stripes.

Up to the minute, but still musical, Bandmaster Sousa marks his 50th year of pleasing the public by an encore in the way of a barnyard romance. One of his men doubles for about all the four-footed and feathered denizens of the farm; but underneath—melody carries the grunts and squeals and cackles. No jazz here; the whole concert was immune. Even the egg-rolling at the White House was indicative of spring and childhood joy and laughter only by its lightly-running phrases.

May those quiet, parallel, downward strokes of Lieut.-Commander Sousa mark their rhythm for many years to come!

A. C. R.



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 center is John Philip Sousa 3rd, grandson of the March King.

THE SALEM EVENING NEWS
SATURDAY, AUGUST 18, 1928Renowned Sousa
And His Band at
Federal on Monday

There is only one Sousa, and he will be at the Federal theatre, rain or shine, Monday night. This is the 35th season for 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 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 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



JOHN PHILIP SOUSA

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. 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. The concert starts at 8.30 P. M.

NEW BEDFORD TIMES,
AUGUST 22, 1928Sousa Here
On Golden
Jubilee TourNoted 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 less 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 MORNING MERCURY,
AUGUST 22, 1928.SOUSA AT OLYMPIA
Large Audience in Honor
of Golden Jubilee
Tour.

For the season and the conditions, New Bedford gave a surprisingly large audience, yesterday afternoon, for the Golden Jubilee concert by Lieut.-Commander John Philip Sousa, who brought his band to the Olympia Theatre. The floor was perhaps one-fifth occupied, while nearly the full capacity of the large balcony (first and second) was taken. Probably no musician but Sousa in his 50th year of conducting popular and soundly musical programs could have been at this time so patronized. No one rose at The Stars and Stripes Forever that followed the new Golden Jubilee March, but there was extra warm applause and, vicariously, these lines, for that audience, salute the veteran march king.

The soloists were: Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Howard Goulden, xylophone.

The concert began casually, but progressed through a well-selected variety of music, all perfectly presented.

Miss Moody was in excellent voice and sang her light music flawlessly. Miss Bambrick's harp was enjoyable in such suggestive numbers as The Land of the Golden Fleece—the middle section of Tales of a Traveller—interestingly orchestrated. Mr. Dolan and Mr. Goulden were enthusiastically received. The Sarasate Habanera was one of the most charming numbers of the afternoon. An encore, Twilight Romance, served further to enchant with the delicate phrasing Mr. Dolan can give on his instrument. Mr. Goulden chose as encores The Love Call from Rose Marie; Rio Rita; and a jolly Old Fiddler done with infectious spirit.

The program was not as heavy as it read. There was only a fragment of Strauss and a great deal of Sousa. Marches—old favorites and new—were lavishly added to a program that, smartly paced, occupied but an hour and a half. Six brass players came to the footlights for the march that incorporates When the Cannons Are Roll-

SOUSA AND BAND HEARD IN CONCERT HERE

Program At Nevins Auditorium Pleases Large Audience

RECEPTION AND DINNER TO LEADER

Lieut.-Commander John Philip Sousa and his band, now engaged on a "golden jubilee tour" which marks the 50th anniversary of the noted band master's debut, gave a concert at Nevins auditorium, Memorial building, this afternoon, which greatly pleased a large audience. The concert was sponsored by St. Stephen's parish with Rev. Leo J. Logan as chairman of the committee in charge.

Lieut. Comdr. Sousa and his musicians arrived at the Framingham railroad station in their special train at 11.04 this morning. They were met by a committee of business men, including Presidents Carl Dodds of the Chamber of Commerce, James E. Luby of the Rotary Club, Luther C. Leavitt of the Kiwanis Club, also by Rev. Leo J. Logan, Dr. James Chalmers and other citizens. The greeting was recorded in motion pictures by Ex-Senator F. H. Hilton.

The famous band leader was escorted to the Kendall hotel where at noon today he was accorded a public reception and luncheon by a group of business men, after which he related some interesting incidents of his career. The concert began at 2.30 o'clock.

Sousa always gives his audience what he 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. No sooner was the first number on today's program, an excerpt from Saint-Saens' "L'Algerienne," over than the band swung into "El Capitan," which was greeted with an outburst of handclaps.

Nor was the audience kept puzzling as to just what the name of the familiar march being played as an encore might be. An attendance came out and held up a placard with the title and composer, so that everyone who wished might read it.

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.

Marjorie Moody, 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. She added two encores. She sang with a beautiful quality of tone and fine musical sense.

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 Strass' "Feath' and Transfiguration," which sounded brilliant and emotional. The audience obviously liked it as well as Sousa's latest medley sketch, "Among My Souvenirs," which followed.

FRAMINGHAM IS HONORED BY LT. COMM. SOUSA

Elaborate Plans Made to Express Appreciation For Visit

LUNCHEON AND RECEPTION AWAIT

Tomorrow morning at 11.04 o'clock, Lieut.-Comdr. John Philip Sousa will arrive at the Framingham railroad station. He comes with an organization of 80 musicians which constitute his renowned band. Among the accomplished soloists, who accompany him, is Miss Marjorie Moody.

Lieut. Comdr. Sousa is on a tour of all the states, from Maine to California. He is celebrating his 50-year—his golden anniversary—as a director. It is also his 36th annual tour of the states. In these years his contribution to the martial and patriotic music of the nation has placed him in the forefront of the musical composer of the country.

Young and old are familiar with the stirring and captivating harmonies of his "Stars and Stripes Forever," "Semper Fidelis," "The Field Artillery March," and his many other compositions.

He has within the past few months, written another worthy addition to his already numerous compositions. It is his "Golden Jubilee" march in commemoration of the anniversary that he celebrates.

Framingham is greatly pleased to have the honor of Lieut. Comdr. Sousa's visit on this musical tour. Elaborate plans have been made to show the appreciation of the townspeople. Already a proclamation of "Sousa Day" has been made in recognition of his presence in Framingham tomorrow.

A testimonial reception and luncheon has been arranged. This

reception and luncheon is being given to him by the men of Framingham, prominent in the public life of the community. It has been taken in hand by the Chamber of Commerce, Rotary and Kiwanis clubs. A committee consisting of the presidents of the three organizations, Carl Dodds, James E. Luby and Luther C. Leavitt, Theron D. Perkins and George W. Cokell of the Rotary Club Boys' band, will meet Sousa when he arrives. Also Rev. Leo J.

Logan of St. Stephen's parish, at whose invitations Lieut.-Comdr. Sousa comes to Framingham.

The luncheon commences at 12.30 o'clock and is scheduled to last one hour. The luncheon committee includes Messrs. Dodds, Luby, Leavitt, Arthur Pitts, Jr., C. R. Bates, Herbert Taylor, Fred Cookson, Robert E. Kerwin, C. W. Hansen and Fr. Logan.

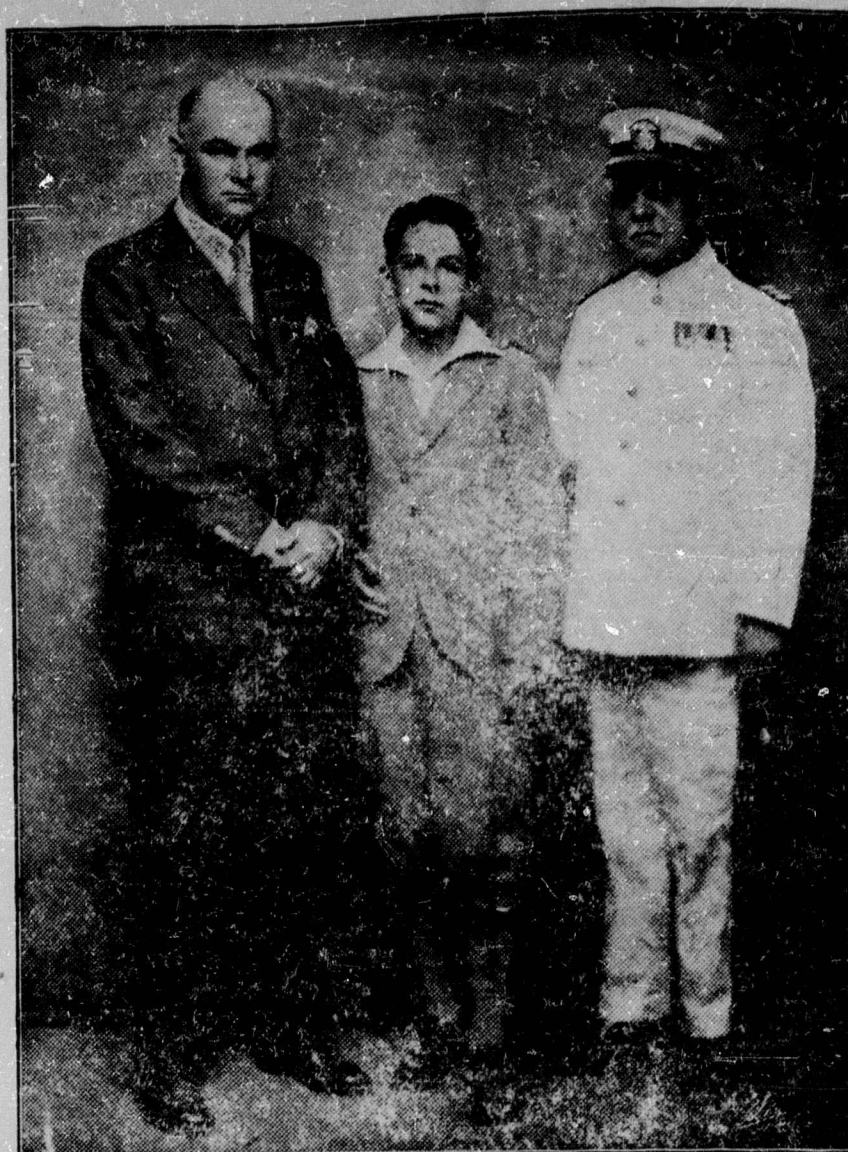
At 2.30 o'clock in Nevins hall under the auspices of St. Stephen's parish, Lieut. Comdr. Sousa presents an attractive program by his famous band to include the following numbers:

Between the numbers Lieut. Comdr. Sousa will render as encores some of his most notable marches. Any persons desiring to have their favorite Sousa marches offered in these encores may present their request at the ticket office in Nevins hall between the hours of 2 to 6 and 7 to 9 today and tomorrow from noon on. During these same hours tickets for the concert may be procured at the ticket office.

A committee of 18 young ladies of Framingham have taken charge of the ushering. They are assisted by the members of the Rotary Boys' band who will appear in full uniform. Framingham is justly proud of its Boys' band and they are all invited to be present in uniform as the guests of Rev. Fr. Logan. Lieut. Comdr. Sousa has always manifested the keenest interest in the youthful musicians of the country, having entered the U. S. Marine band himself at an early age and having rendered illustrious service to the nation in this organization, both in time of peace and war.

From Framingham, Lieut. Comdr. Sousa continues to the western part of the state on his national tour, but nowhere in any of the communities he visits will he be accorded a more cordial welcome than that prepared for him in Framingham. His visit here will be one of the happy memories of his 50th anniversary.

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.

THERE'S ONLY ONE SOUSA

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 36th 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 audience. That was six years ago, when a fall from a horse made it necessary for him to cancel his engagements for a period of two weeks.

There is an element of luck, of course, in a career which is unin-

terrupted 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 management 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 bandman.

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."

The Sale of tickets opens at Memorial Hall Box Office Saturday, August 18th at 9 A. M.

THE ATHOL TRANSCRIPT, AUGUST 21, 1928.

SOUSA BAND IN ATHOL WEDNESDAY EVENING

The Sale of tickets for the big concert of Sousa's Band is now on at the Memorial Hall. There is only one Sousa, and he will be at the Memorial Hall, with his band of 100 men, rain or shine, tomorrow 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.

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."

Sousa appeared in Boston twice Sunday, afternoon and evening.

THE ATHOL TRANSCRIPT, AUGUST 21, 1928.

SOUSA'S POSITIVELY LAST APPEARANCE

The appearance of John Philip Sousa tomorrow, in Athol, will mark his last appearance in this section in person. He, with his 100 musicians, are expected to arrive in Athol at 7:30 and will be met by officers of the Chamber of Commerce and the Selectmen, at the Station. Mr. Sousa and family, as well as the 100 band members are to remain in Athol over Wednesday night. Tickets will be on sale at the Memorial Hall box office until the concert.

AUG. 30,

**SOUSA AND HIS BAND GIVE
A SPLENDID CONCERT**

Owing to train connections Sousa and his band were a little late in arriving at Memorial Hall last Wednesday evening for the concert which was scheduled to commence at 8 o'clock. This however, gave the audience the opportunity to witness the arranging of the stage, which was quite interesting. It proved that the stage was much too small to accommodate the 100 members of the organization so chairs had to be placed in the wings. When all was in readiness and the "March King" was seen approaching his position he was given a great hand as he picked his way through the maze of chairs. Bowing his acknowledgement he turned, raised his baton and the concert was in full swing. The program comprised nine excellent numbers, three of which were descriptive in character. Of these, perhaps "Among My Souvenirs" brought forth the greatest response, though it would be hard to say just which won the greatest appreciation judging from the applause. John Dolan's cornet solos were beautifully rendered, clear toned and ringing, stamping him as one of the outstanding performers on this popular instrument in the country. The soprano solo, "Love's Radiant Hour", by Miss Marjorie Moody, was most pleasing, the voice possessing character and richness, was full toned yet smooth as velvet. In the sea of accompaniment it dominated and was in perfect accord. Naturally Miss Moody was accorded a most flattering reception. Howard Goulden made a hit with his xylophone solos, being called upon to respond three times. He seemed to be about the busiest member of the band, with drums, chimes, etc., but his smiling countenance would seem to show that he enjoyed doing his bit. As we said before, the program consisted of nine numbers, yet this did not make more than one-half of the concert. With an enthusiastic crowd of between 800 and 900 applauding each number it was followed by another, so during the evening there was a total of about 20 selections, in which many of the famous Sousa marches was featured. And if anything in the musical line will stir the blood the "Stars and Stripes Forever" as Sousa's organization plays it, will do it. And when this famous march was played the enthusiasm of the audience reached its highest pitch. It was a most fitting testimonial to the leader and his band. Certainly those who attended the concert will remember it as a most happy evening, comparable only with that other evening about a year ago when Sousa was in Athol.

THURSDAY, AUGUST 9, 1928

**Sale of Tickets for Sousa
Concert Opens August 18**

The sale of tickets for the world's greatest musical organization, Sousa and His Band, numbering 100 musicians and soloists, who are to appear at Memorial Hall, Wednesday night, August 22nd at 8.30, will open at that Memorial Hall will be crowded to greet the world's most famous band conductor when he and his hundred bandmen appear on the stage at Memorial Hall, August 22nd.



On Sousa's Golden Jubilee tour he will appear in selected cities in every state from Maine to California. The band will appear at Symphony Hall, Boston, Sunday, August 19th. Some idea of the distance covered by the band may be gained from the fact that August 26th, the Sunday following the Athol engagement, Sousa will be playing in Cleveland, Ohio.

BELLOWS FALLS TIMES,

AUGUST 30, 1928.

**NOTABLE CONCERT
BY SOUSA'S BAND**

**Audience of 1000 in Opera House
Hears Old Favorite and New
Works by Noted Director**

John Philip Sousa, famous conductor, bandmaster and composer, and his organization of 75 musicians and three assistants attracted to the Opera House last week Thursday afternoon a capacity audience, numbering about 1000 persons, who gave the noted director, now in his 74th year, an especially cordial reception on his golden jubilee tour. It was the largest audience that ever heard Sousa in Bellows Falls.

The concert surpassed in excellence any previous concert of that nature ever given here and made for itself a prominent place in the musical annals of the town. The program was generous in length, consisting of 23 numbers, including encores.

While the program contained numbers by various other composers a large number of the compositions were by Sousa himself, among them being several new ones and some which brought the March King fame years ago. In the list of the better known Sousa compositions were El Capitan, U. S. Field Artillery, Riders for the Flag, Semper Fidelis, and Stars and Stripes.

The program reached its climax in Stars and Stripes. In this number 20 men—eight cornets, six trombones and six piccolos—stood along the front of the platform and with the support of the rest of the band they gave the audience a thrill that long will be recalled.

Among Sousa's newer numbers were the suite, Tales of a Traveler; the soprano solo, Love's Radiant Hour; the March, The Golden Jubilee; and the sketch, Among My Souvenirs, which was an elaboration of the song of the same title by Nichols. The soprano solo was rendered by Miss Marjorie Moody in an especially pleasing manner.

Preceding the concert, Sousa was met at the train by a delegation of citizens and was escorted to the Hotel Windham where he was the speaker before the Rotary Club.

AUGUST 28, 1928.

THERE IS ONLY ONE SOUSA

Sousa and his band of 100 men paid Athol a visit last Wednesday night and before a large audience at the Memorial Hall gave one of his wonderful concerts. It is surely true there is but on John Philip Sousa and he stands at the head of band directors and march writers in the world. The Band arrived in Athol about 7:30 and after the concert spent the night here going into New Hampshire and Vermont the next day for a further trip under E. J. Fenton's direction.

Sousa and his band were welcomed at the station by Chamber of Commerce officials, Timothy F. Dailey, Secretary, Harold S. Bishop, Chairman of the Mercantile Committee and W. Scott Ward, Superintendent of the School Committee, and Marshall M. Day, Commander of the Legion Post. Oscar L. Horton, President of the Chamber of Commerce, was unable to be there, owing to illness. In his absence a beautiful bouquet of roses was presented by Timothy F. Dailey, Secretary, with the following words: "Lieut-Commander Sousa, in behalf of the Athol Chamber of Commerce I welcome you to Athol, and I am happy to have the honor of presenting you with this bouquet, which I trust you will accept as a symbol of high esteem in which you are held by the members of our Chamber and by all the people of Athol. May you long enjoy the honor and success which you have so well earned and so richly deserve."

The concert started quite promptly and there were probably between 1000 or 1100 present. It was a most delightful series of stirring numbers and every one was encored once or more times and usually these encores were the old time favorites which everyone is so familiar. There were many fine numbers. The cornet solo, "Habanera" by Mr. John Dolan, the soprano solos by Miss Marjorie Moody were much enjoyed and the sextette for flutes as well as the wonderful xylophone solos by Howard Goulden and the many other musical features of the program under Mr. Sousa's direction were thrilling everyone. On the program were several new numbers written by Mr. Sousa. One of "Among My Souvenirs" another "The Golden Jubilee". The latter had all the old time Sousa swing. The last number was an original one, "Balance All and Swing Partners". The whole program was one long to be remembered and those who attended will certainly never forget it or Lieut-Commander Sousa and his wonderful band. Mr. Fenton of Brattleboro is to be congratulated on bringing it to Athol.

BELLOWS FALLS TIMES, BELLOWS FALLS, VT.,

THURSDAY, AUGUST 23, 1928.

**MRS. DURLING WINS
SOUSA TICKETS**

**Alstead Woman Awarded Prize
from 27 Contestants—Casser-
ole Given Next Week.**

A recipe for "Plantation Ham," which was submitted by Mrs. L. E. Durling of Alstead, N. H., received first prize for the Food Mart recipes, numbering 27 in all, which were submitted this week. Mrs. Durling was notified from the TIMES office yesterday that she had won the prize for the week, and the two tickets to the Sousa concert awaited her.

Honorable mention went to D. Frances Webb, Bellows Falls, on a recipe for "Amber Marmalade," to Mrs. A. E. Downie of H. Williams Terrace for a recipe for "Fudge Cake," and to Mrs. George Olden of Charlestown for a recipe for cooking scallops.

Next week's prize is an especially fine one. A casserole of pickle with a Pyrex baking dish which fits the casserole, from the George B. Allbee Co.

Mrs. Clark H. Bowen was the judge this week.

**TODAY WELCOMES
SOUSA TO B. F.**

**Delegation to Meet Noon Train and
Escort Band Master to Ro-
tary Luncheon.**

To day is Sousa Day in Bellows Falls. Under direction of Secretary Squires of the Chamber, the welcome of the community will be carried out in organized fashion intended to convey to the noted band director that Bellows Falls is indeed glad that he and his organization are to give a concert in the Opera House at 2 o'clock this afternoon.

Sousa's band, noted throughout the world as one of the greatest musical organizations of the country, will arrive in special Pullmans at about noon. A key to Bellows Falls will be presented by S. L. Ruggles, for many years director of the Bellows Falls band. Mr. Sousa will then be taken to the Hotel Windham where he will be the guest and speaker at the Rotary club luncheon.

BRATTLEBORO DAILY REFORMER

AUGUST 23, 1928

**SOUSA TO ARRIVE
THIS AFTERNOON**

**Presentation of Key Therefore to Be
Made About 5 O'clock Instead of
Tonight as Planned.**

It has been found that John Philip Sousa and his band, who are to give a concert in Community hall tonight at 8.30, can make connections at Bellows Falls with the afternoon train, hence the organization will arrive here around 5 o'clock.

The presentation of the "key to the city" by Town Manager William Plattner, planned for tonight, will be held therefore this afternoon on the arrival of the train at the railroad station. The burning of red fire will take place when the bandmaster leaves Hotel Brooks on his way to Community hall.

AUGUST 24, 1928.

NOTABLE CONCERT BY SOUSA'S BAND

Audience of 1,500 in Community Hall
Hears Old Favorites and New
Works by Noted Bandmaster.

John Phillip Sousa, famous conductor, bandmaster and composer, and his organization of 75 musicians and three assistants attracted to Community hall last evening a capacity audience, numbering about 1,500 persons, who gave the noted director, now in his 74th year, an especially cordial reception on his golden jubilee tour. It was the largest audience that ever heard Sousa in Brattleboro, and in addition a large number gathered outside the building and shared the pleasure of those within.

The concert surpassed in excellence any previous concert of that nature ever given here and made for itself a prominent place in the musical annals of the town. The program was generous in length, consisting of 23 numbers, including encore pieces, besides the march. Our Director played by the Brattleboro high school band under Sousa's direction during the intermission. The local band, which had rehearsed with its leader, Fred C. Leitsinger, surprised many of the audience by its snappy rendition.

While the program contained numbers by various other composers, a large number of the compositions were by Sousa himself, among them being several new ones and some which brought the march king fame years ago. In the list of the better known Sousa compositions were El Capitan, U. S. Field Artillery, Riders for the Flag, Semper Fidelis, and Stars and Stripes.

The program reached its climax in Stars and Stripes. In this number 20 men—eight cornets, six trombones and six piccolos—stood along the front of the platform, and with the support of the rest of the band they gave the audience a thrill that long will be recalled.

Among Sousa's newer numbers were the suite, Tales of a Traveler; the soprano solo, Love's Radiant Hour; the March, The Golden Jubilee; and the sketch, Among My Souvenirs, which was an elaboration of the song of the same title by Nichols. The soprano solo was rendered by Miss Marjorie Moody in an especially pleasing manner. In most of the Sousa pieces was the swing and rhythm so characteristic of the composer, and throughout the concert the responsiveness of the band to the director's baton was an outstanding feature.

Numbers deserving of special mention were xylophone solos by Howard Goulden, some alone and some with band accompaniment, which displayed probably the best xylophone work ever heard here; cornet solos by John Dolan, the premier cornetist of the band, which were notably excellent; and the flute sextette and piccolo sextette, Messrs. Evans, Petrie, Phares, Grosky, Zlotnik and Hall.

The band came here under the direction of E. J. Fenton, who booked the organization in several other places, going with it today to Bennington, where a concert will be given this afternoon, followed by one this evening in Troy, N. Y. On the arrival of the band yesterday afternoon after its Bellows Falls concert, Town Manager William Plattner presented Sousa a gilded "key to the city" at the railroad station, under the auspices of the Brattleboro club, and in the evening as the bandmaster left Hotel Brooks to go to Community hall red fire was burned along the route.

SATURDAY, AUGUST 25, 1928.

SOUSA REMARKS ON BEAUTY OF LOCAL MUSEUM

Noted Band Commander Interested in Bennington Battle Flag

MEETS YOUNGSTERS

Tells Orchestra Members Music Is Profession That Never Does Any Harm

For a few minutes Friday, immediately after he had been entertained at luncheon, Lieutenant Commander Sousa visited the Bennington museum.

He was accompanied by Abe Noveck and Dr. Herman Morton, director of music in the local schools. John Spargo, president of the Historical Society, received Commander Sousa at the building.

Commander Sousa, composer of "The Stars and Stripes" was specially interested in the Bennington Battle Flag. He remarked on the beauty and usefulness of the case. "If you want to see the American flag in all its grandeur and defiance," he stated, "you want to see it in a foreign country. We used to play in Petersburg (Russia) and the Westinghouse had a branch factory there. The boys from the shop would always come to our concerts. They always sat in the same seats and had an American flag with them. It was a great sight to see that flag."

Commander Sousa said that he regretted not having more time to spend in a museum of such interest. He spoke of the beauty of the building, the collections, and the location.

After he had visited the museum Commander Sousa went to the Noveck studio where he met the members of the High school and Junior High school orchestras.

He said pleasantly to a group of girls after he had learned they were members of the school orchestras, "well, anytime I have any vacancies in my band I will send for you. Only remember I have very nearly 80 handsome young men in my band and if you pay too much attention to them out you go!"

In a more serious vein he told the young people that now more than at any time in the history of our country is there opportunity for them to develop their talents. "Music is now one of the best professions in America. My band is probably the only band composed entirely of Americans in this country. If a boy or girl has talent I'd certainly advise that boy or girl to follow it up and make music his profession. On the top it is most pleasant."

Then he told the young people what he evidently has made his creed and what he believes with all his heart. "Music is the only profession that never does any harm. Its function is to bring happiness. He remarked here that he was speaking of music that was genuine music played by an expert. "On the bridal day," he continued, "music means happiness, and at burial consolation."

One remark that delighted the youthful audience had to do with the difference between a violinist and a fiddler. "If you are a great player," said the famous band leader, who for many years played the "fiddle," "you call yourself a fiddler. If you are a mediocre player you always will say you are a violinist."

The geniality and quick wit of the bandmaster immediately endeared him to the youngsters. A man of 73, he walks with an upright military step. Despite his military bearing he gives an impression of friendliness and kindness.

At the luncheon given to the Commander at Catamount Tavern by the welcoming committee and several invited guests the key of the city was presented to him by Fred C. Martin, town president. On one side of the large gilded key was inscribed, "Key to Bennington, Vt." and on the other side, "Presented to Lieut. Comm. J. P. Sousa, Aug. 24, 1928." Commander Sousa's friendly and cordial response to this act of appreciation greatly pleased his hearers.

SOUSA'S FAREWELL CONCERT

Armory Filled to Capacity to Hear Famous Musicians

Lieutenant-Commander John Phillip Sousa was given a great welcome in Bennington Friday afternoon when he came here with his famous band on his golden jubilee tour of the country. The street flags were out in full array to greet the noted commander.

The concert by the Sousa band was given at the state armory at 2:30 in the afternoon, and was attended by an audience that completely taxed the capacity of the immense hall. The program was given with a characteristic snap and precision that permitted of no delay and allowed for a widely varied and ample program in a short time. Every number on the program was well received by the

THE TROY TIMES, TROY, N. Y.

AUGUST 25, 1928.

Sousa's Band Gave Enjoyable Program Here

There are few hearts which do not lighten at the beat of a Sousa march and it was a particularly happy audience which greeted the great master, Lieut. Commander John Phillip Sousa, on his golden jubilee tour at Music Hall last evening. If the audience had been composed of small boys they surely would have assisted by a rhythmic tapping of the heel or toe, but the grownup audience had to content itself with an occasional nod of the head, a quiet enjoyment of the stirring marches and other numbers and hearty applause.

The band numbers were all that could be desired, besides the marches, symphony extractions and old classical favorites being rendered. Among the more comprehensive of the numbers were a suite, "Tales of a Traveler," by Sousa; a symphonic poem, "Death and Transfiguration," by Richard Strauss, and "Among My Souvenirs," by Nichols-Sousa. The first is a melodic description of visits in South Africa, where a Kaffir girl sings, a cow bell rings and tribes dance together in the moonlight. Australia, "Land of the Golden Fleece," and the White House, Washington, on egg rolling day. The second portrays a fatal illness and the recapturing of the mind of the things of past life, the final struggle and at last the transfiguration, the last presented with great harmony of the harps. The last number is more comprehensive than the Nichols' number, including a vision of past life with those held dear.

The band is especially fortunate in its soloists—Miss Marjorie Moody, soprano, who after rendering "Love's Radiant Hour," a Sousa composition, was called for three encores, which she gave in a very sweet, expressive voice; John Dolan, cornetist, who rendered "Habenera" and "Twilight Romance," and Howard Goulden, xylophonist, who gave "Mignon" and several popular numbers as encores.

The bandmaster was in fine form and it was almost impossible to believe that this is the 50th tour this gallant figure has made in the interest of increased appreciation of music. He received a hearty ovation.

Before the concert Sousa was the guest of Mayor Burns and Ben Franklin, under whose auspices the concert was presented, at dinner at the Hendrick Hudson Hotel. Several city officials were among the guests.

Among those present at the luncheon tendered to Lieutenant Commander Sousa before the concert were Industrial Commissioner James D. Fleming, Commissioner of Public Safety William Hutton, Jr., City Engineer Charles W. Morris, Recreation Commissioner John M. Colman, Mayor Daniel H. Conway and Walter Jermyn of Oswego. The latter is a graduate of the R. P. J. in the class of 1886.

Mr. Sousa told the assemblage that during his career he has composed 189 marches, making him known as "March King of the World." He composed "The Stars and Stripes Forever" in a week on a vessel while coming to this country from Europe. He has received royalties for the march amounting to \$300,000, at the rate of seven cents a copy. In contrast to that, he took six months in composing "King Cotton," supposed to be his masterpiece. He sold that march for \$35.

large audience.

Probably the most popular numbers on the program were the famous Sousa marches, "Stars and Stripes Forever," "El Capitan," "Semper Fidelis," and "U. S. Field Artillery." All of these marches have a swing to them hardly equalled by any others of their kind, and under the direction of the man who created them they take on added vitality and vigor. The "U. S. Field Artillery" was especially realistic and well carried out.

Miss Marjorie Moody, soprano, proved herself a great addition to the program, as did John Dolan, cornetist. Howard Goulden gave a number of selections on the xylophone and made such an impression on the audience that he was not let off with only one encore. From beginning to end the program was heartily enjoyed, and local music lovers regret that Commander Sousa plans this to be the last tour of his career.

THE TROY RECORD,
AUGUST 25, 1928.

SOUSA RENDERS JUBILEE CONCERT AT MUSIC HALL

Program Includes Bandmaster's Marches as Well as Songs Old and New; Three Soloists.

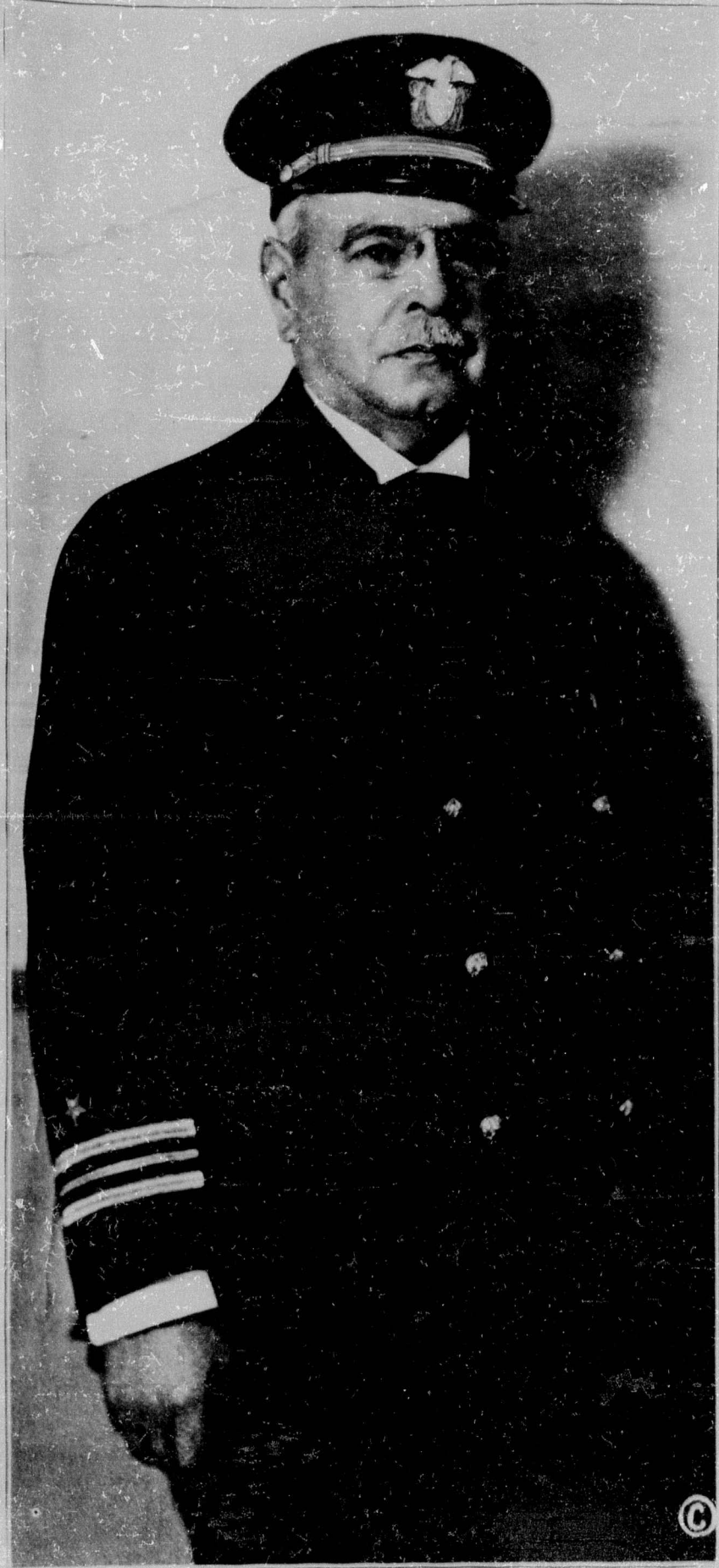
On his golden jubilee tour, Lieut. Commander John Phillip Sousa brought his band, assisted by three soloists, to Music Hall last night and presented a musical treat typical of the master bandsman. The veteran composer and conductor is appearing in his fiftieth year as bandmaster. Prior to the concert he was the guest of Mayor Cornelius F. Burns and Ben Franklin, who presented the concert to the Trojan audience, at dinner in the Hendrick Hudson. Several city officials were included in the dinner party.

Sousa and his band rendered a program certain to appeal to every taste and mood. There were the stirring Sousa marches, the entrancing symphonic poems and tunes old and new. Of the newer selections "Golden Jubilee," composed for the anniversary tour, and "Rio Rita," from the popular New York stage production, were offered, together with such time-honored airs as "Old Fiddler" and "The Whistling Farmer."

Miss Marjorie Moody, soprano soloist, won so much approval that three encores were demanded of her. After "Love's Radiant Hour," a new composition by Sousa, she continued her spell upon the audience with "Peter Pan," "The Nightingale" and "Comin' Thro' the Rye." John Dolan, cornet, and Howard Goulden, xylophone, were the other soloists. The cornet number was "Habenera," by Sarate with "Twilight Romance" for an encore. The xylophone solo was the Polonaise from "Mignon," by Taubman, followed by encores of "At Sunrise," and "Indian Love Call," "Rio Rita," and "Old Fiddler."

In the band encores the Sousa touch was especially evident. Some of his most familiar numbers were presented in response to the insistent applause. They included "El Capitan," "U. S. Field Artillery," "Riders for the Flag," "Semper Fidelis," "The Whistling Farmer," "Piccolo Pic," "The Stars and Stripes Forever" and "Manhattan Beach."

JOHN PHILIP SOUSA—



Lieut. Com. John Philip Sousa and his famous band will make their third Chautauqua appearance today in two concerts this afternoon and this evening. Sousa is now in his fiftieth year as a band leader, 37 of those years being spent with his own organization.

Beginning with a small organization, he has developed it until it is now the most famous of its kind in the country. Sousa's music has always been distinctively American and his many compositions reflect national characteristics. With this background it is interesting to know that this year Sousa comes for the first time with a group completely American in makeup.

Sousa has estimated that he has traveled over 1,200,000 miles in his musical journeys, making five trips to Europe, one around the world, and 19 across the American continent and back.

He is also a unique leader, and shuns the affectations of many conductors. He conceives his purpose to produce music which people will enjoy, and sets himself to that task as simply as possible. Likewise, in the matter of encores he is not a victim of false modesty, and as soon as it becomes evident that his selections have pleased his audience he swings into another of his stirring airs.

Sousa is no less distinguished as a composer than as a conductor, and in the library of American band music no little space must be allotted to him. If one doubts his popularity, one only needs to wait until the band plays the first bar of "The Stars and Stripes Forever."

THOUSANDS HEAR SOUSA'S BAND
IN CHAUTAUQUA AMPHITHEATER

Persons who remember the crowds when Theodore Roosevelt visited Chautauqua were heard to say that the number of people at the assembly gathered around and in the amphitheater on Saturday evening could not be far short of the number on that day, which has gone down in history as one of the greatest for attendance.

There were two attractions and favoring circumstances to make this next to the closing day of the 55th assembly one of the best of the summer in point of attendance and attractiveness of program. Sousa and his great band were scheduled for two performances and United States Senator Royal S. Copeland, Democrat of New York was to speak immediately after the afternoon concert as one of the three political speakers chosen to represent their parties in a discussion of the political platforms of each. The Prohibition candidate for president, William H. Varney, spoke on Aug. 18; United States Senator George H. Moses of New Hampshire, Republican, who canceled his engagement to attend the funeral of Colonel Harvey was the second one of the three and Senator Copeland came on Saturday, to speak to Chautauqua County citizens and visitors from a hundred miles around on the points in his party platform.

The day was perfect for an excursion and nothing seemed to keep people at home. They came with picnic baskets, they filled the cafeterias and boarding houses and tea rooms to overflowing, and the walks and grounds were crowded from noon to late at night.

By 2 o'clock the amphitheater open seats were packed to the edges. At 2:30 the reserved seats were filled and the choir space occupied with hundreds standing around the edge. Adjacent verandas were crowded and even the roofs of some porches were filled with children enjoying the vantage point to view the events.

After the crowd had listened to an hour and 45 minutes of concert some 3,500 persons gathered to hear the address of Senator Copeland. His connection with the early history of Chautauqua thru the founders gave him a sympathetic background for his address which dealt with the three issues of tariff, prohibition and farm relief. Senator Copeland was well received by an audience containing many prominent Democrats of the county and adjacent cities as well as the local strongly Republican thousands.

By seven o'clock it was evident that the afternoon crowd would be far outnumbered by those who thronged to hear Sousa's band as a Saturday night attraction. A line extending from the amphitheater to the reserved ticket office near the plaza was replaced several times and the reserved portion in the pit was as tightly packed as the side areas of the amphitheater. Around the edges were enough to have filled any large hall and would have made an immense audience without the seated throngs.

Outside the gates every available parking spot was occupied for a half mile along the fence while special busses inside and outside the gates were carriers of many more persons. It is safe to say that Chautauqua has seen no day with such a large outside attendance this season.

The whole day will long be remembered as a fitting close to a season of unusual excellence in its program.

Among the prominent persons who heard Senator Copeland or were present at the luncheon at which, with Lieutenant Commander Sousa, he was an honor guest were the following: Judge Anthony Johnson, Chairman Democratic County committee, Dunkirk; Frank H. Mott, Jamestown; George W. Brill, Democratic state committeeman, Jamestown; P. Raymond Chant, chairman, Democratic city committee, Jamestown; E. L. Ganey, delegate to the Democratic national convention, Jamestown; S. E. Walker, editor, Times, Warren, Pa.; F. L. Hoskin, editor, Mirror, Warren, Pa.; Robert H. Jackson, Walter P. Jackson, Walter H. Edson, Paul W. Blystone, Arthur W. Kettle, Jamestown; Denis F. Howe, secretary, Chamber of Commerce, Jamestown; Judge Lee L. Ottaway, Jamestown; Frederick P. Hall, Jamestown Journal; J. Har-

Pete and Baldy

CHAUTAUQUA, Aug. 27.—The return of Sousa's band whose personnel has included Peter J. Groschak, first horn, for the past seven years, and who, previous to that was with the New York Symphony orchestra under Walter Damrosch, with whose orchestra he made the grand tour of Europe, recalls the remarkable friendship between Pete of the orchestra and Baldy, a small black dog, whose owner, Mrs. Bennett of the Aldine cottage, was hostess to some members of the orchestra. Pete and Baldy became great friends seven years ago and the bond deepened the year following. Then came an interval of four years, after which Pete, now with Sousa's band, was here for two days and at once went to see if Baldy were still here. Baldy was ecstatically happy when he found his friend had returned and at once led Mr. Groschak to the Bennett parlor where a stuffed squirrel had formerly been a playmate, showing plainly that he remembered the "hunting" expeditions the two had taken with the squirrel. On Saturday Pete returned with Sousa's band and almost immediately went to Mrs. Bennett's to find his dog friend. But Baldy was not here. Last November he was injured by an automobile and died at the age of 13 years. Mr. Groschak was renewing old friendships at the assembly but his visit was saddened by the absence of Baldy.

old Swanson, Jamestown Post; D. A. Hillstrom, Corry, Pa.; Daniel Evans, Andover Theological seminary; Rev. R. N. Wilcox, Jamestown; Horatio Connell, Philadelphia; Ralph H. Norton, Chicago.

Sousa and his band came from Bennington, Vt., where they held an afternoon concert Friday, to Troy, N. Y., where they gave an evening performance, thence by the New York Central to Westfield at which they arrived on Saturday morning and came directly to Chautauqua. There are 85 in the band personnel, which includes two ladies, the soloist Miss Marjorie Moody, soprano, and the harpist, and it takes three sleeping cars to furnish accommodations while on tour.

The Band travels seven to nine months a year visiting the Pacific coast every other year in the northern part and the alternate year giving concerts in California and all the states on the trip both ways. In New England, the band appears in two towns a day but farther west distances make this impossible.

From Chautauqua the Sousa aggregation went to Columbus, O., for a week, then for a week in Detroit, after which it will take up daily concert engagements again.

Senator Copeland honored Lieutenant Commander Sousa at a luncheon Saturday where both spoke while being entertained by President Arthur E. Bestor, by saying that no one living has given pleasure to so many people with music, compositions and band as Sousa. This is Sousa's 50th year as a band leader and the 37th as leader of his own band. His third appearance at Chautauqua was on Saturday.

Sousa's Greatest March

In an article on What Our National Anthem Should Be, in the New York Times of Sunday, Lieutenant Commander Sousa tells how he happened to compose The Stars and Stripes Forever, the stirring march which swept the great Chautauqua audiences of Saturday like wildfire. He said:

"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 audiences. The Stars and Stripes Forever 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 today 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:

Let martial note in triumph float
And Liberty extend its mighty hand;

A flag 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."

JAMESTOWN EVENING JOURNAL

SENATOR AND BANDMASTER
ARE GUESTS AT LUNCHEON

President Arthur E. Bestor of Chautauqua Institution Entertains Copeland and Sousa.

United States Senator Royal S. Copeland and Lieutenant Commander John Philip Sousa were guests of President Arthur E. Bestor of Chautauqua Institution at an informal luncheon at the Chautauqua Golf club Saturday noon, preceding a matinee concert by Sousa's band.

About 60 prominent men of Chautauqua county and vicinity attended the luncheon. Senator Copeland and Lieutenant Commander Sousa spoke briefly to the group in addition. Dr. Bestor and the honor guests. Those at the head table were Frank H. Mott, Anthony Johnson, chairman of the Democratic County committee; Robert H. Jackson, Horatio Connell, Walter H. Edson, George Brill, Dr. Daniel Evans and Frederick P. Hall.

In the evening, following Senator Copeland's address at Chautauqua, Frank H. Mott entertained at dinner in his honor at the Mott summer home at Driftwood-on-the-lake.

THE COLUMBUS DISPATCH

Tuesday, August 28, 1928.

Fair Visitors Brave
Heat to See Exhibits

The 300-piece All-Ohio High School Boys' band played at the judging arenas in the morning and was followed immediately by Carbone's band from Columbus, and Sousa and his band in the afternoon at 1 o'clock at the grandstand.

All bands were to play again in the afternoon at the grandstands while the horse races are in session, between 2 and 4 p.m., and in the evening at the grandstand preceding the vaudeville entertainment and the pyrotechnic display. Other enter-

THE COLUMBUS CITY
SEPT. 1, 1928SLIM CROWD AT
FAIR'S FINAL

"Daredevil Congress" and Concert by Sousa Closing Day Attractions.

The 78th Ohio State Fair was in its close Saturday. Barely persons were on the ground at 10 and many of the exhibitors packing up preparatory to leaving.

The slim morning crowd was expected by the management to be augmented in the afternoon with "Congress of Daredevils" was expected as a new attraction at the race track.

THOUSANDS HEAR SOUSA'S BAND IN CHAUTAUQUA AMPHITHEATER



Sousa is no less distinguished as a composer than as a conductor, and in the library of American band music no little space must be allotted to him. If one doubts his popularity, one only needs to wait until the band plays the first bar of "The Stars and Stripes Forever."

Among the prominent persons to be heard Senator Copeland or were present at the luncheon at which, the Lieutenant Commander Sousa, was an honor guest were the following: Judge Anthony Johnson, chairman Democratic County committee, Dunkirk; Frank H. Mott, Westtown; George W. Brill, Democratic state committeeman, James-town; F. Raymond Chant, chairman, Democratic city committee, James-town; E. L. Ganey, delegate to the moritic national convention, Westtown; S. E. Walker, editor, Mes, Warren, Pa.; F. L. Hoskin, Mirror, Warren, Pa.; Robert Jackson, Walter P. Jackson, Wal- H. Edson, Paul W. Blystone, Ar- W. Kettle, Jamestown; Denis Howe, secretary, Chamber of mmerce, Jamestown; Judge Lee Ottaway, Jamestown; Frederick Hall, Jamestown Journal; J. Har-

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...education we understand best is love
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in his honor at the Mott summer home at Driftwood-on-the-lake.

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The 78th Ohio State Fair was closing its close Saturday. Barely persons were on the ground at 1 and many of the exhibitors were packing up preparatory to leaving. The slim morning crowd was picked up by the management and augmented in the afternoon with the "Congress of Daredevils" was called a new attraction at the race

AUGUST 27, 1928.

THOUSANDS HEAR SOUSA AND BAND AT CHAUTAUQUA

Amphitheatre Packed at Afternoon and Evening Concerts and Many Stood Outside.

PLEASING VARIETY IN PROGRAMMES

Several of Famous Conductor's Own Compositions Played—Miss Marjory Moody, Soprano Soloist.

Special to The Morning Post.

CHAUTAUQUA, Aug. 27.—The two concerts by Lieutenant Commander John Phillip Sousa and his famous band at Chautauqua Saturday brought the largest crowd of the season to the Assembly Grounds. Fully ten thousand people crowded in and about the Amphitheatre in the afternoon to hear the beloved American conductor and his band, the members of which are this year, for the first time completely of American makeup.

The evening concert by Sousa's Band eclipsed the afternoon performance in attendance and brilliancy. Those who were at the Assembly when President Theodore Roosevelt visited Chautauqua in 1905 say that the crowd Saturday night about the Amphitheatre almost equalled the record-breaking one that gathered then.

The crowds overflowed the bounds of the Amphitheatre, and hundreds stood during the concerts. Neighboring verandas were crowded and even the roofs of some of the porches nearby were filled with small boys. The great number of cars parked outside the gates and filling to capacity the garage space told also of the size of the crowd. Many from Jamestown, Fredonia, Dunkirk, Westfield, Warren and even much farther away were seen in the audience both afternoon and evening.

There was no doubt about Sousa's welcome. The soldierly figure, erect and magnetic, showing so little the fifty years as a band leader, 37 of which have been spent with his own organization, was met with applause friendly, joyous, generous. And Sousa, of whom President Arthur E. Bestor in his introduction at the afternoon concert said, quoting Senator Royal S. Copeland, "No one living has given pleasure to so many people with his music, his compositions, and his band," has learned the magic of pleasing an audience always. The secret of his magic seems so sound, if this be it, that many other musical organizations might well follow the same plan.

His programmes, planned to give stirring music, familiar and moving airs to people who love to hear them over and over, his generous response to applause without waste of time in playing encores as winning as the numbers on the printed programme, the excellence of his ensemble and of the individual soloists make Sousa one of the great master entertainers of the time. Then, too, there is never a lack of variety in his programmes. Though some of the old favorites, such as "The Stars and Stripes Forever," are always welcome, new numbers make it possible to hear the band over and over without becoming tired.

There were solo numbers at the afternoon concert by Miss Marjorie Moody, soprano, who sang "The Blue Danube," Strauss, with splendid effect. She responded with two encores, "Italian Street Song," by Victor Herbert, and recalled a second time sang "Annie Laurie," with harp accompaniment, which was especially effective. Her voice was equal to the demands of the great amphitheatre and her numbers one of the best features of the concert.

John Dolan's cornet solo, "Concerto" by Boccalini was a pleasing second number followed by "One Minute" as an encore.

Sousa's own compositions are always favorites. The third number Caprice "At the King's Court" with its sprightly "Her Ladyship the Countess," the dignified "Her Majesty the Duchess," and the triumphal, "Her Majesty, the Queen," were received with great enthusiasm. Two medleys arranged by Sousa were favorites with the audience. "Follow the Swallow" and "A Study in Rhythms," the latter serving as an opening number. "The United States Field Artillery" one of his best known marches, was used by the conductor as an encore after the symphonic poem, "Finlandia," by Sibelius.

Howard Goulden played three xylophone solos, "The Ghost of the Commander," by Grossman, which pleased the audience immensely. Nevin's "Mighty Lak a Rose" without accompaniment was appealing and in contrast, the second encore "Lots of Pep" was well named.

The afternoon concert closed with "Dance of the Hours" by Ponchielli.

For two generous hours the enthusiastic, eager crowd, assembled for the evening concert, enjoyed Sousa's music which repeated the triumph of the afternoon's performance winning even more acclaim.

Miss Marjorie Moody sang a soprano solo, "Love's Radiant Hour," a new composition by Sousa and was received enthusiastically. She sang as one encore "Comin' Thru' the Rye" with much feeling and again her voice seemed perfectly fitted to the place and occasion.

"Among My Souvenirs," by Nichols-Sousa, is another of the band arrangements that allows the playing of many familiar and well-loved airs and was one of the favorites with the audience.

The sextette for flute was a popular number. Mr. Goulden with the xylophone solos again pleased the audience as did Mr. Dolan's cornet solos. A Saint Saens selection known as the "Militaire Francais from the Algerienne" was the opening number, and the concert was concluded with "Balance All, Swing Partners," another of Sousa's compositions.

The band left Chautauqua for Columbus, Ohio, to fill a week's engagement.

THE OHIO STATE JOURNAL.
AUGUST 31, 1928

MONARCHS OF BARNYARD SET FOR THEIR DAY

Gentlemen of Press to Be Guests of Fair Management at Luncheon.

SOUSA A FEATURE

Band Leader to Mass His Men With High School Boys for Two Numbers.

Climaxing five days of judging at the Ohio State Fair, the "Million Dollar Live Stock Parade," in which the beribboned kings and queens of the live stock exposition will march in triumphal procession past the grand stand will be held in the race track oval at noon Friday.

Friday Headliners.

Band concerts, horse races for \$3000 prizes, old fiddlers' contests, the night horse show, a cow-calling contest, "Hawaiian Nights," Sousa's Band and fireworks are headliners on the Friday entertainment list.

A special feature announced for Friday at the 7:30 p. m. concert is the massing of Sousa's Band with the 300-piece All-Ohio High School Boys band for two numbers, led by John Phillip Sousa.

Comfort reigned at the fair Thursday afternoon after a rain scare which sent thousands scrambling to every available shelter place. The brisk shower, preceded by winds which sent dust clouds tumbling, brought respite from the oppressive heat which earlier in the day threatened to send the heat exhaustion records soaring.

COLUMBUS DISPATCH
Saturday, September 1, 1928.

The great John Phillip Sousa and his band were to play three concerts Saturday afternoon and evening, the first at 1 p. m., the second at 3 p. m. and the third at 7:30 p. m.

Wednesday, August 29, 1928.

Veteran Conductor Directs Fledgling Musicians of School Band at Fair



EXPERIENCE led youth, Tuesday noon, when John Phillip Sousa directed the 300-piece All-Ohio High School band during its daily concert on the statehouse steps. The veteran band leader swung his baton while the boys rendered several snappy numbers as well as a few march selections.

The 300 boys present an imposing sight attired in overseas caps, blue jackets and knickers of the same material, trimmed with gold braid. Under the direction of J. W. Wainwright, director of the Fostoria High School band, the boys present daily concerts at the state fair. The members are recruited from high schools in every county in the state.

THE OHIO STATE JOURNAL, COLUMBUS.
SATURDAY, SEPTEMBER 1, 1928.

78th Annual State Fair Becomes History Today

State Fair exhibitors and performers will sing their swan songs Saturday and, with the exception of the auto races at the fair grounds race track Monday, Labor day, the seventy-eighth annual Ohio State Fair will pass into history Saturday evening, when the curtain is rung down on the horse show.

The All-Ohio High School Boys' Band, which has been entertaining the thousands all over the grounds during the week, will play its last concert Saturday morning. It will be split up into sections, and each section will play at one or the other of the judging arenas from 9:30 until 10:30 o'clock. Immediately after, so far as is arranged now, the boys will break camp and get for home.

The great Sousa and his 80 or more musicians will play three concerts Saturday, one at 1 o'clock, another at 3 o'clock and the final one at 7:30 o'clock this evening.

Franklin Post American Legion Band of Columbus will play two

concerts Saturday, one starting at 12 o'clock and continuing until 2:30 p. m., and the other starting at 4 o'clock and lasting until 6:30 p. m. This will wind up the music program of the fair, which was probably the most extensive ever attempted by the management. In all, eight bands were heard at the fair, and there was hardly an hour during the entire week when a band was not playing at some nook or corner of the grounds.

—THE COLUMBUS CITIZEN
AUG. 30, 1928.

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 Phillip 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 Carney, Lieutenant Drake, Lieutenant Merritt, Ensign Rudisill, Ensign Thompson and Ensign Thomas.

COLUMBUS DISPATCH
Tuesday, August 28, 1928.

SOUSA and his band were one of the chief attractions at the fair Monday and will be there throughout the week.

Sousa, attempting to enter the grounds Monday morning, was stopped at the gate and a ticket was requested of him even though he was in an "official car" with members of the state department of agriculture's publicity department.

"My face is my ticket most places I go," Sousa remarked, but it was not until one of the men with him paid 50 cents for a ticket that he was admitted to the grounds.

Newspapermen, exhibitors, state officials and others besides Sousa had similar difficulties at the gate when their

Columbus Has Good Chance to Become Acquainted With "March King" Sousa

Columbus is familiar with John Philip Sousa as a bandmaster. On many country-wide tours during the last 40 years or more has this city been one of those booked to hear the Marine band under his baton or, in later years, his own equally famous organization. But, on all of these occasions it has been a matter of having the noted musician arrive in the morning, play a matinee and evening performance, and leave before midnight. In such whirlwind visits Columbus has not had time really to become acquainted with the genial conductor.

Next week, however, citizens of Columbus and the entire state will have a chance to make friends with the 74-year-old celebrity. Sousa and his band are to spend the week at the Ohio State fair, playing every afternoon and evening.

Sousa can bring an expert knowledge to the harness races in the afternoons and the Night Horse show, for he is a skilled horseman and owns many saddle horses. He recently has taken up aviation.

FOND OF YOUTH.

Fond as he is of youth and of his own profession, he will not be able to resist the combination of the two found in the 300-piece all-Ohio high school boys' band. He has gone on

record as favoring harmonica contests and probably will lend a hand with those to be staged at the fair.

A friend of his wrote Mr. Sousa into a personal letter a few weeks ago, and it serves as an admirable sketch of the man who will be here next week:

"He is decidedly a character. In spite of the fact that he has been ceaselessly working and earning since he was a young man, he has at 74 more enthusiasm than ever. He reads everything (staying up till all hours to do so) drinks and eats everything, including rare red beefsteak. He goes everywhere, is constantly on the move. He was but just back from Chicago, where he was one of the judges of the school band contest, when he made a trip to Washington to plead for the rights of composers. At his return he immediately embarked for Boston to consult with the publishers of his new book, 'Marching On.'

SPENDS DAY IN TOWN.

"He leaves their lovely country place on Long Island at 9:30 to spend the day in town. He eats a lunch that is really a dinner, views all the new movies, dictates answers to his voluminous

mail. He is a guest of honor at all manner of 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.

"One hat a year is all he can be induced to wear, a soft felt which has seen its best days, set rakishly on one side of his head. A neutralizing extravagance is his footwear—his custom-made shoes cost \$100 a pair. In them, however, he walks like a demon with his old navy stride that he has never outgrown. No Marine getting out of Nicaragua could move faster than he."

BEARS YEARS LIGHTLY.

These informal glimpses of the man prove that he bears his years lightly, that it is no forced march, this Golden Jubilee tour of his. 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 his baton for the first time. The drooping mustache, the mode of that moment, gives no hint of the luxuriant growth of whiskers which we find adorning his face 12 years later as head of the Marine band which is ability had made famous. Thirty-six years ago

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 favor and patronage of the 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 by appearing in 26 cities and towns in two weeks. The tour this year, which will take Sousa from coast to coast for the sixteenth time, began in Schenectady, N. Y., on July 19, and will continue for more than 20 weeks.

GROWS WEALTHY.

A curious fact about these tours is that wealth has come to Lieutenant Commander Sousa at the approximate of \$1 for each mile of his travels. Sousa, who is doubtless the only American composer-conductor who has amassed a fortune of a million dollars solely through the practice of his profession, rounded out a million miles of travel with his band last season.

His 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 to the end of the year, he will click off 25,000 miles. Sousa is not sure that the "first million is the hardest." When he began his career he had 50 men who thought themselves well paid at an average of \$35 a week. Now he has twice that num-

ber of men, commanding an average wage four times as great.

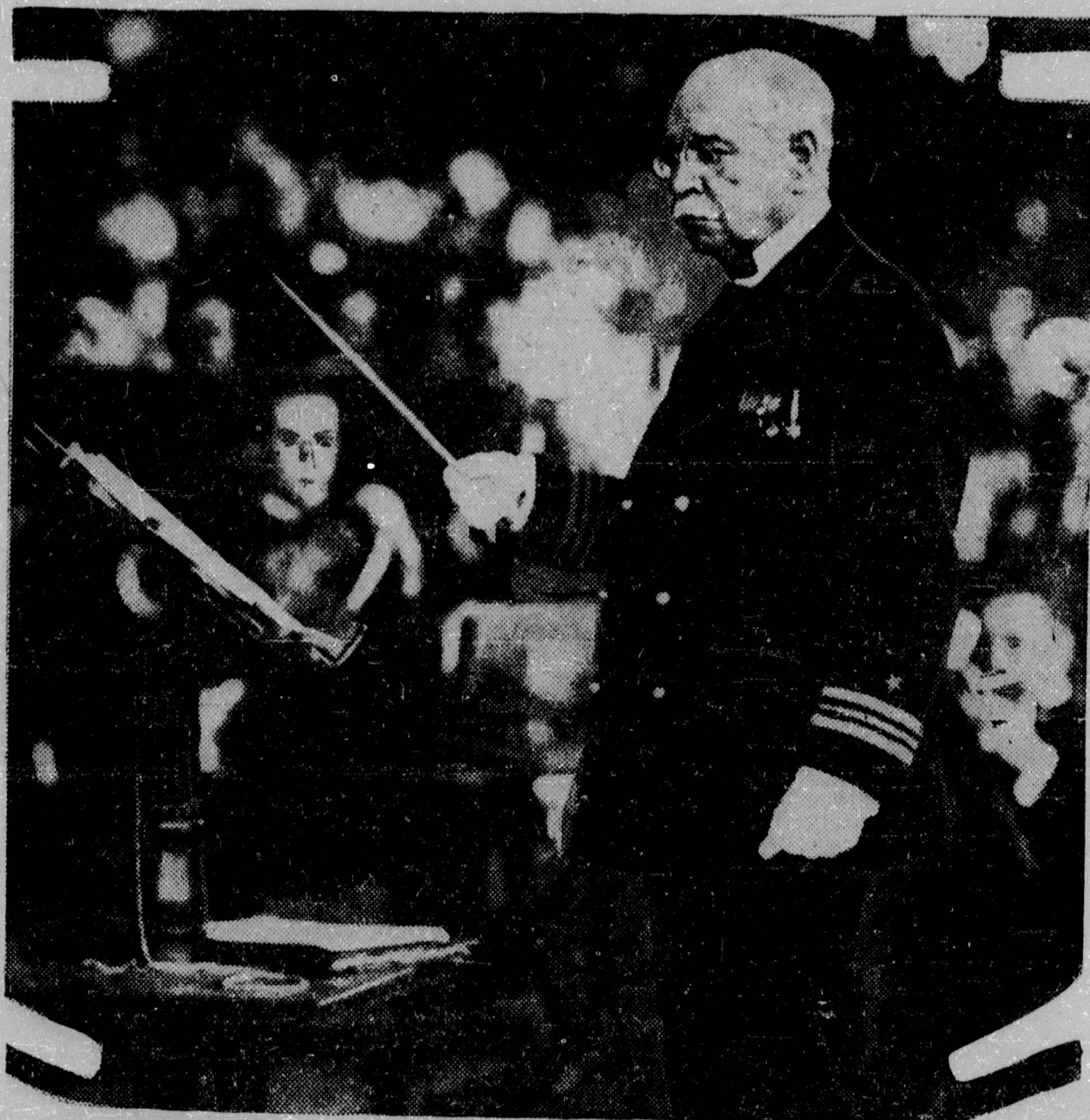
WRITES NEW MARCHES.

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 write two new marches, "Golden Jubilee" and "The Cornhuskers," 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 humorous, the theme this year being "Among My Souvenirs." (All these numbers have place in the fair week programs). Also during his resting spell he has found time to write an autobiography entitled "Marching Along," at the moment one of the country's best sellers.

Sousa, the vaudeville pageant and the night horse show vied for honors among the feature attractions during the day.

THE COLUMBUS CITIZEN—AUG. 28, 1923

SOUSA IN ACTION AT THE FAIR



This action photo of John Phillip Sousa was taken by a Citizen cameraman Monday during the first concert of the famed leader and his band at the State Fair. The band is booked for three concerts daily during Fair Week, all in the grandstand.

THE OHIO STATE JOURNAL,

AUGUST 26, 1923.

Sousa Band's First Concert at 1 P. M.

JOHN PHILLIP SOUSA, America's foremost bandmaster, will make his Ohio State Fair debut at 1 o'clock Monday afternoon at the grandstand at the fair grounds. This will be his first concert of the week and it will last one hour.

Sousa and his band will play again at the grandstand, starting at 3 o'clock and lasting an hour and a half. His evening concert will start at 7:30 o'clock and last until 9 p. m.

Sousa's band will number more than 50 musicians, including several soloists. This extensive program makes this one of the costliest attractions at the fair and officials express the belief that it will be the outstanding at-

THE COLUMBUS CITIZEN

AUG. 28, 1923

NEWSPAPERMEN, city detectives and even the eminent Sousa had a hard time getting in the Fair Grounds Monday. Altho detectives and newspapermen were given ribbons to identify them, hard-boiled gatekeepers, declaring "orders is orders" would let none of them by, declaring that a new order had been issued, making new credentials necessary. Sousa, altho his car bore a huge banner, "Sousa and His Band, Ohio State Fair," and altho he was accompanied by a State Fair press agent, met the same resistance. "My face is usually my ticket," declared Mr. Sousa, somewhat put out.

SOUSA, one number of the 300-piece All Ohio High School Boys Band during its concert on the west steps of the State House at 1 p. m. Tuesday.

SO loud were the fireworks at the fair Monday night, that many North-side early retirers, were awakened from a sound sleep. "I thought all the fireworks had gone off at the fair," declared a North-side

THE COLUMBUS DISPATCH Tuesday, August 28, 1923

SOUSA INTERRUPTED AT HARNESS RACES

COLUMBUS reinsmen found the going tough in the opening day of harness racing at the Ohio state fair, Monday, and failed to register a single "first." Charley Valentine, dean of local drivers, figured in fourth position in the 2:15 pace. Lee Ongreat evidently was unequal to the field.

Plaxico and Hayes also fell short. Plaxico brought Nick McKinney in third in the opening event, the 2:25 trot, but that was all, and Minnie Wallace, the Hayes entry, trailed home last in a field of five horses.

One of the high moments of the day came, not on the track itself, but in the stands. Sousa was in the midst of his afternoon concert, and was just entering into a stirring garrison march when he realized he was not alone on the director's stand. The spirit of the number had been too much for the terpsichorean instincts of a feminine spectator, and she started in to tread a few merry measures when her fun was interrupted by a squad of Boy Scouts on duty as ushers.

They led her away finally, but not until she remonstrated the commit-

tee, saying she had long been an admirer of John Philip and could not understand why a jig would be out of order.

THE COLUMBUS DISPATCH

Saturday, September 1, 1923.

Sousa Makes Merry With Book Buyers

JOHN PHILLIP 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 twinkling in the genial gentleman's eye. 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-

GOVERNOR AND STAFF TO SEE \$4000 RACES

Attendance 7000 Below
Wednesday Figure
for '27, but Other-
wise a Record.

145 BECOME ILL

Doctors Blame It on
Too Much Pop and
Peanuts and Heat
of Excitement.

This is Governor's day at the
seventy-eighth annual Ohio State
Fair.

Gov. Donahy and his staff—
which will include any of his offi-
cial family he happens to invite
along with him—and his family
will arrive at the fair grounds at
9 o'clock and will spend the re-
mainder of the morning inspecting
exhibits. At noon, at the club-
house, there will be a luncheon for
state officials, members of the fair
management and executive staff
and the state board of agriculture.
Immediately after, the governor
and his party will go to the grand-
stand to see three horse races, on
the afternoon program, for purses
totaling \$4000. One is for a purse
of \$2000 and the other two for
\$1000 each.

Wednesday's crowd was estimated
at 68,262, which, despite all the heat
and perspiring and prostrating that
place at every nook and corner
of the grounds, was the biggest
Wednesday crowd in the history,
except the year 1927.

The Wednesday attendance in
1927 was 75,280.

Those who attended the fair paid
little attention as possible to the
heat. Exhibitors reported greater
interest in their exhibits than at
any previous day of the week. Horse
races were so well attended during
the afternoon that extra seats had
to be put on the ground below the
grandstand to accommodate the
crowd.

The Sousa band concerts con-
tinued to attract great crowds and
at the evening performance the
Sousa audience was so enormous it
added greatly to the discomfort,
with the heat and humidity making
the atmosphere almost unbearable.

During the afternoon, hot as the
sun was, every last person in the
grounds looked it right in the face,
while the "Puritan Goodyear air-
ship, soared slowly over the
grounds, on its way to Norton
field in search of a post or stray
fish line to be tied to while in Col-
umbus. She was flying low and
her name was easily readable.

CHILDREN ON HAND EARLY FOR OPENING

Record Crowd Expected as
Columbus Takes Its Day
at Exposition.

SOUSA BAND IS FEATURE

Judging, Displays, Horse-
Racing, Vaudeville, All
Week's Program.

The seventy-eighth annual
Ohio State Fair was officially
opened at 10 a. m. Monday.

At that hour, Charles V. Truax,
state director of agriculture, and E.
H. Campbell, president of the state
board of agriculture, spoke briefly in
welcome of the early crowds that had
gathered at the grandstand where the
300-piece All Ohio High School Boys'
band was playing.

Gates to the fair grounds were
opened at 9 a. m. and judging for
premium awards in poultry, farm
products and horticulture was al-
ready under way when the addresses
of welcome were made.

CATTLE AT COLISEUM.

Ayres, Red Polls and Polled
Shorthorns held the center of the
stage at the Coliseum where the
cattle judging was in progress, while
Chester Whites, Berkshires and Tam-
worths featured at the swine barns.

Principal events on the program for
Monday, which was designated as
Columbus day and Children's day,
were the athletic contests scheduled
for 11 a. m. at the Coliseum, and the
racing program for Monday after-
noon.

The athletic contests were to be
staged under the direction of A. W.
Raymond, city recreation director,
with 300 Columbus youngsters, gath-
ered from every playground in the
city, participating.

THE COLUMBUS DISPATCH Sunday, August 26, 1928.

SOUSA LED BANQUET

William Lyon Phelps in his depart-
ment in a recent Scribner's Mag-
azine commenting on John Philip
Sousa's autobiography records his en-
thusiasm for Sousa's band, and re-
lates 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 din-
ner 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 sev-
eral 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, Wil-
liam Gillette.' (Bill, you should have
been there). Mr. Howells made a
beautiful, modest and graceful trib-
ute 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 esti-
mate of the character of each
speaker, that would have left any
psychoanalyst far astern. At about
5:30 a. m. John Philip Sousa con-
ducted an oratorio—words and music
extempore—the only time I have ever
sung under his direction. It was a
memorable occasion."

Sullivan Has Second Interview With Sousa

J. Clarence Sullivan, 1826 Summit
St., had his second interview with
John Phillip Sousa Monday. The
first one occurred 22 years ago,
when Sullivan was a cub reporter—
and a sacred one at that—assigned
to interview the celebrity for The
Ohio State Journal.

"I was pretty scared, I guess,"
Mr. Sullivan said Monday night,
"when I was sent out to obtain an
interview from Mr. Sousa. How-
ever, when I reached his room at
the Southern Hotel he immediately
put me at ease and completely won
me over with his kindness."

"Today," Mr. Sullivan said, "I
again spoke to Mr. Sousa. I re-
minded him of my first interview
and told him that I have ever re-
garded him with some affection as
a result of it. And to that, Mr.
Sousa responded gallantly: 'As I
have ever regarded the newspapers.
They have treated me with much
kindness.'"

Orders Is Orders Mr. Sousa Learns

INSTRUCTED by the pow-
ers that be not to admit
anyone to the state fair
grounds without a ticket or
the proper credentials, four
hard-boiled gatekeepers Mon-
day afternoon held up John
Phillip Sousa and his band ar-
riving in their cars.

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 all been nicely
introduced by Ralph Mc-
Combs, state fair press agent.

Sousa Will Direct Boys' Band Today

JOHN PHILIP SOUSA will
conduct one number Tues-
day noon when the 300-piece
Ohio High School Band gives
its daily concert on the west
steps of the statehouse from
noon to 1 p. m. The selection
will be one of the marches
composed by the noted leader.

THE OHIO STATE JOURNAL, AUGUST 29, 1928.

BANDS DOMINATE FAIR WEDNESDAY

11 Concerts Booked for Ag- ricultural-Organization Program, Third Day.

Eleven band concerts by five dif-
ferent bands are on the State Fair
program Wednesday—Agricultural
Organization day.

Carbone's Band of Columbus will
give a concert from 11 a. m. to 1:30
p. m. at the central bandstand at
the fair grounds.

From noon to 1 p. m. the 300-
piece boys' band, composed of high
school pupils from over the state,
will play on the statehouse terrace.

A two and one-half hour pro-
gram will be given by the Sidney
Band, beginning at noon, at the
west bandstand at the fair grounds.

Sousa and his band, which will
give three concerts, will play from
1 to 2 p. m. in the grandstand, from
3 to 4:30 p. m. and from 7:30 to 9
p. m.

From 1 to 3:30 p. m. the Dover
Concert Band will give a program
in the south bandstand. It will
play again from 8 to 10:30 p. m.

The boys' band will give its sec-
ond concert in the grandstand from
2 to 3:30 p. m. The Sidney Band
will play in the central bandstand
from 5 to 7:30 p. m. and from 8:45
to 7:45 p. m. Carbone's Band will
play in the Coliseum.

Feature of the racing program
will be the 2:30 pace for the \$1500
director of agriculture purse.

27,000 SEE OPENING OF STATE FAIR

Sousa With His Band,
Bigger Exhibits
Pull Crowds.

165-ACRE PLOT FAIRLY BULGES

Livestock Show, All
Others Increased
Considerably.

(See Picture on Last Page.)

Two concerts by John Phillip
Sousa's band and the largest num-
ber of exhibits in the history of the
Michigan State fair drew 27,000
persons to the seventy-ninth annual
exhibition yesterday, the opening
day. Although 27,000 persons make
a sizable crowd, that figure is but
a fraction of the attendance of-
ficials expect to be registered to-
day and the remaining days of the
fair.

Governor Fred W. Green was one
of the visitors yesterday. The at-
tendance probably would have been
much greater, officials pointed out,
but for the fact that the regatta at
Belle Isle attracted a large Sunday
crowd and the vaudeville entertain-
ment program will not begin until
today.

FARMERS RULE AT FAIR TODAY

Auto Polo To Be an Added
Feature of Program;
Milking Contest.

With the attendance record a
long way behind that of even date
last year, in spite of a better show,
the Michigan State Fair entered
upon the fifth day of its 1928 his-
tory when the turnstiles began to
turn at 8 a. m. This was to be
Farmers' Day.

One new feature in today's pro-
gram is the auto polo show in front
of the grand stand during the after-
noon, in addition to the regulation
vaudeville show and the races. The
milking contest between teams of
boys and girls is also to be decided,
at 5:30 p. m., in the Coliseum. It
will be Livestock Night at the fire-
works, the leading winners of the
fair to be portrayed in colored
lights.

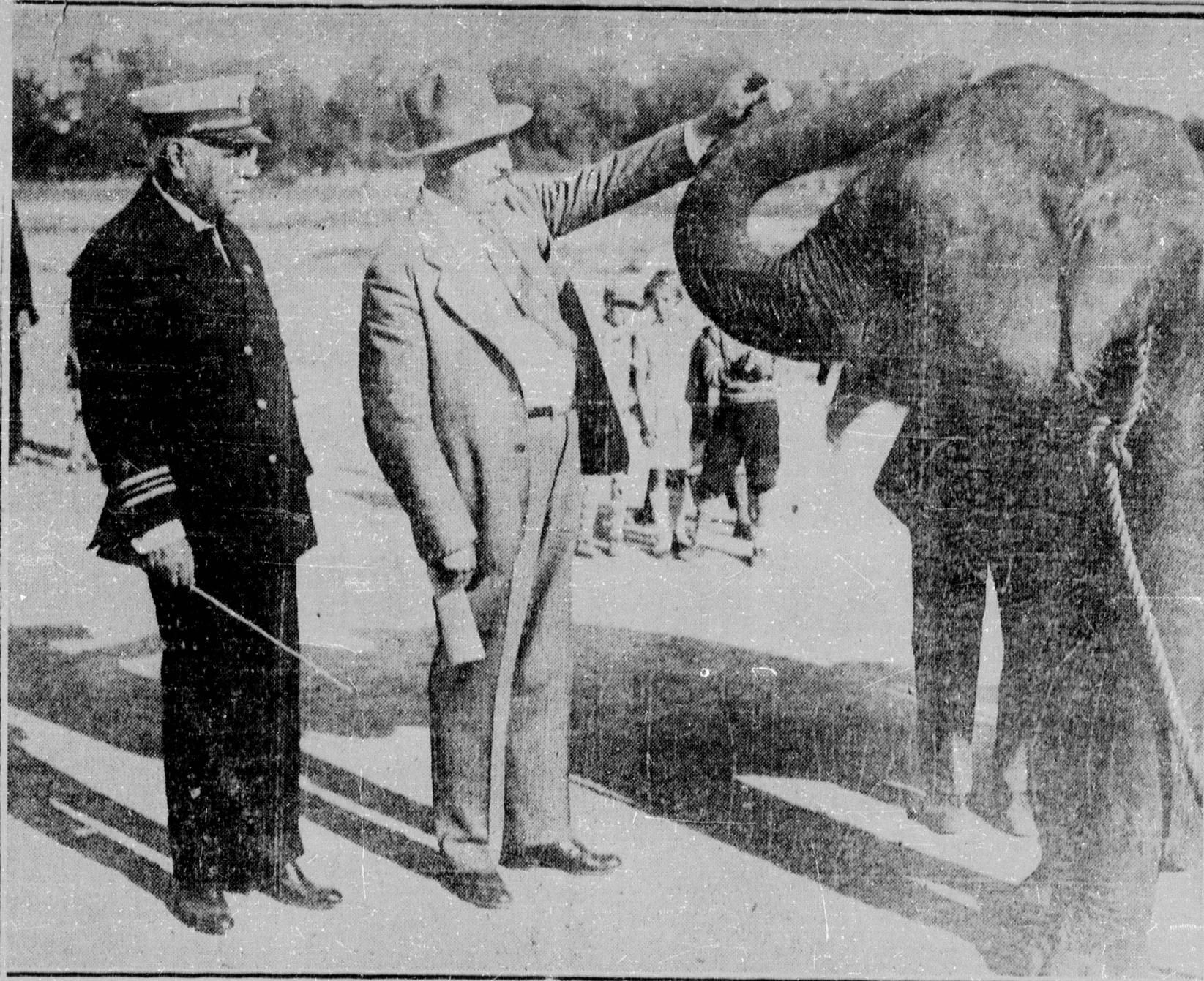
HENRY FORD PRESENT.

Governor's Day, Wednesday, was
signalized by the biggest personal
attraction of the week. Henry Ford
took in the fair, and several thou-
sand men, women and children
dogged his footsteps. Mr. Ford ac-
companied by Edsel Ford, was first
discovered by the crowd taking a
look at the threshing machines near
the northerly limits of the grounds.
Visitors began to swarm across the
field. Then came John Phillip
Sousa, the band leader, whom
Henry Ford had said he wanted to
meet. Fred A. Chapman, manager
of the fair, introduced the band
man to the Fords. Then came Gov.
Fred W. Green, having just finished
auctioning off in the Coliseum the
grand champion steer, and the tour
began.

With uniformed state police and
plain clothes men hovering about,
the Fords and the fair officials
headed for the grand stand. Sousa
cut across lots to rejoin his band.
Edsel Ford dropped out, but Henry
Ford and the Governor took a box
in the stand, and former governor
Albert E. Sleeper joined them.

Mr. Ford saw one of his
and the boys of the fair.

SOUSA MEETS NAMELESS ELEPHANT



Lieut. Commander John Philip Sousa was an interested caller at the Detroit Zoo, where he visited the nameless baby elephant, expressing much amusement at her antics. Sousa (at left) promised to submit a name in The Detroit Times ELEPHANT NAME contest.

He agreed with Detroiters that it would be a shame for the little animal to be ever nameless. John T. Millen, director of the zoo, is shown feeding the elephant a lump of sugar. Sousa and his band are playing at the Michigan State Fair.

—Photos by Times Staff Photographer

When Sousa Greeted Werner



JOHN PHILIP SOUSA, the famous band-master, has been playing at the Michigan State Fair all week and he took time off to congratulate his old friend, Eduard Werner, upon the celebration of his fifteenth

anniversary with the Kunsky forces which took place during the past week at Michigan Theater. The two are shown together back stage at the Bagley avenue playhouse.

—Photo by Times Staff Photographer

Sousa's Band Feature of First Day at State Fair

With a precision undulled and an enthusiasm undiminished by the years, Lieut. Com. John Phillip 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.

FARMERS RULE AT FAIR TODAY

Auto Polo To Be an Added Feature of Program; Milking Contest.

With the attendance record a long way behind that of even date last year, in spite of a better show, the Michigan State Fair entered upon the fifth day of its 1928 history when the turnstiles began to turn at 8 a. m. This was to be Farmers' Day.

One new feature in today's program is the auto polo show in front

of the grand stand during the afternoon, in addition to the regulation vaudeville show and the races. The milking contest between teams of boys and girls is also to be decided, at 5:30 p. m., in the Coliseum. It will be Livestock Night at the fireworks, the leading winners of the fair to be portrayed in colored lights.

HENRY FORD PRESENT.

Governor's Day, Wednesday, was signaled by the biggest personal attraction of the week. Henry Ford took in the fair, and several thousand men, women and children dogged his footsteps. Mr. Ford accompanied by Edsel Ford, was first discovered by the crowd taking a look at the threshing machines near the northerly limits of the grounds. Visitors began to swarm across the field. Then came John Phillip Sousa, the band leader, whom Henry Ford had said he wanted to meet. Fred A. Chapman, manager of the fair, introduced the band man to the Fords. Then came Gov. Fred W. Green, having just finished

auctioning off in the Coliseum the grand champion steer, and the tour began.

With uniformed state police and plain clothes men hovering about, the Fords and the fair officials headed for the grand stand. Sousa cut across lots to rejoin his band. Edsel Ford dropped out, but Henry Ford and the Governor took a box in the stand, and former governor Albert E. Sleeper joined them.

Mr. Ford saw one heat of a race and two acts of vaudeville, and departed.

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."

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, how-

ever, 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 Marjorie 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 "Inflamatus" from Rossini'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.

THE DETROIT FREE PRESS

SEPTEMBER 3, 1928

Sousa and His Band There.

Lieutenant-Commander John Philip Sousa, whose world famous band of 75 pieces has been engaged as a feature attraction, was in swing, however, and led his band through a repertoire of sacred selections in the afternoon. In the evening, from 8 until 10:30, the band played patriotic airs.

As will be the case throughout the week, the noted band leader was in personal charge of his musicians. Both of yesterday's concerts were staged in the center of the huge Coliseum, although each day during this week the featured musical performance will take place in the grove directly in front of the exposition building during the afternoon, and in the evening will be held in the Coliseum in connection with the featured event in that building.

The acquisition of Lieutenant-Commander Sousa and his band as a star attraction in the 1928 state fair is regarded by fair officials as

a decided triumph for the exposition. This is the first year a bandmaster has appeared at the state fair.

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 "litr' 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 publicist.

"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 Transit of Venus."

"Will there be any more?" he was asked.

ANOTHER ONE, SOMEWHERE.

"Now that you ask it," he replied, "I've got 15 chapters of a new one written. But I haven't been able to find the manuscript for six months. It's probably in the attic 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."

DETROIT EVENING TIMES

Wednesday, September 5, 1928

WAR MEMORIAL TO BE GIVEN BY GOVERNOR

Gov. Fred W. Green is to view the State Fair today with Henry Ford as his guest.

It is Governor's Day at the fair, the official programme opening at 10:30 a. m., although all the exhibits will open at 8.

A tablet erected in honor of officers and men of the Sixteenth Engineers, U. S. Army, and of Base Hospital Unit 36, both of which trained at the fair grounds during the World War, will be formally presented by Governor Green. The bronze tablet is the combined contribution of the State Fair board and the department of Michigan Veterans of Foreign Wars.

Maj. Eugene I. Van Antwerp, former officer of the Sixteenth Engineers, will act as master of ceremonies and Dr. Burt Shurly, formerly of the Base Hospital Unit, and Col. Tillinghast L. Huston, former colonel of the Sixteenth Engineers, will accept the tablet.

At 2 o'clock Henry Ford will arrive at the fair grounds and be met by the governor at the Ford exhibit. At 2:15 the Governor's Cup race will be run. Pulling contests by heavy teams of horses, horse races on the one-mile track and 18 vaudeville acts in front of the grandstand will feature the afternoon entertainment.

At 7:30 p. m. there will be a parade of dairy cattle in the Coliseum, the usual night show and the concert by Sousa's Band. The fireworks exhibition showing a "Night in Bagdad" and "Politician's Night" will close the evening.

Yesterday was Children's Day at the fair. Thousands of youngsters were present.

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 EVENING TIMES

Saturday, September 1, 1928

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Al Sweet's band from Chicago

will play in front of the grandstand each afternoon and evening, starting Monday.

Another feature of the fair, besides the host of regular exhibits of agricultural and industrial products of poultry, swine, cattle and bees, will be vaudeville, horse races, automobile races and a total of 21 fireworks displays.

Gov. Fred W. Green will be on the grounds tomorrow, Monday and Wednesday, Governor's Day.

Tomorrow will be known as Opening Day; Monday, Labor Day; Tuesday, Children's Day; Thursday, Farmer's Day; Friday, Detroit Day; and Saturday, Automobile Day.

DETROIT EVENING TIMES

Wednesday, September 5, 1928

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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" com-

pany, 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.



DETROIT EVENING TIMES

Friday, September 7, 1928

RECORD CROWD SEEN AT FAIR

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Judges of the various exhibits are expected to complete their work. The afternoon programme consists of horse races, auto polo and vaudeville in front of the grandstand and a matinee horse show in the Coliseum.

In the evening a concert by Sousa's band, a parade of prize-winning livestock and a horse show are scheduled for the Coliseum while spectators in the grandstand will watch 18 acts of vaudeville, auto polo and the fireworks spectacle, "A Night in Baghdad."

Joseph Lillard of Arlington, Tex., took first prize in the hog-calling contest and second place went to Frank Open, Wilmington, O. Mrs. Sylvia Carlen, 9916 Kercheval avenue, won first prize in the husband-calling contest, with Mrs. Henry Peterson, 15905 Dexter boulevard, second, and Mrs. Jessie Pierce, 1105 Adeline street, third.

SEPTEMBER 6, 1928

FORD IS GREEN'S GUEST AT FAIR

Both of Them, and Edsel, Have Big Time; This Is Farmers' Day.

(See Picture on Last Page.)

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The manufacturer, accompanied by his son, Edsel, awaited the governor at the Ford exhibit. The two shook hands and greeted each other cordially. Then they visited the display of early American thrashing machines from the Ford Museum and Mr. Ford talked animatedly about each one. They proceeded to the grandstand, where they watched the running of the Governor's Cup race and a few vaudeville acts. The Fords left the fair grounds in the early afternoon.

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The speakers were the governor, Colonel Burt R. Shurly, who was the head of Base Hospital 36; Rev. Ralph M. Crissman, pastor of the Highland Park Presbyterian church and chaplain of the V. F. W., and Captain T. W. Palmer Livingstone, who served with the Sixteenth Engineers. Major Eugene Ivan Antwerp, commander of the Department of Michigan V. F. W., acted as master of ceremonies.

Music was offered by the veterans' band of the Detroit police department, led by John Philip Sousa. A National Guard escort of the 125th Infantry was commanded by Lieutenant Wilson L. Crowe. They fired a volley and sounded taps in honor of the dead.

Chides Sousa—and Loses.

Governor Green playfully chided Sousa because he has failed to write the march dedicated to Michigan which he had promised years ago. Then the great bandmaster led the band in playing the Wolverine march which he was much surprised to know was unfamiliar here.

At 1:30 o'clock the governor auctioned the grand champion steer, Prince Albert. It was purchased by H. William Klare, vice-president of the Statler hotels. The animal weighed 1,100 pounds and sold for 86 cents per pound.

THE DETROIT NEWS, FRIDAY,

SEPTEMBER 7, 1928.

Sousa's Program At the State Fair

SATURDAY AFTERNOON

1:30 P. M.

Reminiscences of Osti
Cortege du sirdar Ippolitow-Ivanow
Clarinet solo, "Il Trovatore" Verdi-Bassi
March, "On the Campus" Sousa

2:30 TO 4 P. M.

Reminiscences of Wales
Corner solo, "Nellie Gray" Chambers
Rhapsody, "Brig Fair" Delius
Suite, "American Maid" Sousa
Soprano solo, "The Wren" Benedi
March, "Sesqui-Centennial" Sousa

8 TO 10 P. M.

Reminiscences of Ireland
Rhapsody, "Ethiopian" Hosmer
Suite, "Last Days of Pompeii" Sousa
(a) "In the House of Burbo and Straniero"

Within the room were placed several small drinking tables, round these were seated several knots of men drinking, some playing at dice.

(b) "Nidia."
"Ye have a world of light
When live in the loved rejoices,
And the Blind Girl's home is the House of Night."

And its beings are empty voices."
(c) The destruction of Pompeii and Nidia's death.

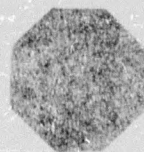
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Air, "Salute d'Amour" Elgar
March, "The Gridiron Club" Sousa

INTERVAL

Reminiscences of Scotland
"Madame Butterfly" Puccini
Soprano solo, "Little Irish Rose"
March, "The Invincible"

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THE DETROIT FREE PRESS

SEPTEMBER 6, 1928

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THE DETROIT NEWS, FRIDAY,

SEPTEMBER 7, 1928.

Sousa's Program At the State Fair

SATURDAY AFTERNOON.

1:30 P. M.

Reminiscences ofTosti
Cortège du SirdarIppolitow-Ivanow
Clapton solo, "H. Trovatore" Verdi-Bassi
March, "On the Campus"Sousa

2:30 TO 4 P. M.

Reminiscences ofWales
Corner solo, "Nellie Gray"Chambers
Rhapsody, "Brigg Fair"Dellius
Suite, "American Maid"Sousa
Soprano solo, "The Wren"Benedict
March, "Sesqui-Centennial"Sousa

8 TO 10 P. M.

Reminiscences ofIreland
Rhapsody, "Ethiopian"Hosmer
Suite, "Last Days of Pompeii"Sousa

(a) "In the House of Burbo and Stratonicus."

Within the room were placed several small drinking tables, round these were seated several knots of men drinking, some playing at dice.

(b) "Nidia."

"Ye have a world of light
When live in the loved rejoices,
And the Bird Girl's home is the House
Of Night."

And its beings are empty voices."
(c) The destruction of Pompeii
and Nidia's death.

At that moment they felt the earth shake beneath their feet. 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 Lord descendeth to judgment! He maketh fire come down from Heaven in the sight of men! Woe to the harlot of the sea! Woe! At that moment a wild yell burst 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 once more fell upon the earth. In the silence of the general sleep Nidia rose gently: "Oh, sacred seal I hear thy voice invitingly—Rest, Rest, Rest—Bulwer-Lytton.

Air, "Salute d'Amour"Elkar
March, "The Gridiron Club"Sousa

INTERVAL

Reminiscences ofScotland
"Madame Butterfly"Puccini
Soprano solo, "Little Irish Rose"

March, "The Invincible"Sousa

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, 1868."

"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."

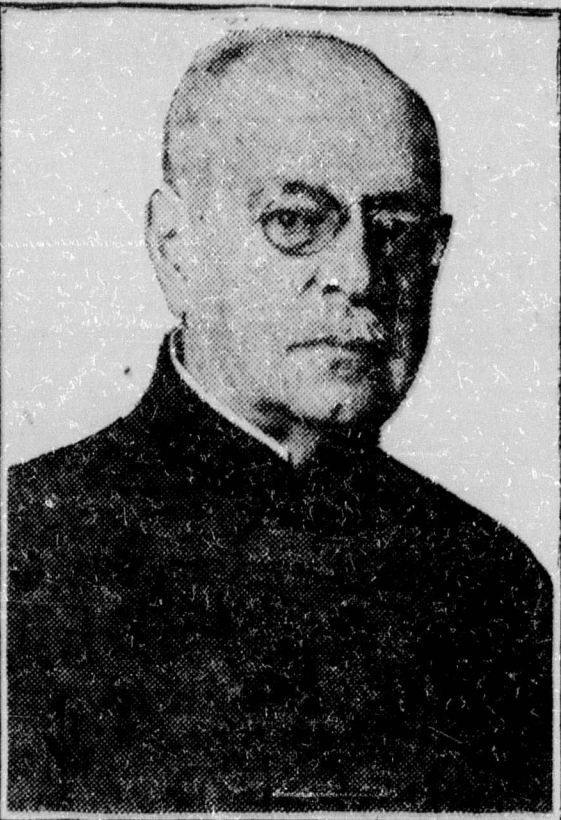
"In those days a first class musician in the Marines received \$38, and the pay ran down to \$13. I found the band torn by dissension and jealousies and devoid of discipline. At the end of a year I had but 33 men, but I was recruiting from young, talented boys and building the foundation for a great 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



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.

DETROIT EVENING TIMES

Wednesday, September 5, 1928

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DETROIT EVENING TIMES

Saturday, September 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... Hippolyte Ivanov
Clarinete solo, "Il Trovatore"... Verdi-Bassi
Mr. Edmund C. Webb
March, "On the Campus"... Sousa
2:30 TO 3:00 P. M.

Reminiscences of... Wales
Cornet solo, "Nelle Gray"... Chambers
Mr. John Dolan
Rhapsody, "Belge Fair"... Delius
Suite, "American Maid"... Sousa
Soprano solo, "The Wren"... Benedict
Miss Marjorie Moody
March, "School Centennial"... Sousa
3:00 TO 10:00 P. M.

Reminiscences of... Ireland
Rhapsody, "Euphonia"... Hosmer
Suite, "Last Days of Pompeii"... Sousa
a "IN THE HOUSE OF BURRO AND STRATONICE."

Within the room were placed several small tables, round these were seated several knots of men drinking, some playing at dice.

b. "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 halls are empty voices."
c. "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 Lord descendeth to judgment. He maketh fire come down from Heaven in the sight of men. Woe to the harlot of the sea! Woe!" At that moment a wild yell burst 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 silence of the general sleep NYDIA rolls gently. "Oh, sacred soul! I hear thy voice invitingly—Rest—Rest—Rest!"

Butler Lytton.
Air, "Salute d'Amour"... Elgar
March, "The Midway Club"... Sousa
Laterals.

Reminiscences of... Scotland
"Madame Butterfly"... Zamecile
Soprano solo, "Little Irish Rose"... Zamecile
Miss Marjorie Moody
March, "The Invincible"... Sousa

THE DETROIT NEWS.

SEPTEMBER 2, 1928.

THE STATE FAIR IS OPEN TODAY

Turnstiles Begin Clicking at 11 A. M.; Sousa's Band Plays in Afternoon.

ALL EXHIBITS IN PLACE

At 11 a. m. today the turnstiles at the State Fair Grounds out Woodward avenue will begin to revolve, and their click will continue day and evening until next Saturday evening.

Last year 256,229 persons filed through these gates during the period of the six-day fair. The show did not open until Monday last year.

"This year," said Fred A. Chapman, State Fair manager, "we expect the total paid attendance will be at least 350,000. It will be if we have good weather. Last year we had two days of rain."

The gates open today to permit patrons to attend two concerts by Sousa's famous band, the first at 2:30 p. m., the other 8 p. m. The programs embrace sacred and patriotic music.

The Sunday opening also, in the belief of the managers of the fair, obviates a difficulty that arose last year because the force of about 500 attendants who had the handling of the crowds and policing of the grounds had not been disciplined and instructed by a half day's duties before they met the Labor Day crowd.

BAND OPENING FEATURE.

"The concerts by Sousa's band of 75 pieces will be the opening feature," said the manager, "but there will be a lot to see. All exhibits will be in place, from livestock to oil paintings. The only department that will not be ready will be the Midway shows. They will be ready Monday."

The books show that 276,407 tickets were bought for these mid-way shows and rides last year. Comparing these figures with the total attendance figures, the managers believe that important as the agricultural, industrial and social exhibits and activities of the fair may be, the paying public rates the amusement features as of equal interest.

Monday, Labor Day, always is the big day, rain or shine. Attendance Labor Day last year passed the 130,000 mark.

Monday the gates will open at 8 a. m., as on each day of the week thereafter. The morning hours are for tours of the exhibitions.

At the boys' and girls' clubhouse, organization work will be going on.

Opening Programs at the State Fair

SUNDAY.

GATES open at 11:00 a. m. Opening all Exposition buildings.

Sacred concert in Coliseum at 2:30 p. m. by Sousa's Band, conducted by John Philip Sousa.

Patriotic program in Coliseum at 8:00 p. m.

MONDAY.

Gates open at 8:00 a. m., opening all exposition buildings, shows, rides and concessions.

Musical concert in Agricultural Building, Coliseum and grove.

Boys' State Fair School organized.

Boys' and Girls' Club class, 10:00 a. m.

Judging in boys' and girls' livestock classes.

1:30 p. m.—Michigan Beef Producers' Association specials.

1:30 p. m.—Horse shoe pitching contest begins for State Fair championships.

All shows open on the Midway. Harness horse races start 1:30 o'clock on mile track.

Eighteen vaudeville acts presented in front of the grandstand.

EVENING.

Million-dollar parade of horses and cattle at 7:30 will open the evening horse show in the Coliseum, featuring Sousa and his band and vaudeville acts.

Vaudeville in front of grandstand.

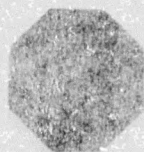
Fireworks spectacle, "A Night in Bagdad."

Patriotic Night, "The Navy in Action."

and judging in the young people's livestock classes will begin early. At 1:30 p. m. events on the race track and before the grandstand begin, and this also is the hour for beginning the races each day of the fair.

the Girls

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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, 1888."

"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 De Wolf 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."

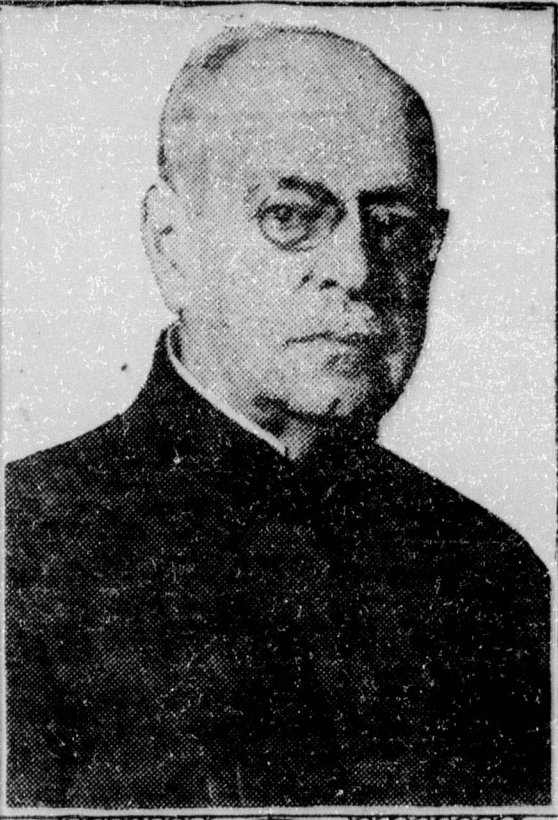
"In those days a first class musician in the Marines received \$38, and the pay ran down to \$13. I found the band torn by dissension and jealousies and devoid of discipline. At the end of a year I had but 33 men, but I was recruiting from young, talented boys and building the foundation for a great 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 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 'goatee' and I would wear. Then another would say I would look better with neatly trimmed chin whiskers and a mustache, and so it would be ordered. Then one more eloquent than his predecessors suggested that the beard ought to come off leaving only a mustache, and that was done. Another told me I ought to wear a smooth face, and I tried it, and now I am back to a sort of bristly gray mustache, which likely will abide with me indefinitely."



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.

DETROIT EVENING TIMES
Wednesday, September 5, 1928

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;

DETROIT EVENING TIMES
Saturday, September 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... Post
Glorie du Sirdar... Apollon-Ivanow
Clarinet solo, "Il Trovatore," Verdi-Bassi
Mr. Edmund C. Wall
March, "On the Campus".....Sousa
2:30 TO 4:30 P. M.
Reminiscences of... Wales
Cornet solo, "Nellie Gray".....Chambers
Mr. John Nolan
Rhapsody, "Hugue".....Delius
Suite, "American Maid".....Sousa
Soprano solo, "The Wren".....Benedict
Miss Marjorie Moody
March, "Scent of Centaurs".....Sousa
8:00 TO 10:00 P. M.
Reminiscences of... Ireland
Rhapsody, "Ethiopian".....Hosmer
Suite, "Last Days of Pompeii".....Sousa
"IN THE HOUSE OF BURDO AND STRATONICE"
Within the room were placed several small tables, round these were seated several knots of men drinking, some playing at dice.
b. "NYDIA"
"Ye 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."
c. "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 Lord descendeth to judgment. He maketh fire come down from Heaven in the sight of men. Woe to the harlot of the sea! Woe!" At that moment a wild yell burst through the air and thinking only of escape, whither they knew not, the tiger of the desert leaped among the throng, and hurried through it, parted streams. And so came the earthquake. And a darkness silence of the general sleep NYDIA rolls gently. "Oh, sacred sea! I hear thy voice invitingly—Rest—Rest—Rest."
—Bulger Lytton.
Air, "Salute of Anouk".....Elgar
March, "The Wildfire Club".....Sousa
Interval.
Reminiscences of... Scotland
"Madame Butterfly".....Puccini
Soprano solo, "Little Irish Rose".....Zamecnik
Miss Marjorie Moody
March, "The Invincible Eagle".....Sousa

THE DETROIT NEWS
SEPTEMBER 2, 1928.

THE STATE FAIR IS OPEN TODAY

Turnstiles Begin Clicking at 11 A. M.; Sousa's Band Plays in Afternoon.

ALL EXHIBITS IN PLACE

At 11 a. m. today the turnstiles at the State Fair Grounds out Woodward avenue will begin to revolve, and their click will continue day and evening until next Saturday evening.

Last year 256,229 persons filed through these gates during the period of the six-day fair. The show did not open until Monday last year. "This year," said Fred A. Chapman, State Fair manager, "we expect the total paid attendance will be at least 350,000. It will be if we have good weather. Last year we had two days of rain."

The gates open today to permit patrons to attend two concerts by Sousa's famous band, the first at 2:30 p. m., the other 8 p. m. The programs embrace sacred and patriotic music.

The Sunday opening also, in the belief of the managers of the fair, obviates a difficulty that arose last year because the force of about 500 attendants who had the handling of the crowds and policing of the grounds had not been disciplined and instructed by a half day's duties before they met the Labor Day crowd.

BAND OPENING FEATURE.

"The concerts by Sousa's band of 75 pieces will be the opening feature," said the manager, "but there will be a lot to see. All exhibits will be in place, from livestock to oil paintings. The only department that will not be ready will be the Midway shows. They will be ready Monday."

The books show that 276,407 tickets were bought for these mid-way shows and rides last year. Comparing these figures with the total attendance figures, the managers believe that important as the agricultural, industrial and social exhibits and activities of the fair may be, the paying public rates the amusement features as of equal interest.

Monday, Labor Day, always is the big day, rain or shine. Attendance Labor Day last year passed the 130,000 mark.

Monday the gates will open at 8 a. m., as on each day of the week thereafter. The morning hours are for tours of the exhibitions.

At the boys' and girls' clubhouse, organization work will be going on.

Opening Programs at the State Fair

SUNDAY.

GATES open at 11:00 a. m. Opening all Exposition buildings.

Sacred concert in Coliseum at 2:30 p. m. by Sousa's Band, conducted by John Philip Sousa.

Patriotic program in Coliseum at 8:00 p. m.

MONDAY.

Gates open at 8:00 a. m., opening all exposition buildings, shows, rides and concessions.

Musical concert in Agricultural Building, Coliseum and grove. Boys' State Fair School organized.

Boys' and Girls' Club class, 10:00 a. m.

Judging in boys' and girls' livestock classes.

1:30 p. m.—Michigan Beef Producers' Association specials.

1:30 p. m.—Horse shoe pitching contest begins for State Fair championships.

All shows open on the Midway. Harness horse races start 1:30 o'clock on mile track.

Eighteen vaudeville acts presented in front of the grandstand.

EVENING.

Million-dollar parade of horses and cattle at 7:30 will open the evening horse show in the Coliseum, featuring Sousa and his band and vaudeville acts.

Vaudeville in front of grandstand.

Fireworks spectacle, "A Night in Bagdad."

Patriotic Night, "The Navy in Action."

and judging in the young people's livestock classes will begin early. At 1:30 p. m. events on the race track and before the grandstand begin, and this also is the hour for beginning the races each day of the fair.

THE BEST SHOW YET



SOUSA *and*  *his* **BAND**

The world's most famous military band under the personal direction of John Philip Sousa who celebrates his 50th year as a conductor in 1928. Special Sousa concerts Sunday, September 2nd, and every day of the fair. Here's your opportunity to see and hear Sousa for 25¢.

ADMISSION
25¢

MICHIGAN
STATE FAIR

SEVEN DAYS SEVEN NIGHTS

Detroit SEPT 2-8

THE DETROIT NEWS.

SUNDAY, SEPTEMBER 2, 1928.

SOUSA CONCERT OPENS TODAY

Famous Band Announces Pro-
gram for Two Days at
State Fair.

red 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, Sept. 10, at 2:30 p. m. There also will be a concert Sunday evening, Sept. 11, at 8 o'clock, which will include many of the most popular and familiar American airs.

grams will also be given in the noon and evening of Labor Monday. Solos by vocalists and musicians will be included in

DETROIT SUNDAY TIMES
Sunday, September 2, 1928

State Fair to Open in Blaze of Glory

Everything is ready for the opening of the Michigan State Fair Sunday. Indications were Saturday that the exposition, the seventyninth, would shatter all attendance records.

A highlight of the fair during its week tenure, will be concerts by Lieut. Commander John Philip Sousa and his 70-piece band.

The famous bandmaster and his musicians will play sacred music in the picnic grove at the fair grounds in the afternoon Sunday, and at night, in the Coliseum, a patriotic programme. No Sunday programme, aside from the con-

Gov. Fred W. Green will be on the grounds Labor Day, when the largest attendance of the fair is expected; and, Wednesday, Governor's Day.

Tuesday will be Children's Day,
(Continued on Next Page, Col. 6.)

DR. JOHN D. BUCK
"Preferred" Citizens League for
Coroner.—Adv.

ALL NIGHT FERRY SERVICE
To Canada Sun. and Mon. (Labor Day). For autos and passengers. Leave 11:30 p.m. Woodward ave. Adv.

THE DETROIT FREE
SEPTEMBER 2, 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 Phillip 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 1925 fair.

Sings for Sousa



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.

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:

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.

Friday, September 7, 1928

SOUSA APPEARS TWICE TODAY

Lieut. Comdr. John Philip Sousa and his band will play the following programme at the State Fair this afternoon and evening.

1:30 p. m.
(Miss Marjorie Moody, soprano; Mr. John Dolan, cornet.)
Scene, "The Merry Merry Chorus".....Sousa
Cornet solo, "Habanera".....Sarasate
Mr. John Dolan
"The Fairy Dolls".....Bayers
March, "Semper Fidelis".....Sousa
2:30 p. m. to 4 p. m.
Fantasia, "Breezes From the South".....Myddleton
Excerpts, "The Chocolate Soldier".....Strauss
Suite, "People Who Live in Glass Houses".....Sousa
Gems from the works of John Strauss.
Soprano solo, "I Am the Rose".....Arditti
Miss Marjorie Moody
March, "Hail to the Spirit of Liberty".....Sousa
8 p. m. to 10 p. m.
(Miss Marjorie Moody, soprano; Mr. Howard Goulden, xylophone.)
Fantasia, "On With the Dance".....Sousa
Xylophone solo, "The Old Fiddler".....Thompson
Mr. Howard Goulden
Suite, "Cubaland".....Sousa
(a) Under the Spanish Flag
(b) Under the American
(c) Under the Cuban
El Capitan and His Friends.....Sousa
Gems from the works of Sir Arthur Sullivan.
Intermission
Grand scene, "Benediction of the Poets".....Meyerbeer
Suite, "Coppelia".....Delibes
Soprano solo, "The Crystal Lute".....Sousa
Miss Marjorie Moody
Gems from the works of Offenbach.

THE STATE FAIR IS OPEN TODAY

Turnstiles Begin Clicking at
11 A. M.; Sousa's Band
Plays in Afternoon.

At 11 a. m. today the turnstiles at the State Fair Grounds out Woodward avenue will begin to revolve, and their click will continue day and evening until next Saturday evening.

Last year 256,229 persons filed through these gates during the period of the six-day fair. The show did not open until Monday last year. "This year," said Fred A. Chapman, State Fair manager, "we expect the total paid attendance will be at least 350,000. It will be if we have good weather. Last year we had two days of rain."

The gates open today to permit patrons to attend two concerts by Sousa's famous band, the first at 2:30 p. m., the other 8 p. m. The programs embrace sacred and patriotic music.

The Sunday opening also, in the belief of the managers of the fair, obviates a difficulty that arose last year because the force of about 500 attendants who had the handling of the crowds and policing of the grounds had not been disciplined and instructed by a half day's duties before they met the Labor Day crowd.

BAND OPENING FEATURE.

"The concerts by Sousa's band of 75 pieces will be the opening feature," said the manager, "but there will be a lot to see. All exhibits will be in place, from livestock to oil paintings. The only department

Monday, September 3, 1928

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 Marjorie Moody, soprano; Noble P. Howard, euphonium)
Gems, "Rose Marie".....Friml
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
Moscow, "The Bride Elect".....Sousa
Soprano Solo, "The Blue Tintie".....Strauss
Miss Marjorie Moody
Scenes, "The Meistersinger".....Wagner
March, "The Volunteers".....Sousa
AT 8 P. M.
(Miss Marjorie Moody, soprano; Howard Goulden, xylophone)
"Damnation of Faust".....Berlioz
Gems, "Christ and the Wonderful Lamp".....Sousa
Excerpts, "Paradise Lost" (new).....Puccini
Xylophone Solo, "Liebesfreud".....Kreisl
Mr. Howard Goulden
March, "Hands Across the Sea".....Sousa
INTERVAL
"March of the Spanish Soldiers" (new).....DeSmetzky
Suite, "Masquerade".....Delibes
Soprano Solo, "Depuis le Jour".....Charpentier
Miss Marjorie Moody
March, "Liberty Bell".....Sousa

SEPTEMBER 2, 1928

THRONGS VIEW CLOSE OF FAIR

Detroit Babies Rated High in
Contests; Auto Races
Feature Program.

The seventy-ninth annual Michigan State Fair came to a triumphant close Saturday night when many thousands packed the grandstand to view the automobile races and the vaudeville program and other throngs wandered along the midway and among the exhibits. Sunday will be devoted largely to the removal of exhibits.

This was in many ways the biggest fair ever held here. There were more exhibitors, by a third, than ever before, and the value of cash premiums exceeded that of last year by \$25,000.

Babies Break Record.

The baby contest attracted large numbers yesterday and nurses from the Michigan department of health, who have been examining the children, said that this year's crop of healthy childhood was the finest they ever had seen. Detroit's own babies were especially fine and the three best city youngsters each had a score of more than 99 per cent.

The Domestic and Applied Arts division, housed in the Woman's building under the management of Mrs. Anna G. Sweeney, superintendent, and several assistants, has had an especially successful fair season.

Night attendance has been especially good, many coming to the grounds in the evening hours to hear Sousa's band, and to view the horse shows and the fireworks.

Saturday 'Automobile Day.'

Saturday was Automobile day. The gates opened as usual at 8 a. m. All premium winners were announced in the various classes and there were concerts in the agricultural building and the grove. Automobile races were run by some of the country's best known drivers and there was an entertaining exhibition of auto polo. Al Sweet's band furnished music in the grandstand and there were several acts of vaudeville.

The evening program centered about Colonel Charles Lindbergh. The exploits of the famous trans-Atlantic flier were pictured in glowing fireworks. Sousa's band gave a concert featuring the latest composition of the famous bandmaster, "The Golden Jubilee March."

Noted Band and Leader Here



Coming to Saginaw from the Detroit state fair, where it has been one of the star attractions the past week, Sousa's band, under the baton of the world famous Lieut. Commander John Philip Sousa, will present afternoon and evening concerts at the Auditorium today. The band is making its golden jubilee tour of the country and has been playing to capacity audiences all along the line. The programs announced for today follow:

The afternoon program:
"A Study in Rhythms" Sousa
Cornet solo, "Bolero Concerto" Sousa
Suite, "At the King's Court" Sousa
"Her Ladyship, the Countess" Sousa
"Her Grace, the Duchess" Sousa
"Her Majesty, the Queen" Sousa
Soprano Solo, "The Beautiful Blue Danube" Strauss
Miss Marjorie Moody.
Prelude and Love's Death, from "Tristan and Isolde" Wagner
Favorite Number from Operas of Victor Herbert
"Parade of the Gendarmes" (new) Lake
March, "Minnesota" (new) Sousa

Xylophone Solo, "Ghost of the Warrior" Grossman
Howard Goulden.
"Dance of the Hours" Ponchielli
The evening program:
Percussion known as "Militaire Francais" from "The Algerienne" St. Saens
Cornet Solo, "Habanera" Sarasate
John Dolan.
Suite, "Tales of a Traveler" Sousa
"The Kaffir on the Karoo" Sousa
"The Land of the Golden Pines" Sousa
"Easter Monday on the White House Lawn" Sousa
Soprano Solo, "Love's Radiant Hour" (new) Sousa
Miss Marjorie Moody.
(Lyric by Helen Boardman Knox)
Symphonic Poem, "Death and Transfiguration" Richard Strauss
INTERVAL
Sketch, "Among My Souvenirs" (new) Nichols-Sousa
Sextette for Flutes, "Dance of the Merlons" Tschaiakowsky
Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall.
March, "The Golden Jubilee" (new) Sousa
Xylophone Solo, Polonaise "Mignon" Tierney
Howard Goulden.
"Balance All and Swing Partners" Sousa

EVENING COPPER JOURNAL WEDNESDAY, SEPTEMBER 12, 1928

SOUSA DELIGHTS MATINEE CROWD

World's Famous Band Will Be
Heard Again Tonight at the
Kerredge Theatre.

Arriving on a special train shortly before 1 p. m., Lieutenant Commander John Philip Sousa and his famous band delighted a large audience at the Kerredge theatre in a matinee concert today. The organization will be heard again tonight in an entirely different program.

Included in the personnel are John Dolan, nationally known cornet soloist; Miss Marjorie Moody, soprano soloist, and Howard Goulden, xylophone soloist, each of whom is heard in a featured number.

The afternoon concert was marked by the playing of the Prelude and Love's Death from Wagner's "Tristan and Isolde." This was a masterful interpretive number, which was decidedly impressive and thoroughly enjoyable. A similar offering is on the program for the evening concert in the symphonic poem, "Death and Transfiguration," by Richard Strauss.

Other numbers on the evening program are:

"Militaire Francais" from "The Algerienne" St. Saens
Cornet Solo, "Habanera" Sarasate
John Dolan.
Suite, "Tales of a Traveler" Sousa
Soprano Solo, "Love's Radiant Morn" (new) Sousa
Miss Marjorie Moody.
Symphonic poem, "Death and Transfiguration" Richard Strauss
Interval.
Sketch, "Among My Souvenirs" Nichols-Sousa

THE DAILY MINING JOURNAL September 12, 1928

Spirited, Unique Concert Played By Sousa's Band

(By Manthei Howe.)

There are a lot of bands, good bands, those that can produce an exceptionally high standard of music, but there can be none quite like a Sousa band. It is sheer joy to watch John Philip Sousa direct. His swinging of the baton is effortless, but sure. There is never the fear that anybody is going to miss a beat, never the least sense of nervous tension.

First we were inclined to think it was because everybody seemed so good tempered and comfortable, then there comes the suspicion that some of those white headed musicians lend a mellowness, a poise to the organization that would be lacking in a group made up of younger men. Can't we please pin a rose on that thoroughly adorable genii of the drums? And bimeby we add on the real secret of the joy that everybody got from the program, Sousa himself, adept, gracious, gentlemanly, a real musician and very much a man.

Programs Pleased All.

From start to finish the two programs given here yesterday were a memorable delight. Unfortunately we could hear only one of the afternoon numbers, the Prelude and Love's Death from "Tristan and Isolde." It was the most glorious thing, carrying with it much of the beauty of the music when played by a symphony orchestra and gaining in addition the stirring robustness of harmony of the band.

Mr. John Dolan played that fascinating Sarasate number, "Habanera" and made his cornet do things no one ever before expected of that instrument. His solo was a high light of the evening concert.

We liked particularly the Sousa suite, "Tales of a Traveler" an interpretive group that was intriguingly lovely from a musical standpoint and was eloquent of the versatility of the composer. Personally we adored that first motif, "The Kaffir on the Karoo."

Miss Marjorie Moody sang in beautiful voice, "Love's Radiant Hour," (Sousa) which as she sang it seemed such a charming and easy thing that probably half the sopranos in the peninsula will be trying it, but there won't be much chance of hearing it. There are few coloratura sopranos that will want to attempt it after the first trial. She responded with encores the audience liked, "Little Irish Rose" and "Comin' Through the Rye."

Was Real Music.

The symphonic poem, "Death and Transfiguration," (Strauss) was impressive both in itself and because it was such a majestic number to insert in a popular concert. Neither the composition nor the program suffered by its being placed on the program. For music lovers it was soul stirring. Marked rhythm of jazz does stir the feet, induces happiness, but such band music as "Death and Transfiguration" and the Tristan and Isolde numbers shakes the soul and sends the mind soaring.

The audience enjoyed immensely the sketch "Among My Souvenirs," (Nichols-Sousa) and the sextette for flutes, "Dance of the Merlons," (Tschaiakowsky) but if you want to see a crowd skyrocketing on its emotions, you want to sit in on listening to Sousa's band play his "The Golden Jubilee" and here it followed with the number that makes it difficult for mannerly people to stay seated, "The Stars and Stripes Forever," with the sextette of flutes and 10 or a dozen cornets and trumpeters stretched across the stage from side to side. Higher and higher the volume of music swells until you can almost hear the heart beats of the crowd.

Crowd Adored It.

"Stars and Stripes Forever" gives the audience a unique musical and emotional experience. It is a safe conclusion that there was not a person in yesterday afternoon's, or last evening's audience who did not think "I'd love to hear the 'Stars and Stripes' again."

Howard Goulden enthralled the

audience with his xylophone solo, Polonaise "Mignon," which we liked the best, and three popular encores. The concert closed with "Balance All and Swing Partners," which was encored, of course.

As a matter of fact the encores found unusual favor with the hearers because all of them were Sousa marches, tunes the men and women there had loved for years—"The Pride of the Wolverines," "Manhattan Beach," "El Capitan," "U. S. Artillery," and "The Stars and Stripes."

The years have been kind to Sousa. For our own sakes, all of us who want to hear him many more times, we hope the years will continue to rest lightly on his shoulders.

Few men have had the privilege of making the personal contacts requiring the friends that Sousa has had.

Yesterday noon he was guest of the Rotarians and Lions at a luncheon held in the Marquette club. He gave a brief and delightful talk, on "Humorous Incidents of his Travels," including trips to pretty much all over the musical world.

At the noon meeting Miss Flora Retallic, accompanied by Mrs. F. J. Kepler, sang, "I Love You Truly," and "Roses of Picardy." J. J. Shoker, with Mrs. George C. Quinnell, sang, "The Old Refrain," and "The Little Irish Girl."

A Sousa band concert is the only musical occasion in Marquette (and one ventures to believe it is the same in other towns) when one finds men equalling women in number in the audience. Sousa band night is "men's night" at the theater for the program is always one they like.

Hancock and Escanaba are in luck. They have the pleasure of hearing Sousa. For Marquette the concert is in retrospect. Here is to a speedy return of the director and his band.

EVENING COPPER JOURNAL WEDNESDAY, SEPTEMBER 12, 1928



Miss Marjorie Moody, soprano soloist, "Sousa's Band," at the Kerredge tonight.

SOUSA PLAYS TO LARGE AUDIENCES

Veteran Band Master Delights Kerredge Patrons With Characteristic Programs.

That the popularity of Lieutenant Commander John Philip Sousa and his band has not diminished since his last appearance here two years ago was convincingly indicated by the large audiences which heard the matinee and evening concerts at the Kerredge theatre yesterday.

Perhaps much of this popularity is due to the fact that lovers of Sousa programs have come to realize that while many of his personnel have been part of the organization for a number of years and several of his numbers are pieces which have made his name famous throughout the music world, yet the March King can always be depended upon to provide a well balanced musical entertainment which is always just a little bit different from any previous offering.

And in this respect the two audiences at the Kerredge yesterday were not disappointed for both programs provided a wealth of delightful band music, the like of which has not been heard here in recent times. Sousa, distinguished both as a composer and a director, who is now approaching the mellow age of four score, in his present swing across the country commemorates the beginning of his leadership of great band organizations 50 years ago. Although his physical powers evidence the advance of years, his musical sense is as keen as ever in his notable career. The lilt and snap of his military marches distinguish the execution of a Sousa composition with all the specialties of presentation as only Sousa, master showman of the music world, can stage it.

This was decidedly apparent in the playing of such old favorites as "El Capitan," "U. S. Field Artillery," with trombone sextette, "Semper Fidelis," with cornet octette, and the never to be forgotten "Stars and Stripes Forever," with coronets, piccolos and trombones. The harmonious subjection of the base strain was particularly noticeable in these compositions, as it serves to reveal a new element in the director's art which was heretofore characterized by the dominance of the bass choirs in all of his band arrangements. Two new marches of Sousa's composition, "The Pride of the Wolverines" and "The Golden Jubilee," were well received and show that his talent for this class of music is still as productive as ever.

Two interpretive numbers, a suite, "Tales of a Traveler," by Sousa, and the symphonic poem, "Death and Transfiguration," by Wagner, admirably illustrated the versatility of the band. The former, which includes "The Kaffir on the Karoo," "The Land of the Golden Fleece" and "Easter Monday on the White House Lawn," permitted a whimsical play of the musical imagination with special dependence on the reeds and light toned brasses for a translation of the travel motif. In all an intermingling of harmonic stanzas in a medley of rare beauty excellently done.

Strauss' symphonic poem provided an opportunity for Sousa, who besides his mastery of the march, is also a genius in ensemble, to give play to his talent for staccato rendition. In interpreting the climaxes in man's struggle through life, the director employed the full scope of tone expression, with particular use of the basses and percussion instruments. His rolling crescendoes and sustained lyrical passages could not fail to grip the listeners and carry them on through a musical kaleidoscope of nature in its various moods.

In lighter vein Sousa offered a reminiscent tone sketch using Nichols' "Among My Souvenirs," around which he built up the medley employing a number of old favorite songs to carry out the idea. And also in harmony with the modern vogue in music was a saxophone octette which was roundly applauded after its two jazz numbers. A sextette playing flutes and piccolos provided further novelty to the program.

Of course, there were soloists, as is usual with all Sousa programs. Miss Marjorie Moody, in a delightful soprano voice, rendered a song composition by Sousa, entitled, "Love's Radiant Hour." But this was only

Thursday, September 13, 1928.

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 "Habenera," 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 repertory 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 bandmaster condescends to retire.

Through the "Life" and "The American Girl" would the audience permit her to quit the stage. John Dolan is again first cornetist with the band and as on previous visits to this section his solo numbers proved one of the delightful features of the program.

And now we come to the third instrumentalist of the evening and we feel this is a good place to give pause to consider the varied talents of Howard Goulden, drummer and xylophone soloist of the band. Besides handling the tympani and snare drum Mr. Goulden plays the xylophone and manipulates a number of noise making devices to provide a variety of barnyard impressions in a piece called "The Whistling Farmer." His solos on the xylophone won the audience, which called him back for three encores.

The band left this morning by special train for Escanaba where it will appear in two concerts today.

Is Soprano Soloist With Sousa



Miss Marjorie Moody.

Next Tuesday Lieutenant Commander John Philip Sousa and his band will give a concert at the Delft theater. The organization includes 100 musicians and soloists. One of the most important of the group is Miss Marjorie Moody, soprano soloist.

"Eddie" Hickey heard her sometime ago and opines: "Can she sing? You should hear her. She's great!" She has been soloist with the organization for some seasons. The Boston Globe says of her appearance there with Sousa's band, August 19, 1928: "Marjorie Moody sang the bandmaster's latest song, 'Love's Radiant Hour,' a tuneful and ingratiating piece that would fit well into the repertory of almost any lyric soprano who can execute the 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."

Speaking of the "Golden Jubilee" march the Globe finds in it much of the stirring music that marks Sousa's best marches and says the latest composition does not suffer from comparison with Sousa's greatest march, "The Stars and Stripes."

Accomplished Harpists With Band



MISS WINIFRED BAMBRICK

The harp in any musical organization provides not merely musical color and balance, but it is esthetically pleasing. Romance clusters about the instrument which in the mind of good fundamentalists even has a place in the celestial band. Miss Winifred Bambrick is harpist with the Sousa band which will play here at a matinee and evening concert at the Delft Tuesday night.

Sousa first conducted an orchestra in a Washington theater, 50 years ago. He then went on tour with the late Milton Nobles and Matt Morgan's Living Picture Extravaganza company. In 1880 he became conductor of the United States Marine band, remaining in that position until he resigned in 1892 to form his own organization. This season marks his thirty-sixth annual tour. Of course, he needs no further introduction to local audiences for the name of Sousa is very nearly a household word.

The board for the seat sale will be open at the Delft Sunday, Monday and Tuesday. Reservations will be made for both afternoon and evening concerts. There will be special rates at the matinee for the reserved seats in the balcony which will be for students only.

John Philip Sousa, World Famous Music Master, Here for Two Concerts Today

This is John Philip Sousa Day in Escanaba.

The world's most famous band master and his band will arrive here by special train about 1:30 o'clock from Hancock, and will give two concerts in the Delft theatre—matinee and night. Seat sales for both events indicate that two capacity crowds will hear the composer-conductor and his organization.

Those who have heard other concerts by Sousa will recognize in the local programs the same sure Sousa touch in selecting music that gives color and variety to his concerts. None of the matinee numbers will be repeated at the evening concert.

The matinee opens with "A Study in Rhythms" (Sousa). John Dolan will play a cornet solo, Boccalini's "Bolero Concerto." Miss Marjorie Moody will sing as a soprano solo, "The Beautiful Blue Danube" (Straus).

Then there is to be a Sousa suite, "At the King's Court," composed of three motifs, "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen."

Lovers of Wagner will be enchanted with the "Prelude and Love's Death," from "Tristan and Isolde."

The matinee will conclude with favorite numbers from Victor Herbert operas, Sousa's new march, "Minnesota," the "Parade of the Gendarmes" (Lake) a xylophone solo, "Ghost of the Warrior" (Grossman) by Howard Goulden and Ponchielli's "Dance of the Hours."

The evening program will include the following numbers: "Militaire Francais" from "The Algerienne" St. Saens; Cornet solo, "Habanera" Sarasate.

John Dolan Suite, "Tales of a Traveler" Sousa; Soprano solo, "Love's Radiant Morn" (new) Sousa.

Miss Marjorie Moody. Symphonic poem, "Death and Transfiguration" Richard Strauss Interval.

Sketch, "Among My Souvenirs" (new) Nichols-Sousa; Sextette for flutes, "Dance of the Merlions" Tschakowsky; Messrs. Evans, Petrie, Phares, Orosky, Blotnik and Hall March, "The Golden Jubilee" (new) Sousa; Xylophone solo, "Polonaise Mignon" Tierney.

Howard Goulden. "Balance All and Swing Partners" Sousa.

Plenty of persons are going to go to both afternoon and evening concerts for how can one choose between the two when there is the "Tristan and Isolde" music in one and the Richard Strauss symphonic poem in the evening concert? They are such musically interesting programs that those who can will want to hear both.

Then there are something over 40 selections from which encores will be chosen. These bristle with familiar names and they are all Sousa compositions or arrangements. There's the old favorite "El Capitain," "Hands Across the Sea," "King Cotton," "Liberty Bell," "High School Cadets," "Washington Post," "Semper Fidelis" to name only a few, and of course there is that outstanding march of all times, "Stars and Stripes Forever."

There is something so stirring about any good band that one is thrilled and swayed completely

out of his ordinary, mundane self. When a Sousa band is available it can be ranked as a musical experience. Escanaba is anticipating a joyous time today.

During the matinee, Lieut. Com. Sousa will direct the Escanaba high school band in a selection or two, it has been announced. The famous bandmaster always has shown a deep interest in school music, and especially in school bands.



LIEUT. COM. JOHN PHILIP SOUSA

ESCANABA DAILY PRESS
TUESDAY, SEPT. 11, 1923.

SOUSA NEVER ASKS SUBSIDY

Famous Bandman Always Able to Stand on Own Feet

The Lieutenant Commander John Philip Sousa and his famous band which plays two concerts at the Delft Thursday, is America's favorite musical organization. It 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 custom in many cities 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."

ESCANABA DAILY PRESS

SOUSA THRILLS LARGE CROWDS

Famous Bandmaster Gives Two Concerts Here Yesterday

John Philip Sousa, greatest and best loved of America's masters, thrilled two capacity audiences at the Delft theatre yesterday with music that only the magic of his gifted baton can produce.

The distinguished director was generous. In addition to his formal program, he played, as encores, a lengthy list of his own soul-stirring marches—El Capitan, Riders for the Flag, Manhattan Beach, U. S. Field Artillery, Pride of the Wolverines which was written especially for the Michigan State Fair at Detroit where the band had just completed an engagement, and of course, The Stars and Stripes Forever, the greatest of all, and others.

And last night, as an added number, Mr. Sousa presented an Escanaba march, "Escanaba Hustler," by Joseph Greenfield, director of the Escanaba Municipal band.

At the afternoon concert, the band played as program numbers, A study in Rhythms; a suite, At the Kings Court; and a new march, Minnesota, all by Mr. Sousa; The Parade of the Gendarmes by Lake; the Prelude and Love's Death from Tristan and Isolde by Wagner; and a medley of favorite melodies from Victor Herbert.

At night the band's program numbers included a suite, Tales of a Traveler; Balance and Swing Partners, Golden Jubilee, a new march celebrating the conductor's fiftieth year as a bandmaster, all by Sousa; and a sketch, Among My Souvenirs, by Nicholas and Sousa; The peroration, "Militaire Francais" from The Algerienne by St. Saens; and the symphonic poem, Death and Transfiguration by Richard Strauss.

Assisting were Ralph Ohstrom, cornet soloist; Howard Goulden, xylophone soloist; Miss Marjorie Moody, soprano; a sextet of flutes, an octette of saxophones, and a sextette of trombones.

It was a musical event toward which Escanaba had looked with eagerness for weeks. It will be one they will remember for years.

American Public Shows Great Appreciation for Good Music, Says Sousa

BY LAWRENCE HARTWIG

The American public is showing each year a greater appreciation for good music, said John Philip Sousa, the March King, who was Escanaba's distinguished visitor yesterday. He attributes this to the growth of school bands and school orchestras.

"It has been interesting to watch from the conductor's stand the rise of American musicianship," he said. "Within the last few years I have noticed decided progress, which can only be attributed to the fine courses in instrumental work introduced in secondary schools."

He stated in an interview yesterday that one of the greatest thrills in his long career was experienced recently when he judged a national high school band concert, and saw how efficiently the youth of America is being trained in band work.

Still Active Man.

The kindly old man of music, whose stirring rhythms have inspired millions, showed Escanabans that despite his 73 years, fifty of which have been devoted to translating America into music, he has many active seasons ahead.

"I will work until the great Music Master tells me to quit," he said with a gleam in his eye that belies his advanced years.

When asked what he thought about popular music and whether it would stand the test of time, Mr. Sousa said that much men as Irving Berlin have done a great work in dignifying modern jazz. He would not predict its permanency, however.

"Jazz is like the well-known little girl with the curl, when it is good is very, very good, and when it is bad it is horrid."

It Will Live.

"Of course, one is often misunderstood in speaking of popular music. I apply the term to works of Wagner, Tschakowsky and others, who certainly are popular, and

then I say it will live."

Looking down the long span of 50 years, Mr. Sousa yesterday expressed confidence in the latent musical talent of the nation. It is hard, he said, for a young country to make permanent contributions to the arts, but America, as she ages, is developing a music typically her own. That Mr. Sousa himself has been a leader in this movement he modestly left unsaid.

He was waiting for the interviewer to ask him how he composed his marches.

"With me the thought comes, sometimes slowly, sometimes with ease and rapidity. The idea gathers force in my brain and takes form not only melodically, but harmonically at the same time. Before I commit a piece to paper I know it entirely in my mind."

Most Famous March.

That is the way he wrote "The Stars and Stripes Forever," perhaps his most famous march, and other renowned pieces such as the "Washington Post" which have endeared Sousa's name wherever band music is enjoyed.

Sousa himself is typically American and is regarded in this country and abroad as a national character. He was born in Washington, D. C., before Abraham Lincoln sprang into prominence, and as conductor of the Marine band intimately knew Presidents, Hayes, Arthur, Cleveland and Harrison. His concerts before the crowned heads of Europe in numerous tours carried American good-will to her sister nations across the seas. Sousa traveled around the world with his band and came home with the plaudits of South Africa, Australia, New Zealand and Hawaii ringing in his ears.

Now the man of melody is on his thirty-fourth trip through the United States. His hair is somewhat grayer than it was on the first trip. He's a little older. But there's the same erect form, the same snap of the baton as the March King marches along.

FRIDAY, SEPT. 14, 1923.

Band Concert Program

A BRAND NEW MARCH, "Escanaba Hustler," composed by Joseph Greenfield, and played for the first time on any program by Sousa's band at their concert last night, will be played tonight by the Escanaba Municipal band at their weekly concert in Ludington park. Mr. Greenfield has dedicated the march to a prominent Escanaban, Herman Gessner, whose leadership in business and civic affairs is well described in the title of the musical composition.

The complete program for the evening, as announced by director Greenfield, is as follows:

PROGRAM

March—Collingwood (Pettee)
Selection—Wang (Bellen)
Intermezzo—Cavaleria Rusticana (Mascagni)
Suite—Peer Gynt—(a) Morning, (b) Death, (c) Dance, (d) In the Mountain. (Greg)
Selection—Old Favorites (Benard)
Spanish Tone—Metta (Milicon)
Selection—Vesper Bells (Spontani)
March—Escanaba Hustler (Greenfield)
The Star Spangled Banner.

Several popular dance tunes will also be played during the evening.

WORLD LOVES SOUSA TUNES

Famous Bandmaster Plays Wide Variety of Music

For twelve years John Philip Sousa, who comes to the Delft Thursday for two concerts 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."

Not a Note Changed.

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.

Balanced Programs.

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 its 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 of 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."

To Direct E. H. S. Band.

Lieut. Commander Sousa has consented to direct the Escanaba high school band during the intermission at the matinee at the Delft Thursday. The members of the school band are highly elated at the opportunity to play under the

direction of the world's most famous conductor.

Mr. Sousa also has agreed to permit the Delft management to place the first seven rows of seats for the afternoon concert only, on sale to students for fifty cents. Only students, however, may take advantage of this special opportunity.

SOUSA SOLOIST



MISS MARJORIE MOODY, soprano soloist, is being featured with Sousa's band this season. Miss Moody will sing at both the matinee and night concerts which Sousa and his band will give in the Delft theatre Thursday.

MARINETTE EAGLE-STAR.
FRIDAY, SEPTEMBER 14, 1928.

FAMOUS BAND ARRIVES HERE FOR CONCERTS

SOUSA, RENOWNED LEADER
AND COMPOSER SPEAKS
TO ROTARY

Marinette has as its guest today John Philip Sousa, famous bandmaster and composer and his renowned band and soloists. They arrived this afternoon from Escanaba where they were greeted by a great audience last night. The band appeared in concert this afternoon at the high school and will appear again this evening. Special features will be presentation of a loving cup to the Marinette high school band and of a flag to the Legion Drum Corps, by Mr. Sousa.

The drum corps will march to the high school tonight from the armory and the members will act as ushers at the high school. There is every indication that the band will be greeted by an immense twin city audience tonight and that it will be the greatest event of its kind that Marinette has been fortunate enough to garner.

Guest of Rotary

John Philip Sousa, the world famous bandleader, was the guest of honor at the meeting of the Marinette Rotarians this noon in the Blue Room of the Laerman store. About a hundred Rotarians, Kiwanians and Rotary Anns, greeted the march king as he walked into the dining room with President Leonard C. Wemple, W. B. Senty, principal of the high school and Mrs. Senty and Clyde Russel, leader of the high school band and Mrs. Russel, and Miss Pauline Beckwith, director of music in the schools, were the guests of the club.

The usual Rotary program was carried out with the club singing Rotary songs, Henry Campbell and Vic Lundgren leading with Bill Boren at the piano.

At the conclusion of the song program Mr. Sousa was presented to the audience by C. E. Hulten of the public schools and was given an ovation. He spoke for about fifteen minutes and his informal talk was very entertaining. He told of numerous incidents that had occurred in his life as bandmaster and delighted everyone with his droll humor.

MARINETTE EAGLE-STAR, SATURDAY, SEPTEMBER 15, 1928.

CONCERT BY SOUSA'S BAND GREAT EVENT

ARGE AUDIENCES ENTHUSE
OVER MUSIC OF PEERLESS
ORGANIZATION

After the fashion of the Roman gladiators "they came, they played, they conquered."

For two performances John Philip Sousa and his band held the capacity audiences which filled the Marinette High school auditorium spell-bound. Each number called for an encore, and each encore for another, and the band obliged.

The mastery of arrangement, the beauty of the ensemble, and the brilliance of the solos left no doubt in the minds of the audience as to whether they were hearing the world's greatest band. And the ease and sureness of Sousa himself was a picture of perfection.

From the first martial strains of "Militaire Francaise" to the square dance that ended the program there was not a flaw in the presentation of the program. Each encore was introduced to the audience by means of a large placard prominently displayed.

Lieut.-Commander Sousa said after the program. "If you could get an audience like this every night for a year I would stay here. I have received a wonderful reception from the people."

High School Band

The Marinette High school band had its "day in the sun" for it played the last night under the direction of the world's famous and most beloved band master. Fifty young men and women watched the master's baton and played wonderfully well. They made a great hit with the audience in their two selections and all Marinette was proud of them. Clyde Russell, leader of the band, was presented with a loving cup and Oscar Peterson for the Legion Drum Corps accepted a beautiful flag from Mr. Sousa, these two events forming one of the interesting features of the evening. Both men were heartily applauded as they accepted the gifts.

By B. W. DONNELL

(Former Soloist with Dana and Amundson bands)

Sousa and his band played for twin city audiences at the Marinette High school auditorium yesterday two wonderful programs. Both audiences were large despite the rain. Bigger and better than ever, the press agents had announced the band, and for once the press agent was right. The band was bigger and Sousa, inimitable, the debonair conductor, seemed better than ever to twin city music-lovers who have not heard the great band in a local concert for about a dozen years or more.

It seems tautology to say "Sousa and His Band," for Sousa and the band seem one, so closely do the men follow the mood of the leader. Indeed, it seemed last night that the veteran director did not need to raise his baton. It would have been enough to stand before the ensemble and simply look his directions.

It was a typical Sousa program, with a swing and dash and sparkle which are the despair of lesser conductors, yet with a melody and gentleness which is also typically Sousa. Age has dealt kindly with the loveable bandmaster, and altho way past the three score and tenth milestone, no one would have guessed it last night. There was the same easy, alert bearing, the same old gentle swing of the baton, the same ready marshaling of program and encores as of old. A delightful characteristic of Mr. Sousa is his graceful directing which is wholly devoid of the unnecessary flourish and contortions seen in other military band and orchestra leaders.

A Classical Number

While from a musical standpoint the symphonic poem, "Death and Transfiguration" by Strauss, was the most interesting, if the actual truth were told it went over the heads of a great majority of the no less appreciative audience. It was "too deep" for the local predominating popular ear. But it gave variety to a splendid program. The sketch, "Among My Souvenirs," a new creation with a melange of more modern melodies woven into a beautiful selection by Nichols-Sousa had a great appeal. The whole number was worked around the Nichols song "Among My Souvenirs."

Every big number was followed by an encore in which one of the great Sousa marches was played as only a Sousa band can deliver.

The first soloist to appear, John Dolan, was given an ovation following his rendition of "Hambanera" by Sarasate. While Mr. Dolan is known as one of the great cornet virtuosos in the country, perhaps a few in last night's audience noticed a slip here and there in his technique, but nobody except those who have had real experience can appreciate the fact that Mr. Dolan may have had a sore lip. However, his tone was beautiful and he responded to a most enthusiastic and hearty applause.

A very delightful feature of last night's program was Miss Marjorie Moody, who has been soprano soloist with the Sousa band for several years. Outside of giving her a beautiful voice, nature was very lavish in the bestowal of personal charm. Her voice is a soprano which can creditably handle colorature and lyric numbers, and her interpretation of Mr. Sousa's song "Love's Radiant Hour" brought demands for several encores, to which she most courteously responded.

The soloist scoring the greatest hit of the evening was Howard Goulden, on the xylophone. Mr. Goulden received a tremendous ovation at the conclusion of his first number, the famous polonaise from "Mignon." The audience were loath to permit him to conclude his appearance and he was repeatedly recalled. Mr. Goulden, who plays the tympani (kettle drums) in the band is one of the most accomplished artists ever heard in these parts with a drum section of a concert band or orchestra.

The program ended with "Balance All and Swing Partners" and the audience wended its way home delighted with the privilege of hearing the

great Sousa and his peerless band upon the occasion of the golden jubilee of the noted conductor.

Notes of Concert

The Sousa band organization carries eighty-three people. Seventy-nine were seated on the stage.

The famous band leader is worth several million dollars. He has travelled over two million miles on tours and has made a dollar for every mile travelled, it is said. Altho advanced in years he is young in spirit and still takes great pleasure in his band tours.

The Marinette High school made a financial success of the concert. The net proceeds were about \$200. The concerts were played on a percentage and the total receipts were over \$2200.

The Legion Drum Corps gave material aspect to the concert by marching from the armory to the High school last evening. The members in their resplendent blue uniforms, looked after the seating of the audience.

THE MANTOWOC HERALD-NEWS
SEPTEMBER 17, 1928

SOUSA'S BAND THRILLS LOCAL AUDIENCES

Famous "Stars and Stripes Forever" March Is Still
the Favorite

Manitowoc turned out fairly well on Saturday on the first visit to Manitowoc of John Philip Sousa, and his band of 75 musicians, who gave two concerts, afternoon and evening, at the Capitol theater. The programs proved a rare musical treat and Sousa was generous with his encores. As a result every one was pleased at the offering.

The evening program Saturday night was featured by the work of the three soloists. Miss Marjorie Moody, soprano, rendered "Love's Radiant Dream" in a charming voice and responded to two encores, "Peter Pan" by Steckles, and "Little Irish Rose." John Dolan, veteran cornetist, rendered "Habanera" while Howard Goulden proved a wizard on the xylophone and was called back for two encores.

Old March Still Favorite

One of the most enjoyable of the band numbers was a sketch "Among My Souvenirs." The audience waited patiently for the famous Sousa march "Stars and Stripes Forever" which came near the close of the program with the inspiring finale, played by eighteen musicians, cornets, trombones and piccolos, drawn up across the front of the stage. It was a number that took the house by storm and demonstrated that there is but one John Philip Sousa.

A fitting testimonial was accorded the band master when the closing number was finished. The applause continued for some time and Sousa was compelled to bow again and again as the curtain was raised.

At the Saturday afternoon matinee one of the features was the presentation of a loving cup to the high school band by Director Sousa who also led the local organization in a couple of numbers during the intermission.

It is to be hoped that Manitowoc will be favored with visits of similar organizations in the future.

September 17, 1928.

THE MANITOWOC TIMES,
SEPTEMBER 17, 1928ENJOY CONCERT
BY NOTED BAND

Large Audiences Are Entertained by Sousa at Theater Here

Lieut. Com. John Philip Sousa, America's march king, and his band was received with spontaneous enthusiasm by two large audiences at the Capitol theater Saturday afternoon and evening.

It was a concert such as only Sousa and his band can render. For more than three hours, the musicians offered a highly entertaining program which brought out the best compositions and arrangements of Sousa.

The program, however, was not limited to Sousa's work. It included classical numbers played with the finesse of a master musical organization.

"Stars and Stripes Forever," Sousa's masterpiece that will live forever, scored the hit of the evening. Likewise soprano solos by Miss Marjorie Moody, xylophone solos by Howard Goulden and cornet solos by John Dolan scored heavily.

In addition to the regular program, encores selected from the compositions of Sousa included: "El Capitan," "University of Marquette," "Manhattan Beach," "U. S. Field Artillery," "Stars and Stripes Forever." Soloists were also called upon for many encores.

SOUSAS' BAND
CHARMS WITH
ITS PROGRAM

Concert Is Most Enjoyable Ever Given In Green Bay.

With scarcely more than a gesture first with this band and then with that—minus the jeweled baton of many a lesser conductor, John Philip Sousa, greatest of all band directors, stood at the head of his organization last night at the Columbus club auditorium and gave to Green Bay music lovers the most enjoyable concert ever heard here. The extent of the public appreciation is manifest by the encores the players presented—thirteen—with none at the close of the concert.

Celebrating his Golden Jubilee as a conductor, his 75th birthday anniversary year, John Philip Sousa, composer, musician and bandmaster, lieutenant-commander in the United States Navy and director of a war time band of 1,400 men, is not growing old. His art, instead, is just becoming mellow with the years and to watch him stand before that marvelous aggregation of men, who respond to the slightest move of his trim figure or nod of his head, there seems not to be such a thing as degeneration with age.

The concert was opened with a peroration known as "Militaire Francais," by St. Saens, and for an encore the band gave El Capitan, by Sousa. The Sousa numbers were all heartily applauded, and not only because the great composer was present, but because Sousa marches seem to have a swing to them that is peculiarly "ours"—a tempo that no other composer has ever achieved, though the given time be ever so identical.

Sousa A Showman

John Dolan, cornetist extraordinary, played "Habanera," by Sarasate, and this was followed by a suite, "Tales of a Traveler," by Sousa. The suite was in three movements. "The Kafir on the Karoo," presenting a dancing scene in South Africa; "The Land of the Golden Fleece," being an extract from a group of Australian poems; and "Easter Monday on the White House Lawn," depicting the children rolling eggs, dancing and the animation of the scene in general. Somewhere it has been said that Mr. Sousa is not only a musician, director, et cetera, but is a showman as well. In this, and several other descriptive numbers, he bears out the truth of that statement. For the interest of the most undifferentiated sustained with the change of scenes," as described on the program and played by the band.

For an encore the band played U. S. Field Artillery march by Sousa, climaxed by a sextette of trombones carrying the principal strains at the end. Again the showmanship of the famous director asserted itself, for it was a "hang-up" finale.

Miss Marjorie Moody, soprano, has a powerful voice, capable of clear, true tones in high and low ranges. In addition she is very charming and because of these attributes she followed the program number Love's Radiant Hour by Sousa, with Coming Thru the Rye and the American Girl.

The band then played a symphonic poem, Death and Transfiguration by Richard Strauss, in which the pictures presented by Strauss were faithfully carried out. The struggle of the sick and weary man, consoled by his memories of gay youth and finally the death and transfiguration, brought out by a combination of harp and sustained sonority. The Marquette University march, by Sousa, was played as an encore.

Directs High Band

Sousa then directed the Green Bay high schools band in his famous march Sempor Fidelis and for an encore they played Billboard march, directed by Jay I. Williams, school leader. The boys and girls played well and adapted themselves to the rapidly moving baton of Sousa with great determination and courage.

The second part of the concert opened with an interesting and for many, a reminiscent, number. It was an arrangement of Among My Souvenirs and old time airs, including among the souvenirs memories of days that brought forth strains of songs such as Seeing Nellie Home and The Road to Mandalay. For an encore the band played Whistling Farmer by Whitmore, which afforded much amusement all around. A beautiful number for six flutes followed. It was Tchaikowsky's Dance of the Merlons and was one of the great numbers in the program.

THE DAILY NORTHWESTERN,

SEPTEMBER 18, 1928

NOTED LEADER AND
HIS BAND DELIGHT
OSHKOSH AUDIENCES

John Philip Sousa Given Enthusiastic Reception by Music Lovers at Concerts Here

At both the matinee and evening concerts, Monday at the Fischer theater, John Philip Sousa demonstrated to the complete satisfaction of the audiences that he rightfully holds the distinction of being the world's premier band conductor.

The concerts were enjoyable, and the musicians of Sousa's famous band were called upon repeatedly for encores, which they gladly presented. Sousa, himself, was celebrating his golden jubilee as a conductor. This is also his seventy-fifth birthday anniversary year, but the years have not made Sousa old.

The evening program opened with a peroration, Militaire Francais, by St. Saens. The Sousa march "El Capitan" was played for encore. John Dolan, cornetist, played the solo "Habanera" by Sarasate, and responded to encore with "A Dream."

IN THREE MOVEMENTS.

The band offered the suite "Tales of a Traveler" in three movements, "The Kafir on the Karoo," "The Land of the Golden Fleece," and "Easter Monday on the White House Lawn." For encore, the band played Sousa's "U. S. Field Artillery March," featuring a trombone sextet.

Miss Marjorie Moody, soprano, sang "Love's Radiant Hour," by Sousa, and encored with the old favorite, "Comin' Through the Rye." The final number of the first half of the program was the symphonic poem, "Death and Transfiguration," by Richard Strauss. The encore number was "Marquette University March" by Sousa.

For the opening number of the second part of the program, the band played "Among My Souvenirs," the song selection being lengthened into a sketch. A sextet for flutes "Dance of the Merlons," by Tchaikowsky, was the first part of the next number by the band, and that was followed by Sousa's anniversary march "The Golden Jubilee."

PLAY FAMOUS MARCH.

The applause was insistent, and for encore the band played Sousa's best-known march, "Stars and Stripes Forever." As the opening strains sounded, the audience broken into enthusiastic applause. The band had to play an encore for that number, and responded with "Manhattan Beach March" by Sousa.

Howard Goulden, xylophone player, offered "Mignon" by Tierney. He was called back for four encores, "At Sunrise," "Indian Love Call," "Rio Rita," and "Old Fiddler." The concluding

number of the band concert was "Balance All and Swing Partners" by Sousa.

During the intermission, Sousa led the combined Oshkosh grade school bands in an overture number. The local youngsters did very well in keeping time with Sousa's rapidly-moving baton, and apparently pleased the noted band master with their performance. F. H. Jebe, local band director, led the band in a second number.

THE DAILY NORTHWESTERN,

SEPTEMBER 17, 1928

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."

THE DAILY NORTHWESTERN,
SEPTEMBER 17, 1928

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 Bacz 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.

So far, the name Sousa's "Golden Jubilee," which was appropriately

appreciated and then the high light of the evening, the ever popular "Stars and Stripes Forever," Sousa's best known composition. As a climax to this, six trombonists, six cornet players and six piccolo players came to the front and played the closing strain with the band. A second encore Manhattan Beach also by Sousa, was the response of the players. Howard Goulden played a Xylophone solo, Polonaise from Mignon and it was so well done that in spite of the fact that the hour was well along, the listeners asked for more and he had to play four encores, Sunrise, Indian Love Call, Rio Rita and Old Fiddler.

"Balance All and Swing Partners" by Sousa was the closing number of the band.

A good-sized crowd greeted the afternoon performance, including hundreds of persons from Michigan and the surrounding cities. At the matinee the Nickel High School band, under the direction of Alex Enns, played for Sousa, and was directed by them in one number. The youthful players acquitted themselves well.

RACINE JOURNAL-NEWS, TUESDAY AFTERNOON, SEPTEMBER 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 worldwide 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 join 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 regaled him. 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 commander'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 F. 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.

SOUSA AND HIS BAND PRESENT GOLDEN JUBILEE CONCERT HERE BEFORE APPRECIATIVE AUDIENCE

Musical Organization Presented Under Auspices of Daughters of Isabella; Veteran Conductor Presents Flag to Legion Drum and Bugle Corps

Encore after encore was given in response to thunderous applause at Memorial hall Tuesday night, when Lieutenant Commander John Philip Sousa and his renowned band presented a concert, under the auspices of the Daughters of Isabella.

The American Legion Drum and Bugle corps of Racine serenaded the famous conductor at Hotel Racine, previous to the concert and then escorted him in the official Legion car to Memorial hall, where Mr. Sousa presented a flag to the Racine post. The speech of acceptance was given by Fred Helm.

Soloists with the band were well received. Howard Goulden played Polonaise "Mignon" by Tierney for a xylophone solo, and was obliged to respond with several encores, "The World Is Waiting for the Sunrise" and "Indian Love Call," and "Rio Rita" by Tierney, also "Old Fiddler." Cornet soloist, John Dolan, received much applause, and after playing "Habanera" by Strassate, responded with "The Perfect Day" by Carrie Jacobs Bond.

Because of illness, Miss Marjorie Moody who was to have given a soprano solo, was unable to be present. In her stead, Edward Heney, saxophonist, played "Beautiful Colorado."

Variety in Program

Variety was shown in the program with two popular selections, "You're a Real Sweetheart" and "In My Bouquet of Memories" played by eight saxophonists, after which an amusing German band number was presented by the group.

The first program number was "Militaire Francaise" from "The Algerienne" by St. Saens, was played by the well-known band, conducted by Sousa, and "El Capitan" by Sousa was given for encore. After the third number, "Tales of a Traveler" by Sousa, which was divided into three sections, "The Kafir on the Karoo," "The Land of the Golden Pleece" and "Easter Monday on the White House Lawn," the famous "U. S. Field Artillery" by Sousa was played, and "Riders for the Flag" also by Sousa, as a second response.

Symphonic poem, "Death and Transfiguration" by Richard Strauss, was followed by "Marquette University," Sousa.

Racine Man Leads Band

Feature of interest to Racine persons particularly, was the "Racine Commandery" march, composed by a Racine man, C. A. Gilman. Mr. Gilman led Sousa's band in the playing of this additional number, and publicly thanked the veteran conductor for allowing him the opportunity of presenting his composition and leading Sousa's band.

After the intermission, "Among My Souvenirs" (new), Nichols-Sousa, was presented. The Nichols song was lengthened into a sketch, including old familiar tunes such as "Twinkling Stars Are Laughing at You and Me," "Seeing Her Home," "Aunt Dinah's Quilting Party," "Seeing Nellie Home," "The Road to Mandalay," "Sweet Mysteries of Life" and closing with "Among His Souvenirs."

The band obligingly responded with a number after this selection entitled "The Whistling Farmer" by Fillmore, which proved to be humorous. Whistling, barking, quacking, crowing, mooing, whinnying and cowbells could be heard throughout the number, after which "Dance of the Meritons" by Tschakowsky was presented by a sextet of flutes, consisting of Messrs. Evans, Petrie, Phares, Orosky, Zlotnik and Hall, and "The Golden Jubilee" (new) composed by Sousa, was played by the entire band.

"The Stars and Stripes Forever," also composed by the veteran conductor, was played as only Sousa's band can play it. During the number, the members of the band playing the flutes, trombones and cornets lined up at the front of the stage to complete the effect. "Manhattan Beach" Sousa, was next played by the band, and the concluding selection was "Balance All and Swing Partners" by Sousa.

Children Attend Concert

Children were excused from Racine schools in the afternoon to attend the afternoon concert, which proved to be especially adapted for delighting a juvenile audience.

Sousa's tour this year celebrates his 50th year as conductor, and is the 36th annual tour with his own musical organization which consists of more than 100 musicians and soloists.

The "March King's" faculty for telling jokes in terms of music was proved by the laughter of the audience at last night's performance.

THE DAILY ILLINI

TUESDAY, SEPTEMBER 18, 1928

SOUSA CONCERTS

John Philip Sousa who with his concert band will present a program Thursday night in the Auditorium is credited with doing more than any other single individual for the advancement of music in America. Sousa's particular field is in the production of concert music and the direction of concert bands.

The most famous of his compositions is the march, "The Stars and Stripes Forever," which was written while he was returning from a trip to Europe. This single piece of work is the greatest money maker entertainment circles have ever known, with the exception of "Abie's Irish Rose."

The greatest thing that Sousa has done, however, is to familiarize Americans with such European composers as Wagner, Strauss, Elgar, and Tschakowsky. It has been said that as a result of Sousa's tours Americans are better acquainted with European music than are Europeans themselves.

In the fifty years of his activity as a musical conductor Sousa has made twenty trans-continental tours. These tours have taken him and his band to practically every city in the United States. The desire of Americans for the best in music and their real understanding of European music can be attributed largely to the influence of these tours.

The present trip is the golden jubilee tour for the seventy-six year old composer and his band. It culminates fifty years in which American music has made notable strides. Everyone owes it to himself to hear Sousa Thursday night in the Auditorium.

THE DAILY ILLINI

THURSDAY, SEPTEMBER 20, 1928

JOHN PHILIP SOUSA

John Philip Sousa, foremost band conductor of the world, is to present two concerts on the campus today. Sousa has appeared here a number of times during his fifty years as a band conductor and a few years ago on a visit here he called the University's concert band the finest of its kind in the world.

Sousa was born in Washington and as a boy his interest in music was aroused when he proudly watched his father play the slide trombone in a martial band that marched down Pennsylvania avenue at the close of the Civil war. The boy began the study of the violin and first played in Ford's opera house. The sudden illness of the orchestra leader gave him an opportunity to assume direction of the band, a field in which he has won undying fame.

In 1880 Sousa became conductor of the United States Marine band and twelve years later he organized his own musical organization. This band is perhaps the most famous musical organization in the world today. It has been heard in practically all the large cities in states during the last thirty-six years.

Ten operas and hundreds of other musical compositions are the result of Sousa's work. Some of the world's greatest marches have been composed by him, among which are "The Stars and Stripes Forever," "Liberty Bell," and "Semper Fidelis." Among his operas the better known are "The Bride" and "Desire."

Sousa is without doubt one of America's outstanding figures in the world of artistic achievement. His fame is international rather than local. Despite the fact that his seventy-six years are resting lightly on his shoulders Sousa as an American institution is not likely to exist much longer. For many, today may be the last chance to hear Sousa and his

SOUSA'S BAND THRILLS AUDIENCE OF 1,000; DIRECTOR PRESENTS FLAG TO DRUM CORPS

Playing a concert so varied in its choice of numbers that no part of it failed to strike a responsive chord in a large number of the thousand persons who heard them, Lieutenant-Commander John Philip Sousa's renowned band presented two programs in Memorial Hall yesterday under the auspices of the local society of the Daughters of Isabella.

Preceding the concert in the evening, the American Legion Drum and Bugle corps met Mr. Sousa at Hotel Racine and escorted him to the auditorium where he presented the Boys of 76 a beautiful parade flag. Fred Helm, business manager of the corps, accepted the gift.

Mr. Gilman Directs

Upon the invitation of Mr. Sousa, C. A. Gilman, director of the Racine Symphony orchestra, led the band in his own composition, "Racine Commandery March." In commenting on his unique experience, Mr. Gilman said, "The thrill of directing Mr. Sousa's band is indescribable. Each player is the best artist on his respective instrument that the country offers. It was my pleasure to hear Sousa's band on its first tour just after the distinguished director left the Marine band, and the joy of hearing him again and again goes undiminished."

An attestation of the versatility of Mr. Sousa as a composer was evidenced throughout the program, which was made up largely of his own selections. The range of theme carried, as in his suite, "Tales of a Traveler," from visits in distant lands to a narrative sequence of present popular numbers, interspersed with old favorites, as presented in his sketch, "Among My Souvenirs," — an arrangement in which he collaborated with Nichols.

Auditors at Ease

The suavity and dignity of Lieutenant-Commander Sousa's direction proved a special delight to his auditors since it relieved them of a tension so often attendant on masters in the art of music and gave them an opportunity to listen, unhampered, to what is unquestionably the world's greatest band music.

Now in his fiftieth year as a conductor, having earned for himself the position of peer in the field of band music and direction, John Philip Sousa has contributed music that is typically American. The forward-moving spirit of American progress, rapid but well timed, finds adequate expression in his energetic marches. Throbbing, vibrant American life, surging with achievement is everywhere portrayed in his compositions.

Mr. Schulte Comments

Henry Schulte who last year celebrated his golden jubilee as a band director and organizer has heard Sousa's band practically every year since it has been on tour, and last evening Mr. Schulte said:

"The outstanding feature of the programs is the thrill that Sousa as a director and that those who hear him get at each of his concerts. He is always welcome, always enthusiastically received. His appearance in a city is the best possible contribution to the uplifting of band music, and the Daughters of Isabella are to be most heartily congratulated for their temerity in undertaking so vast a project."

Frederick Schulte, assistant to his father in his band activities, has the following comment to make on the program of last evening:

Memory of Band Lingers

"Lieutenant-Commander John Philip Sousa has been here, has again conquered, and although he and his musicians have gone, the memory of that glorious, well-balanced, inspiring program will live in the hearts of our people for a long time, and will, no doubt, act as the greatest individual uplift of increased music appreciation."

"Sousa, the master program builder, has developed a type of entertainment in which there is absolute enjoyment for every one, from the most critical and exacting musician to the average tired business man who seeks good healthy relaxation."

Compares With Symphony

"For example, the Symphonic

poem, "Death and Transfiguration" by Richard Strauss, was easily the outstanding feature, with the band displaying in this number tonal effects, dynamic values, phrasing, wonderful rhythmic qualities, perfect ensemble, and a marvelous interpretation of which any of our great symphony orchestras might well be proud. In contrast to this and other numbers of the highest type, were the many novelties and solos, and above all the liberal sprinkling of the ever-inspiring Sousa marches.

"John Philip Sousa has perhaps accomplished more for music in America than has anyone else. He is not merely a bandmaster, but a national character to be admired, remembered, and loved by all for all time."

THE DAILY ILLINI

TUESDAY, SEPTEMBER 18, 1928

SOUSA TO ARRIVE THURSDAY; TO PLAY NEW COMPOSITIONS

March King To Present Two Programs In Auditorium; Will Offer New Repertoire Of Music

Lieut.-Commander John Philip Sousa, dean of American bandmen and prominent march king, will arrive Thursday on the campus accompanied by his band, preparatory to presenting in the Auditorium two concerts scheduled in an itinerary throughout the country in commemoration of his entry into the field of competition back in 1878.

The concerts, which have been billed as a part of Sousa's "Golden Jubilee" tour, will include a repertoire of new arrangements of classical, semi-classical and popular music. Sousa, assisted by his band, will also offer marches and other typical band numbers of his own composition.

"The Golden Jubilee March," composed especially to commemorate the commemoration, will be included in the program.

School children and teachers in the Twin Cities will have an opportunity to hear the band at the first concert, a special matinee program arranged and presented especially for them. The matinee concert will be given at 3:30 o'clock Thursday afternoon in the Auditorium. The admission prices for this concert are nominal.

A program for the general public will be presented at 8 o'clock Thursday night in the Auditorium. If former Sousa programs are indicative, numerous marches will be played. Sousa's march compositions are well known to every bandman and most of the citizenry in the country. Several of his light operas have achieved some manner of popularity.

This fall's concert trip marks the thirty-sixth year that Sousa has toured the country with his band, giving concerts in numerous large towns.

SOUSA'S BAND ARRIVES TODAY FOR CONCERTS

School Children Will Attend Matinee; Main Concert To Be Tonight

John Philip Sousa and his band will arrive in Champaign at 1:15 o'clock today on an Illinois Central special train from St. Charles, where the march king recently has been engaged.

Two concerts will be presented by the band, one being a matinee for the exclusive benefit of school children and their teachers, the other being an evening concert for the general public scheduled for 8 o'clock tonight in the Auditorium. The matinee will commence at 3:30 o'clock this afternoon in the Auditorium. Tickets are on sale at the bursar's office.

High School Bands

The high school bands of Champaign and Urbana will attend the afternoon concert in full uniform. Arrangements were being made last night to have Mr. Sousa either lead the bands through his "Stars and Strips Forever March," the most famous martial piece in the world, or stand with the bands for a photograph.

The Champaign Kiwanis club luncheon which is being arranged in honor of Mr. Sousa, has been postponed from 12:10 o'clock to 12:25 o'clock this afternoon in the Inman hotel. The club will send a delegation to the special train to meet the band, and this group of business men will accompany Mr. Sousa to the luncheon.

Member Of Rotary Club

While Sousa is a member of the Rotary club and belongs to more of its organizations than any other man in the world, he is interested in all civic clubs. He seldom misses an opportunity to give his message on music to members of these organizations.

After the luncheon, the 74-year-old composer and leader will be conducted to Lloyd's, Champaign, where he will autograph books and music. He will be there at 2 o'clock to chat with people who wish to see him.

When the matinee concert is over, Lieut-Commander Sousa will be the guest of Symphonia, honorary musical fraternity, which will hold a banquet in his honor at 6 o'clock in the Green Tea Pot. Sousa is the only honorary member of the fraternity's Illinois chapter.

Feature Sousa's Numbers

The main concert of the band's stayover coming tonight will include classical, semi-classical, popular and jazz music in its repertoire, featuring Sousa's marches as encores.

"Death and Transfiguration," a symphonic poem by Richard Strauss, will be played for the first time in America as a band arrangement.

John Dolan, cornet soloist, will play "Habanera," by Sarasate, who intended the number to be played by the violin. Sousa's new "Love's Radiant Hour" will be sung by Marjorie Moody, soprano who has recently received eight large reviews from prominent music critics throughout the country. The lyric for this number was written by Helen Boardman Knox.

"Golden Jubilee" Tour

The concerts, which have been billed as Sousa's "Golden Jubilee" tour, will include a repertoire of new arrangements. The tour is being made as a commemoration of the dean of band leader's entry into the field of competition back in 1878.

"The Golden Jubilee March" especially composed to commemorate the occasion is expected to prove a high-light in the concerts' offerings.

This fall's trip marks the thirty-sixth year that Sousa has toured the country with his band, giving concerts in practically every large sized town in the United States.

Symphonies, Marches Played For Appreciative Audiences By Sousa's Renowned Band

By FRANCIS J. KOENIG

From the immense volume of the U. S. Field Artillery march, with its incidental effects of pistol shots, to the well modulated tones of the first part of the symphonic poem, "Death and Transfiguration," Lieut-Commander John Philip Sousa demonstrated the elasticity of a great military band.

The concert given last night in the Auditorium clearly proved that although a band is not a symphony orchestra, beautiful symphonic effects can be attained by careful coaching and directing. Many of the numbers given by Sousa and his band were symphonic in their handling.

Well Received

Each number was so well received that it would be impossible to judge which was the most popular. Sousa's arrangement of "Among My Souvenirs" into a musical sketch was most unique. The number was introduced with the popular melody, and there followed a group of older songs, which the "souvenirs" brought into memory.

After this sketch, a saxophone octette played "You're a Real Sweetheart," a humorous German tune, and "My Bouquet of Memories," as a musical divertissement. The sextette for flutes which followed was one of the outstanding numbers on the program. The instrumentation was one which is seldom heard, and the arrangement and execution of the number immediately called for an encore.

A change was made in the second number of the program. Ralph Ostrom gave the cornet solo in the place of John Dolan who was ill. And the number played was "Debutante," by Clark. Ostrom is a graduate from Culver Military academy, and Clark, the author of the number played, was formerly with Sousa's band.

Is Encored

Miss Marjorie Moody was called back to the platform after her first solo, and sang "Comin' Through the Rye." Encore after encore followed the playing of Sousa's "The Golden Jubilee" march, which was written especially for this concert tour of Mr. Sousa. The march itself is a highly spirited composition, and the reception it was given is typical of the manner in which the march is being received throughout the country.

Howard Goulden was called back for three encores after his xylophone solo. All in all, it was an impressive concert. And it was made even more impressive by the playing of "Illinois Loyalty." It was a case of a great leader directing a great band playing a great song.

AFTERNOON

Lieut-Commander John Philip Sousa and his band entertained an audience of 2,000 school children and teachers yesterday afternoon in the Auditorium with a program which was marked by the absence of long and heavy numbers.

The first number on the program was "A Study in Rhythms" which is of Sousa's own composition. This selection contained widely varied rhythms, tempos and themes, which were cleverly tied together, to make a pleasing whole. As an encore, the band played the recent and popular "King Cotton March."

Ralph Ostrom, cornetist, and Howard Goulden, xylophonist, appeared on the program as soloists. Miss Marjorie Moody who was scheduled to sing, was unable to appear, so Edward J. Heney, saxophonist, appeared in her place. Mr. Heney played, "Beautiful Colorado," by Joseph Dainca.

Novelty Selections

Most popular of all were the several novelty selections which were played as encores. One of them was the tune, "Where, Oh Where, Has My Little Dog Gone?" which was played in a comic manner by a saxophone octette composed of four alto and two tenor saxophones, and a baritone and bass, saxophone. Another popular encore was "The Whistling Farmer," which was an imitative number. It was probably the most popular number of the whole concert.

One of the most beautiful numbers, and also the most new number, was Wagner's introduction to the third act of "Lohengrin." This brilliant piece was conducted by

SOUSA WILL PLAY AT TWO CONCERTS ON CAMPUS HERE

Programs Are To Be Given At 3:30 O'Clock And 8 O'Clock Tomorrow In Auditorium

Lieut-Commander John Philip Sousa's two concerts which will be presented tomorrow afternoon and night in the Auditorium, will be unique in repertoire and presentation, according to the program announced by Jos. F. Wislitz, University publicity director.

"Death and Transfiguration," a symphonic poem by Richard Strauss will be played for the first time in America as a band arrangement during tomorrow night's concert, which starts at 8 o'clock. A special matinee program for school children and teachers will be held at 3:30 o'clock tomorrow afternoon.

Concert Tomorrow

In the concert tomorrow night John Dolan, cornet soloist, will play "Habanera," by Sarasate, who intended the number to be played by the violin. Sousa's new "Love's Radiant Hour" will be sung by Marjorie Moody, soprano who has recently received eight large reviews from prominent music critics throughout the country. The lyric for this number was written by Helen Boardman Knox.

"The Stars and Strips Forever March," which is Sousa's most popular martial work, does not appear on the program, but former Sousa concerts will assure its being played as an encore number. All the encores, which are expected to be numerous, will be marches, probably Sousa's.

Other Numbers

Other numbers appearing on the program are: Peroration known as "Militaire Francais" from "The Algerienne," by Saint-Saens; "Tales of a Traveler," a suite by Sousa; "Among My Souvenirs," a sketch recently written by Sousa and Nichols; sextette for flutes, "Dance of the Merlons," by Tschalkowsky; Sousa's new "Golden Jubilee March"; "Polonaise Mignon," by Thomas; and "Balance All and Swing Partners," by Sousa.

In the afternoon program the famous director will offer not only that kind of music which stirs the hearts and souls of young America—marches—but some of the best in other types of music that is to be offered by any musical organization in the world.

Both the Champaign and Urbana high school bands will attend in a body, outfitted in full uniform, and will march from their respective schools to the Auditorium.

Matinee Program

The program for the matinee is: "A Study in Rhythms," by Sousa; "Bolero Concerto," by Boccalini; "At the King's Court," a suite by Sousa; "The Beautiful Blue Danube," by Strauss; "Introduction to the Third Act of Lohengrin," by Wagner.

"Favorite Numbers from the Operas of Victor Herbert"; "Parade of the Gendarmes," new composition by Lake; "The Minnesota March," recently written by Sousa; "Ghost of the Warrior," by Grossman; and "The Dance of the Hours," by Ponchielli. As in the later concert, all encores will be famous Sousa marches.

Tickets for the concert tomorrow night are available in the bursar's office.

"Artistic temperament to Commander John Philip Sousa, world famous march king who will conduct his band in a concert at the Auditorium Thursday night, should be spelled with six letters instead of 18."

"Temper, t-e-m-p-e-r-i, is the way that those two words should be spelled," Mr. Sousa declared in an interview not long ago. "I have little sympathy with or liking for the long-haired eccentrics who seem to think the chief evidence of musicalanship is an abnormal conduct."

Recognized Leader

This coming from the recognized leader of all band directors who has spent his entire life connected in some way with music, one of the most fertile fields for "artistic temperaments" will probably shock a number of outstanding professional and talented amateurs, but Mr. Sousa

GEORGE B. FRANKS ISSUES WELCOME TO SOUSA'S BAND

Twin Cities Will Be Visited By Famous Leader On Thirty-sixth Annual Tour

"I am informed that Lieut-Commander John Philip Sousa, the famous band leader, is to be present in our city on Thursday. This is the thirty-sixth annual tour of his band and it commemorates the fiftieth anniversary of Mr. Sousa as a conductor."

"On nearly all of his western trips he has visited the Twin Cities during these years, and he has won a place in the hearts of the music loving people of our cities. He and his band occupy a unique place in the musical history of our country; his achievements have been many. We all remember the martial music written by him in war time and how it stirred the hearts of the people of our nation."

Is Institution

"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 Champaign to extend to Lieut-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 cities, when I say to him that I wish that he will be spared to his profession for many years to come."

GEO. B. FRANKS,
Mayor of Champaign.

learned his lesson in despising temperament gone mad early in his childhood.

He was a "kid" in knee pants. "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 back in 1865 when the weary battalions were about to be mustered out after four long years of service afield.

Study Of Violin

The boy began the study of violin under an irritable instructor. The "professor" chided him for drawing too short a bow, and the boy spoke up in his own defense, saying he was too close to the wall. The flaming "temperament" was forthwith there, and the teacher angrily shouted, "How dare you tell me my business? I'll kill you!"

But he didn't. The young Sousa went home safely and ever afterward on the boy's mind remained imprinted the vision of the silliness and unworthiness of "temperament" when a synonym of abnormality. He has never sympathized with it since.

Sept. 20, 1928
Lieut. Sousa
Thrills U.I.
Music Lovers

Thrilling two crowded houses at the Auditorium, Lieut. Commander John Philip Sousa's bandmasters was the chief topic of conversation Friday on the campus. His listeners marvelled at his musical talent, ability to put across two such successful concerts, despite the fact that he is celebrating his golden jubilee as composer and conductor.

Those Sousa marches never will be forgotten. Never before has any band or conductor received an ovation for their own works as was given the world's famous band leader and "march king" Thursday night.

The audience had waited for the playing of the "Stars and Stripes Forever," considered Sousa's most famous march. Announcement had stated that it would be given as an encore. Before the first half of the program had ended, the instrumentation went into the strains of the march. Hearty applause broke forth. Those in the house left their seats as one body, remaining standing throughout the number.

Many Arrive Late.

Despite the fact that Sousa has been on the campus in previous years, and has been heard by many heretofore, he held the keen attention of everyone in the building, both old and young. He maintained his usual record by giving something new and different.

The first soloist, John Dolan, expert cornet player, perhaps could have been enjoyed more if it had not been for the numerous tardy arrivals. Perhaps never before have there been so many latecomers as there were on Thursday night. Several numbers were interrupted by those apparently unable to get there before the opening number.

Offering a program including a Saint-Saens number, "Militaire Francais" from "Suite Algerienne," through a composition by Strauss, "Death and Transfiguration," played heretofore by symphonic orchestras, to those of a more popular nature, Sousa presented many of his own works as encores. He generously responded to the applause.

Feature Numbers.

Howard Goulden, xylophone soloist, and Miss Marjorie Moody, soprano, gave pleasing numbers, responding with encores. A sextet for flutes, on the regular program, and a sketch by a saxophone octet, were other features. Sousa also played "Illinois Loyalty."

The afternoon program was of a lighter nature, being played to Champaign-Urbana school kiddies. Long before the hour of the opening number, children, from those in school for their first year, to high school seniors, parents, and teachers, crowded into the Auditorium.

Many were forced to remain in the corridors, peeping through the doors at intervals, waiting to get a chance to hear the band. Late in the afternoon policemen on duty opened the doors, in order that those unable to get seats might hear the bandmaster.

Sousa was entertained at dinner prior to the concert by Sinfonia, at the Green Tea Pot.

CITY OPENS ITS
ARMS TO SOUSA
ON ARRIVAL HERE

"March King" Is Given
Tremendous Ovation by
Crowds.

PARADE IN LOOP

Joliet gave a tremendous tribute to Lieut. Commander John Philip Sousa, the "march king," when he arrived here at noon today with his band to give two concerts this afternoon and tonight at the high school auditorium.

There is no doubt that Joliet has taken the white-haired bandmaster, author of a hundred stirring marches, as its own. Sousa was born in Washington, D. C., but he belongs to Joliet—the city demonstrated that fact today.

Hundreds Pay Tribute.

An hour before the special Chicago and Alton train bearing Sousa and his band of eighty pieces arrived in Joliet, the union station plaza was crowded by hundreds of persons anxious to pay tribute to the "march king."

When the bandmaster stepped from the train he was greeted by prolonged cheering. He was welcomed by Mayor George F. Smith, Captain A. R. McAllister, director of the Joliet high school band, and Mr. Lemmon, chairman of the reception committee. Mr. R. O. Jones, W. W. Hays, and other prominent citizens.

After a short time Sousa and his band, the Chicago and Alton champions of the high school musical world, a parade was given through the loop district.

A reception committee of thirty persons, including the high school band, the grade school band, and the Joliet high school band, met the bandmaster at the station. Captain A. R. McAllister, director of the Joliet high school band, was master of ceremonies.

As the parade approached, the crowd gathered on the sidewalks and in the streets, anxious to see the "march king."

Uplifted With Reception.

"I am delighted," Sousa said, "that you could say so. I have been honored by the Chicago and Alton band, and I have been honored by the Chicago and Alton band, and I have been honored by the Chicago and Alton band."

"I am delighted," Sousa said, "that you could say so. I have been honored by the Chicago and Alton band, and I have been honored by the Chicago and Alton band, and I have been honored by the Chicago and Alton band."

Students of both high school and grade schools were gathered to greet the bandmaster at the high school this afternoon, at which the high school band assisted. The high school band will play tonight in connection with the Sousa program. A dozen nationally known soloists, both vocal and instrumental will assist in the evening concert.

Honoring him, 100 guests will participate in a banquet at 6 o'clock tonight in the Chamber of Commerce. An informal program has been arranged, with the high school orchestra playing. Speakers will be Mr. Sousa, Mayor Schilling and Mr. Lemmon, chairman of the general committee.

Banquet Tonight

At the close of the banquet, those attending will proceed to the high school for the evening entertainment. They will be escorted by the American Legion drum and bugle corps. In the course of the evening Mr. Sousa will present a silver loving cup to the Joliet high school band. Miss Lois Delander, sponsor for the band, will receive it.

Altho Mr. Sousa has visited Joliet before, the occasion of his last visit was a noteworthy one in the community. He was one of the most popular judges at the national high school band contest in May. He with the other judges was feted on that occasion.

Mr. Sousa is perhaps the country's youngest golden jubilarian. He is 73 years of age and has devoted most of those years to music. With maturity he reached his boyhood dream to become a conductor and tour the world.

Was Boy Violinist

He was a boy violinist at Ford's opera house in Washington, the scene of Lincoln's martyrdom, when the leader of the orchestra became suddenly ill. Sousa, only a child, became an eleventh hour understudy.

Altho Nobles, playing there then, engaged him a week later as musical director, "on the road." He toured the United States with Nobles. Shortly after he was engaged by Simon Hessler, Quaker City musician, for the Offenbach orchestra, which toured America in 1876. Since that time he has continued to tour.

He was first fired with ambition to play from watching his father, who played a slide trombone, march with a martial band down Pennsylvania avenue in 1865 when the weary battalions of the Civil war were about to be mustered out after four years of service afield.

Among his most popular compositions are his military marches, and among his happiest recollections are his military honors conferred upon him because of his service to his country.

HUNDREDS HEAR
SOUSA CONCERT

"Happiest Day of My Life,"
Says Veteran Band-
master.

CUP PRESENTED

Characterizing the championship Joliet high school band as the best "amateur band in America," John Philip Sousa, in commemoration of his golden jubilee, presented it last night with a loving cup, an expression of his appreciation of the band's contribution to music.

The presentation was witnessed by an audience of 2,000 persons who filled the high school auditorium at the second concert of the day given by Sousa's 100-piece band. Representing the band, Miss Lois Delander, its sponsor, graciously received the loving cup from the hand of the veteran conductor. Mr. Sousa previously had told his guests assembled at a receptional banquet given in his honor at the Chamber of Commerce, that the Joliet band was the best amateur band he had ever heard in America or Europe.

Climax of Sousa Day.

The reception of Mr. Sousa's gift came as the climax of a series of events which had marked "Sousa Day." At the close of the day, Mr. Sousa expressed his gratitude to the people of Joliet for their testimony in the form of a decade at noon, his quartet in the evening and rounds of acclaim at his afternoon and evening concerts.

Apparently unharmed by the events of the day and the host of informal receptions, as individuals rushed thru the crowd to greet him, he departed for Chicago at midnight last night, saying, "This has been one of the happy days of my life. I shall never forget Joliet and shall cherish the memories of this day among my souvenirs."

Given for the benefit of the high school band fund, it is estimated that about \$300 will accrue from the two concerts of yesterday. The money will be used to help finance a trip for the high school band to the national contest next year, when it will be an honor band, not competing for the national title which it has held for three years.

Plays New Composition.

The highlight of last night's program was easily the playing of Lieut. Commander Sousa's newest composition, "The Golden Jubilee," written by him for his 50th anniversary as band conductor.

In recognition of the high honors which the Joliet band has won, it was invited by Mr. Sousa to participate with his band in the playing of the Golden Jubilee march.

For many a high school boy, all things hitherward, will date from that moment. As Sousa himself looks back on the beginning of his career on the occasion in which he played his first public solo wearing his professor's shirt, so perhaps some young Sousa in the making, climbing to the high school stage last night, will one day in his reminiscences recall the day he "played" in the band with Sousa.

"From the brilliant 'Golden Jubilee' march, the two bands in response to applause which thundered thru the auditorium, struck up one of Sousa's latest and perhaps his most popular numbers, his 'Stars and Stripes Forever'."

The playing of the combined bands followed an interval in which the high school band played under the patron of Sousa, interpreting his "Black Horse Troop March," and his "National Game March." In characteristically gallant the "March King" summoned A. R. McAllister, director of the Joliet band, and presented him the baton for the second number.

Program Is Versatile.

Reflecting the personality of "the old man of the band," last night's program was as versatile and personable as Mr. Sousa himself. It embraced "Militaire Francais" as an opening number, a sprightly military march which gave way to a typical expression of Mr. Sousa's mood in "Tales of a Traveler," which painted in music tones "The Kaffir on the Karoo," in South Africa, "The Land of the Golden Plover," in Australia and "Easter Monday" on

the White House lawn," all sketches of Mr. Sousa's pen.

The most dramatic presentation of the evening was Richard Strauss' symphonic poem, "Death and Transfiguration." A whimsical number arranged by Mr. Sousa and one of which he is especially fond was the sketch, "Among My Souvenirs," based on the Nichols song of the same name.

With generous applause the band played the most beloved of Sousa's compositions and in its lighter moments fell into "The Whistling Farmer" and "Simptunny in Deutsche." "The Whistling Farmer" was accompanied by a barnyard chorus which kept the audience in suspense for fear the drummer would "miss" one of his properties and moo for the dog or bark for the cow. Similarly, the "Simptunny" in the "Simptunny" created a wave of prostration as the saxophonists reached for the bass notes.

Miss Moody Sings

Miss Marjorie Moody, coloratura soprano with Mr. Sousa's band for the last six years, gave the only vocal touch to the instrumental program in her delightful rendition of Sousa's new composition, "Love's Radiant Hour." And when the audience refused to let her retire from the stage, she charmed them again with "Comin' Thru the Rye."

John Dolan, cornetist, and Howard Goulden, xylophonist, added variety to the evening with solos, and a sextet of flutes played "Dance of the Meritons."

Anecdotes of his half century musical career were reviewed by the band master, who wears the decorations of the three branches of military service of this country and the records of service in three wars, at the banquet which preceded his evening engagement.

Presided over by Maurice F. Lemmon, chairman of the general Sousa day committee, the banquet was a testimonial of musical and civic organizations. After the invocation by Brother John of the Lisle high school, who officiated in the absence of a clergyman, Mr. Lemmon greeted Mr. Sousa on behalf of the Sousa day committee and introduced Mayor Schilling, who welcomed him in the name of the city. During the playing of the banquet, the high school orchestra, under the direction of A. A. Converse, played.

Sousa Gives Talk

Mr. Sousa said that he was the son of an unmusical family and that he was sent to a conservatory to study music as a means of preserving the neighborhood windows which suffered as a result of his musical prowess. He said he resented the implication and for six years was a "silent pupil" in the conservatory. As a sort of revenge, however, he won all the medals the conservatory had, his graduation leaving his alma mater considerably embarrassed for emblems.

More engrossed in baseball than in music, his first public appearance could him without a clean shirt, he told last night's audience, and he found it a bit of a box of 13, playing the fiddle at his first public appearance in his professor's starched shirt, the bosom of which, he said, scratched his knees. At the crucial moment the pin confining the collar gave way and the shirt followed out to his humiliation and the greatest applause he has ever received.

Guests at the banquet included Miss Moody, soloist, Miss Delander and Miss Ruth Cooper, sponsor of the band last year.

The American Legion drum and bugle corps escorted Mr. Sousa and his party from the Chamber of Commerce to the high school for the evening performance.

SOUSA TALKS
TO KIWANIS

John Philip Sousa, march king and world's greatest bandmaster, whose organization appears at the University auditorium this evening, addressed the Champaign and Urbana Kiwanis clubs at the regular noon luncheon served at the Innan hotel today noon. His talk consisted of several interesting anecdotes concerning his travels. He was introduced by Prof. A. A. Harding, director of University of Illinois band.

The musical part of the luncheon program consisted of vocal numbers. By Mrs. W. E. Johnson of Shelbygan, Mich., formerly Miss Bonnie Cox of Champaign, a daughter of Kiwanian Charles Cux. Josef Wright, head of the department of publicity, University of Illinois, acted as her accompanist.

He was a boy violinist at Ford's opera house in Washington, the scene of Lincoln's martyrdom, when the leader of the orchestra became suddenly ill. Sousa, only a child, became an eleventh hour understudy. Altho Nobles, playing there then, engaged him a week later as musical director, "on the road." He toured the United States with Nobles. Shortly after he was engaged by Simon Hessler, Quaker City musician, for the Offenbach orchestra, which toured America in 1876. Since that time he has continued to tour. He was first fired with ambition to play from watching his father, who played a slide trombone, march with a martial band down Pennsylvania avenue in 1865 when the weary battalions of the Civil war were about to be mustered out after four years of service afield. Among his most popular compositions are his military marches, and among his happiest recollections are his military honors conferred upon him because of his service to his country.

THE HARMONIES OF FIFTY YEARS.

Today is Sousa Day, with the city doing homage to one of the greatest men of the time. That man is great who has done something which lifts up a people or a nation, which gives them better thoughts, which makes life brighter and eases weariness of body and mind. Many times have people complimented, extolled and exalted some one musical composition until it has become a part of the life of a nation, but few, indeed, are the pieces of band music which attain that honor.

At West Point a number of years ago, this writer stood on the parade ground of that historic school at sunset of a perfect day in June. It was the last Saturday before commencement and there were large numbers of visitors in summer garb enlivening the scene. The cadets marched out on that wonderful stretch of green sward, the encircling trees and the gray buildings in the shadows of sunset making a striking background for the boys in gray and white. They lined up—that perfect line that of itself rouses the soul to admiration, and overhead from the tall staff floated the colors. The band appeared, marched down in front of the line, wheeled and came back playing "The Stars and Stripes Forever", and there was not a red-blooded man or woman in that assemblage who did not feel the Spirit of America welling from the very heart—and tears came to many eyes, tears of joy, of gladness, of love for the flag, for the land—for God. And if John Philip Sousa had never written another march, that one alone is enough to stamp on his brow the mark of greatness.

So we honor him today; honor his fifty years of making people better, of making music for all the people, good music that the humblest can understand and love, music that actually entwines itself among the heartstrings of humanity and wakes them to the harmonies of better life. Three times in the past he has honored us; it is for us to return that honor to him today, and by our homage let him know that this community has been made better by his efforts, and show our appreciation for the man who has been well described as the greatest bandmaster that the world has ever produced.

—J. H. G.

THE SPECTATOR

Friday, September 21, 1928

SOUSA HONORED HERE TODAY.

John Philip Sousa, the march king, is scheduled to arrive in Joliet at 12:30 o'clock this afternoon on the "Golden Jubilee" tour of his band thruout the country.

A Sousa Day parade has been arranged, starting from the Union station at 1 o'clock. City officials with Lieutenant Commander Sousa will head the parade. Sousa's band, the championship high school and grade school bands, the R. O. T. C. of the high school and the American Legion fife and drum corps will be included in the units which will participate in the parade.

At this afternoon's concert of Sousa's band at the high school auditorium the grade school band will play during intermissions while the high school band under the direction of A. R. McAllister will play at the evening concert. Two separate programs will be offered at the two concerts. Sousa's "Golden Jubilee March" and his "Stars and Stripes Forever" will be played at both concerts. Record attendance is expected at both concerts.

Schools of the city will have short sessions today to enable the students to participate in the parade and other features of the Sousa Day activities. A civic banquet in tribute to Sousa and members of the band will be held at the Chamber of Commerce this evening.

Sousa has invited the champion high school band to play during intermissions of his band's concert at the Auditorium in Chicago tomorrow night.

CHICAGO EVENING AMERICAN
WEDNESDAY, DECEMBER 5, 1928ELKHART BAND
WINS CONTEST
UNCOVERED

SOUTH BEND, Ind., Dec. 5.—The Elkhart High School band outplayed the South Bend High School band in the finals of the contest judged by Lieutenant Commander John Philip Sousa, in the Notre Dame gymnasium. The winner was awarded the cup offered by the Notre Dame Council of the Knights of Columbus. South Bend and Elkhart bands had defeated the Plymouth and Mishawaka bands to enter the final contest.

Sousa and His Band Here
Friday for Two Concerts

John Philip Sousa, premier march king, will appear at the Prudden auditorium Friday night with his famous organization.

He appears in Lansing on his 36th annual tour, his Golden Jubilee trip. Children of Lansing will hear his famous band in a special afternoon concert and in the evening his band will appear for the adults.

The organization is assisted by three soloists, Miss Marjorie Moody, soprano; William Toner, cornet; and Howard Goulden, xylophone. Nine numbers comprise both programs, three of which are solo numbers. Two new compositions by Sousa will feature the evening program. The band will play his sketch, "Among My Souvenirs," and his new march, "Golden Jubilee."

The afternoon program is as follows:
"A Study in Rhythms"....Sousa
Cornet Solo, "Soldier's Dream"

FRIDAY, DECEMBER 7, 1928. THE CHICAGO DAILY NEWS

SEES FOLK SONGS
BASIS FOR OPERASousa Advises Young Men
to Carve Careers in
Music World.

(John Philip Sousa, "The March King," for fifty years a notable in the music of the world, writes today another of the articles on "Music as a Career" which he is addressing to the boys and girls of Chicago through the columns of The Daily News. Lieutenant-Commander Sousa, on Saturday arrives in Chicago to begin his appearances with his military band at the Chicago theater, and will then commence answering questions on music sent him in care of The Daily News. On next Monday he makes the first of a series of visits to the high schools of Chicago.)

BY JOHN PHILIP SOUSA.

My advice to young Americans to consider musical composition for a

career is based on the growing interest in American music. Within the last three years there has been growing an enthusiasm for our national folk-songs. Collections of them are being published in larger and larger groups each year. Universities are sending out experts to assemble the songs that cowboys, farm hands, mountaineers, railroad workmen, cotton pickers, log rollers, hobos have sung. The old-time tunes are being preserved.

Such American composers will be writing in quantities, symphonic works, suites, operas based on these folk-songs, just as the old masters of music used the street melodies and peasant songs of their people as the basis for what is now known as classic music.

South, West, Best Field.

Out of the middle west and the south the real American music will come, for there the folk songs grew up. Already the phonograph companies have experts scouring those sections digging up old songs and rural singers. "Hill billy" songs, that is, the quaint old-fashioned melodies and sentimental verses of the mountaineers are, on phonograph records,

very popular in all parts of the country today.

The hills of Kentucky, Georgia, Tennessee, Missouri and lower Indiana and Ohio are rich with such folk songs. Also the northwest and the far west are being combed to find the ancient songs that the people have sung for years and handed down from mouth to mouth.

Folk songs developed in such regions naturally. The pioneers had to entertain themselves and too, they were free from much of the narrow prejudice against music which animated the east where the Puritan fathers still ruled. Puritans allowed no music except church music, which was in many cases excellent but standardized allowing the singers little room for original composition.

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 an adaption of the English song, "Britannia, the Pride of the Ocean."

Was Unprofitable Profession.

It was so discouraging in this country that up to thirty years ago the average American father would rather see his son become a carpenter than a pianist; a plumber than a cellist; a clerk than a violinist. The rise of the palatial moving picture theaters with their great orchestras playing good music and paying musicians very well indeed, have spread a different idea of music as a career.

America has turned its back on music as a sin. It regards music as a blessing nowadays, and it is beginning to appreciate its own history and to be proud of its music. There is an excellent living for a competent and skilled musician today, respect, an honored place in the community but, more important, there is to be immortality and fame as a great artist for the composer in the near future.

CHICAGO EVENING AMERICAN WEDNESDAY, DECEMBER 12, 1928

Sousa's Fine Music Stirs
Chicago Audiences

John Philip Sousa, who needs no other introduction, is on the program of the Chicago this week and thus easily is the star of the entire program. Sousa would be star of any program in which he might take part.

This is the second time he has played at the movie palaces. This time, however, his stay is limited to just this week at the Chicago. He will not travel to any of the outlying B. & K. houses, according to the management.

His band is as superb as ever and the veteran leader, nearing the 75-year mark, leads it with unostentatious precision. He carries with him one soloist, by way of variety, and she is delightfully received.

Sousa's organization plays in the superb way which made it famous, but the program is made up entirely of pieces which have become almost too familiar by reason of their constant use wherever bands play. The times are stirring but too well known. It's a thrill to hear Sousa play anything, however.

The movie, by way of contrast, is most unexpected at every moment. It's "The Haunted House," the film version of a stage mystery by the prolific Owen Davis. It was funny on the stage and it is funny in the movies, too. At least most

"THE HAUNTED HOUSE" presented at the Chicago. A First National picture, with Chester Conklin and Thelma Todd, from the play by Owen Davis. Directed by Benjamin Christensen.

CAST OF CHARACTERS.
Billy.....Larry Kent
The Nurse.....Thelma Todd
James Herbert.....Edmund Breco
Tully.....Sinner Brax
Nancy.....Barbara Bedford
Mrs. Rackham.....Flora Finch
Mr. Rackham.....Chester Conklin
The Cardmaker.....William V. Wong
The Mad Doctor.....Montagu Love
Sleep Walking Girl.....Eva Southern
Jack the Chauffeur.....Johnnie Gault

of the audience laughed a good deal of the time.

Since it's a mystery it isn't fair to give away the plot. Besides we couldn't if we tried. You need a compass, a sextant and a gypsy fortune teller to figure it out. But all the doors slam, everybody gets scared, there are lots of mysterious figures, and, of course, a big storm outside. Aren't there always storms in mystery tales? Otherwise, there wouldn't be any mystery.

This one is really too full of clap-trap tricks to hold your interest all the way. But it's well acted and photographed. Chester Conklin, in one of his usual characterizations, and Thelma Todd, as the sweet and much scared heroine, head the popular cast.

"The Haunted House" is certainly haunted. And you will be, too, before it's over. Which is what the director very likely was aiming at after all.

CHICAGO DAILY JOURNAL
DECEMBER 8, 1928Sousa at Chicago in
Only Appearance

John Philip Sousa, "The March King," who is now at the Chicago theater, will make only this one appearance in the city this season. Previous contracts prevent him from presenting his famous band at the outlying Balaban & Katz theaters.

The current tour celebrates Sousa's "Golden Jubilee," and marks his fiftieth year with the baton. Patrons of the Chicago theater seeing him on the stage today have difficulty believing that the noted bandman is 74 years of age so sprightly and magnetic is he still.

Directing the huge military band on the stage Sousa leads it through one of the most diversified programs in its history, ranging from new and modern march compositions to classical compositions and winding up with a stirring rendition of "Stars and Stripes Forever."

Soloists, both vocal and instrumental, are added to Sousa's program.

THE CHICAGO DAILY NEWS

WEDNESDAY, DECEMBER 12, 1928.

HIGH-SCHOOL MUSICIANS THRILLED WHEN "MARCH KING" LEADS THEM



A PROUD MOMENT IN THE LIVES OF HIGH-SCHOOL MUSICIANS. John Philip Sousa, "march king," leads a band of boys at Tilden Technical high school. The bandmaster is visiting high schools this week under the auspices of The Daily News. As the bandmaster entered the Tilden auditorium yesterday the students burst into cheers. When leaving, Sousa congratulated the school upon its excellent ensemble. [By a staff photographer.]

CHICAGO DAILY NEWS
DECEMBER 12, 1928.

TILDEN STUDENTS CHEER FOR SOUSA

Famed 'March King' Leads
School Band in Stirring
"El Capitan."

(Picture on page 41.)
Lieut.-Commander John Philip Sousa, who is devoting his mornings this week to give youngsters in Chicago high schools a fatherly—or perchance grandfatherly—tip on how to succeed in music and his afternoons and evenings to thrilling the patrons at the Chicago theater at the head of his military band, visited Tilden Technical high school yesterday.

Escorted by Principal Albert W. Evans, the 74-year-old bandmaster mounted to the platform, which held not only Capt. Howard Stube and his band of sixty pieces, but also two huge cups and one plaque, typifying Tilden's supremacy on the gridiron this season.

The boys won not only the championship of the public schools, but walloped DePaul, leader of the Catholic schools, last Saturday.

Mr. Sousa's daily article of advice to young musicians will be found on page 17.

Leads Band in "El Capitan."

The "March King," appearing at the high schools under the auspices of The Daily News and the Balaban & Katz corporation, unfurled his baton, rapped smartly for attention, and led the boys through the strains of a Sousa march, "El Capitan."

When the boys stopped clapping, and the echoes of an extemporized cheer, "Rah, rah, rah, John Philip Sousa!" died away, the band director gave the young band advice.

"Let the conductor mark the time," said he. "Don't beat time with your feet. Some feet, as you know, are bigger than others, and don't beat in the same rhythm. It makes for confusion."

"And another thing," he added. John Philip Sousa will have his joke. "Shoe leather is expensive nowadays. You'll wear one shoe out before the other. And no one ever looks well with only one shoe on."

Instruction Provokes Grins.

The lads grinned and said they'd memorize the instruction. Walter Buttner played a piccolo solo for the master bandman; another cheer, and Sousa rode away to the loop to take command of his own band.

Tomorrow, the veteran will call upon H. Wallace Caldwell, president of the board of education, and will then drive to Senn high school.

Friday night the march king will be in attendance at the Coliseum for the huge jamboree to be staged by

the Boy Scout groups of the Chicago district. Plans are under way to have Sousa lead one of the Scout bands if the proper arrangements can be perfected.

CHICAGO HERALD AND EXAMINER

SUNDAY, DECEMBER 9, 1928—

THE CHICAGO EVENING POST,
DECEMBER 8, 1928.

SOUSA AND HIS BAND AT CHICAGO

'March King' Makes Only Appearance in Chicago This Season; on Jubilee Tour

JOHN PHILIP SOUSA, "the March King," who is now at the Chicago Theater, will make this one appearance in the city this season. Previous contracts prevent him from presenting his famous band at the outlying Balaban & Katz theaters.

The current tour celebrates Sousa's "golden jubilee" and marks his fiftieth year with the baton. Patrons of the Chicago Theater seeing him on the stage today have difficulty believing that the noted bandman is 74 years of age so sprightly and magnetic is he still.

Directing the military band on the stage Sousa leads it through one of the most diversified programs in its history, ranging from new and modern march compositions to classical compositions and winding up with a stirring rendition of "Stars and Stripes Forever," in which sensational electrical effects, illuminations and the Chicago Theater Symphony Orchestra are included.

Soloists both vocal and instrumental are added to Sousa's program. On the screen Chester Conklin, Thelma Todd, Montau Love and a large group of stars are appearing on the Chicago Theater's program in "The Haunted House," a mystery comedy romance in sound.

H. Leopold Spitalny and the Chicago Theater Symphony Orchestra will be heard in an orchestral feature, "Liszt's Favorite Melodies," soloists of soprano and violin classifications being also presented in the course of this divertissement.

Sousa Opens Local Engagement Today



JOHN PHILIP SOUSA, who with his military band now on his 36th annual American tour will make his only local appearance of the year beginning today at the Chicago theater. The famous band will play a program of popular, classical and martial numbers, introducing several new compositions as yet unheard in Chicago.

CHICAGO DAILY NEWS,
DECEMBER 8, 1928.

THE MARCH KING HERE IN PERSON AT CHICAGO

JOHN PHILIP SOUSA, "The March King," who is now at the Chicago theater, will make only this one appearance in the city this season. Previous contracts prevent him from presenting his famous band at the outlying Balaban & Katz theaters.

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On the screen is "The Haunted House," a mystery comedy romance in sound. The uses to which "sound" is now being put in moving pictures is strikingly displayed in "The Haunted House," weird noises and comedy effects adding to the mystery and humor of this comedy. M. R.

CHICAGO SUNDAY TRIBUNE:
OCTOBER 14, 1928.

John Philip Sousa Not to Retire Until He's Dead

MILWAUKEE.—[U. P.]—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: 'O, look! Sousa's dead!'"

CADETS OF MILITARY ACADEMY 'PRESENT ARMS' AS 'MARCH KING' REVIEWS



Above—Scene at Morgan Park school, 2139 West 111th street, when John Philip Sousa visited institution under the auspices of The Daily News. Col. H. E. Jones, assistant superintendent of the academy, is at right. Below—Lieutenant-Commander Sousa manifests interest in Marshall Levy's drum. [By a staff photographer.]

SOUSA CONDUCTS FENGER HIGH BAND

Directs Pupils in Two of Own Marches; Visits Morgan Park Cadets.

"When Sousa leads the band, you never heard such music grand. The ladies all declare there never was such music rare. When Sousa leads the BAND!"
—From an Old Song.

John Philip Sousa, 74-year-old "march king" and America's master bandmaster, led a band of boys and girls young enough to be his grandchildren at the auditorium of the Fenger high school, 112th and Wallace streets, yesterday morning to demonstrate that the baton in the hands of a genius only improves with use and age.

Lieutenant - Commander Sousa, whose marches helped many a weary-legged soldier to negotiate kilometers in northern France, will spend four days of this week visiting high schools in Chicago, either to direct school bands for a couple of pieces, or to say a few words from the platform.

The high schoolers are enjoying the treat through The Daily News and the Balaban & Katz organization. Commander Sousa will spend his mornings in the high schools and return at noon to the Chicago theater, to take command of his great band of fifty-three pieces. Mr. Sousa's daily article on "Music as a Career" will be found of page 16.

Youngsters Cheer "March King."

Thomas C. Hill, principal of Fenger, and Capt. William Burnham, who served five years with the Sousa band, welcomed the veteran on the high-school stage. The assembly room of youngsters burst into tumultuous cheer before the bandmaster could make his stiff little bow of recognition.

Raising his baton, Sousa led the fifty students, whose number included four girls, through two Sousa marches—"Washington Post" and "The Thunderer"—and the "Lust-Spell Overture."

Time was fleeting, and after a brief good-by, Sousa hurried to the Morgan Park Military academy, a short distance west. Col. H. E. Jones, assistant superintendent, led him to the assembly hall to face the 350 youths whose fatigue uniforms are modeled upon those of the cadets at West Point. Capt. Irving Hirschy, chief of the school band, regretted that the players were just organizing and weren't quite ready for direction by such a dignitary as the visitor.

Tells a War Story.

The bandmaster made another crisp, military bow, and told the boys some stories—amusing stories, without a "moral" and without preaching. One was told, he said, on the occasion he last saw Col. Roosevelt of the "Rough Riders."

Citizens in a little New York town were dedicating a monument to heroes of the revolutionary war—so runs the story—and they wanted an orator for the occasion. They prevailed upon Daniel Webster to come. Webster learned that an old soldier of the revolution was there, and asked him to come to the platform.

"We know of this war through books," the orator declaimed. "But here is a man who knew the war from having been in it. Tell me, my good man, what regiment of our glorious continentals were you in?" "Continental hell!" responded the good old man. "I was a Hessian!"

Col. Jones explained to Commander Sousa, after the applause had abated, that the cadets get ten demerits for using that same word, but that it was all right in this instance. He tarried long enough to give Cadet Marshall Levy some instruction on the bass drum. The bandmaster and his party, which consisted of Miss Margery Moody, soprano, and Miss Winnie Bambrick, harpist, both with the band, who went along for the ride, then sped back to the loop for the first performance at the Chicago.

CHICAGO EVENING POST, DECEMBER 8, 1928.

Sousa and Band at Chicago

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The current tour celebrates Sousa's "Golden Jubilee," and marks his fiftieth year with the baton. Patrons of the Chicago theater, seeing him on the stage today, have difficulty believing that the noted bandman is 74 years of age, so sprightly and magnetic is he still.

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H. Leopold Spitalny and the Chicago Theater Symphony orchestra will be heard in an orchestral feature, "Liszt's Favorite Melodies," soloists of soprano and violin classifications being also presented in the course of this entertainment.

CHICAGO HERALD AND EXAMINER, SUNDAY, SEPTEMBER 23, 1928

SOUSA IN CITY FOR 2 CONCERTS

Band Plays This Afternoon and Evening at Auditorium; Kreisler Date is October 7

LEUT. 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 since 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 Smile."

"MARCH KING" REVIEWS CADETS AT MILITARY ACADEMY



Lieutenant-Commander John Philip Sousa manifests interest in Marshall Levy's drum during visit to Morgan Park Military Academy.
[By a staff photographer.]

CHICAGO HERALD AND EXAMINER

DECEMBER 10, 1928

PIONEERS
GET HONOR
AT CHICAGO

"THE HAUNTED HOUSE."

Directed by Benjamin Christensen
and presented by First National at
the Chicago Theater.

THE CAST.

Billy Larry Kent
Nurse Thelma Todd
James Herbert Edmund Breese
Tully Sidney Bracy
Nancy Barbara Bedford
Mrs. Racham Flora Finch
Mr. Racham Chester Conklin
The Caretaker William Mong
The Mad Doctor Montague Love
Jack, the Chauffeur Johnnie Gough

BY CAROL FRINK.

THIS is old settlers' week at the Chicago Theater, judging by the names that go to make up the entertainment on stage and screen. John Philip Sousa, to whose stirring marches most of us left-righted in and out of first grade, makes a personal appearance with his justly famed military band—for this week only. In an age when Mr. Lombardo and Mr. Whiteman, with their musical glasses, gishpans, derbies and bird whistles, are he "hold words," it is rather remarkable to find the venerable Sousa coming, wrathlike out of a dim and glamorous past, to give us dignified, martial music with all the accents on the logical beats. His music, to an ear accustomed to "crazy rhythm," sounds soothing, sane and as sensible as a problem in mathematics.

THE picture is not so sensible. In it you will see such old-timers as Flora Finch (which answers the daily question as to what's become of her), Montague Love (who was a heavy when I weighed 9 pounds), Chester Conklin (who did not just give up a job as usher to join the movies), Edmund Breese, also not a beginner, and Barbara Bedford, who almost lost herself in the sort of pictures that are called "Protect Your Daughter" or something like that. Larry Kent and Thelma Todd, also of the cast, are just young people trying to make a name for themselves in these new fangled moon pitchers.

The story in which these old-timers cavort is called "The Haunted House," which is about all you need to know about it. There is some talk about who put the arsenic in Mr. Breese's drinking water, but you wouldn't think a small thing like that would lead to all the locked doors, mysteriously missing persons, cobwebs, wriggling sheets, self-opening easy chairs and other merry devices of the spook drama.

Sound accompaniment adds quite a bit to the terror of the occasion, and a song sung by a beautiful mad woman (a la Ophelia) helps to chill your marrow.

You like spooky, "batty" movies? This one—and, of course,

SOUSA CONDUCTS
FENGER HIGH BAND

Directs Pupils in Two of
Own Marches; Visits
Morgan Park Cadets.

"When Sousa leads the band,
You never heard such music grand.
The ladies all declare
There never was such music rare,
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—From an Old Song.

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SENN'S PRIZE BAND
PLAYS FOR SOUSA

Noted Bandmaster Leads
Musicians in Two of
Own Marches.

(Mr. Sousa's daily article of advice to young musicians will be found on page 24.)

John Philip Sousa, "march king and prince in the kingdom of the imagination of youth," as he was introduced by Principal David M. Davidson, acted as conductor yesterday of what was adjudged last spring at Joliet the second best high-school band in America—that of Senn high school.

Three snappy youths in their R. O. T. C. uniforms met the bandmaster at his automobile yesterday and marched him to the building entrance. Principal Davidson and Capt. Albert R. Gish, the resident music tutor, took him the rest of the way to the stage in the big auditorium.

Senn's band, which boasts 110 pieces, just about twice as many as Commander Sousa's on the stage of the Chicago theater, sat in the orchestra bit because of scenery and "props" on the stage.

Sousa directed the biggest high-school band in the country through two Sousa marches—the "Sesquicentennial Exposition" and "The Stars and Stripes Forever."

The cheer leader jumped up to exhort the boys and girls to a flock of "Raahs" and "Yea, Sousas," and Commander Sousa, back on the stage, made quite a little speech.

"I have always been interested," said he, "in the development of instrumental music in America. God gives us our voices; and some of us

even if the voices aren't very good, can make a living with them. But it is not so with instruments. A fine violin does not necessarily make a fine musician.

"I was one of the judges at the national competition at Joliet, in which the Senn band won second prize. We expect great things from this band. But its members can win those great things only by study. The man with no ambition has no place on this earth. We want people up and working all the time. Put in a great deal of time with your music, boys. Persistence of purpose makes for success."

And the bandmaster, as usual, rounded off the advice with one of his stories, about a southern planter with whom he rode horseback to New York. The young fellow, said the bandmaster, ordered ham and eggs for breakfast, luncheon and dinner all along the way. Reaching one of New York's greatest hotels, the southerner scanned the bill of fare with concern.

"It ain't here," he complained with perplexity.

"What isn't here?"

"Ham and eggs," said the visitor.

"That," said Commander Sousa, triumphantly, "is persistence of purpose."

Sousa waited for the rip-roaring applause to abate and stood up again. He addressed the band alone.

"I noticed, while directing," said he, "that a number of you were beating time with your feet. That is keeping your brain in that locality. The function of a conductor is to beat the time. I have heard of directorless orchestras, but I don't believe it."

Tomorrow the bandmaster will visit J. Lewis Erowne, head of the musical education in the Chicago schools, and H. Wallace Caldwell, president of the board of education, for a few minutes before his trip, under the auspices of The Daily News and the Balaban & Katz corporation, to the Hirsch junior high school at 7740 Ingleside avenue.

CHICAGO DAILY TRIBUNE

SEPTEMBER 24, 1928.

Sousa's Band, With
New Compositions,
Delights Chicagoans

BY EDWARD MOORE.

Lieutenant Commander John Philip Sousa and his band opened the 1928-'29 musical season at the Auditorium yesterday afternoon and evening. If one could be certain that he, or some one as good as he, would close it next spring, and that a few more Sousa equivalents would appear in the course of the winter, say about as often as the Bach Chaconne appears on a violin recital program, or "La Traviata" at the opera, one would be able to contemplate the aforesaid musical with a good deal of anticipatory pleasure.

For Mr. Sousa never was a more blithe and exultant spirit than he is in this, his golden jubilee year, and his spirit is that of the company of experts that play under his baton. Years ago he solved the problem of extracting all traces of boredom from a musical program, and he never has forgotten the solution.

He is an expert in the art of contrast; he has taken a cheery section from Saint-Saens' "The Algerienne" and Richard Strauss' "Death and Transfiguration" from the orchestral repertoire and rescored them for band instrumentation, and incidentally they are quite as full of color and considerably brighter in their new dress.

Alongside of them he puts lighter numbers, a suite of his own called "Tales of a Traveler," a sketch of his construction from popular melodies, and as many marches as the audience cares to call for. Yesterday afternoon they called for eight or ten. One was new, "The Golden Jubilee," and it is a good one, not quite as good as "The Stars and Stripes Forever," which followed it, but having much the same qualities of first class melody and pulse stirring rhythm.

A grand program he gives, whether he himself or one of his soloists takes the center of the stage. It is true that the cornet soloist did not look like the announced John Dolan, nor did his number sound like the announced Sarasate's "Habanera," but it was excellent cornet playing.

Marjorie Moody, the soprano, has been having a cold, but did not in the least sound like it in a waltz song from Mr. Sousa's pen, another fine bit of melody. Howard Goulden played the "Mignon" Polonaise on the xylophone more deftly than any coloratura can sing it; at one time eight saxophonists took the stage, and at another six flutists, and no one of all the list failed to get encores in quantity.

During the afternoon intermission Mr. Sousa conducted the Joliet High school band, first prize winner at last summer's contest. The De La Salle Institute band played in the evening, and was a second prize winner.

Williams Oil Heat

—keeps John Philip Sousa's home warm and comfortable when he's on tour



WILLIAMS Oil-O-Matic dependability gives great mental comfort to John Philip Sousa when he's away from home. He knows his Long Island domicile is snug and warm—that Mrs. Sousa has no heating problem.

The Sousa home has no coal shovel. No dirt—no ashes—no worry! Oil-O-Matic handles the entire heating job—turns itself on and off to maintain precise temperatures desired.

Thrifty, unusually quiet, entirely automatic. That's Oil-O-Matic.

Mr. and Mrs. Sousa join 80,000 owners in endorsing Williams Oil Heat—owners who have proved Oil-O-Matic under practical operating conditions. That's your answer to the question "which burner shall I buy?"

For small homes—Williams Dist-O-Matic gives genuine Williams oil heat comfort. Buy on easy terms.

Safe from winter's blasts—protected by Williams Oil-O-Matic. The home of Lieut. Com. Sousa near Port Washington, L. I.

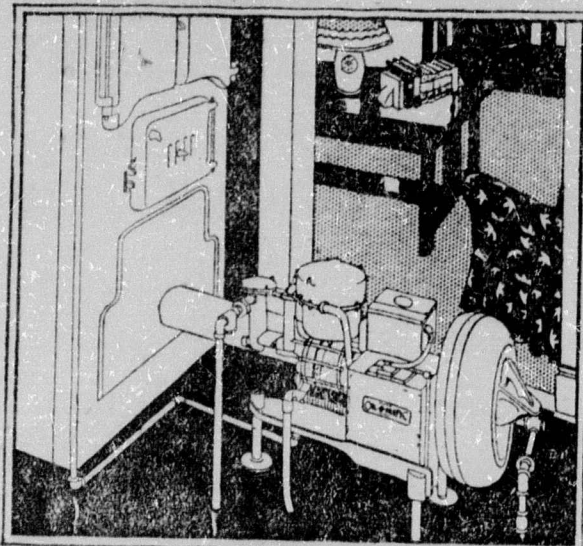


**WILLIAMS
OIL-O-MATIC
HEATING**

Listed as Standard by the Underwriters' Laboratories

WILLIAMS OIL-O-MATIC HEATING CORPORATION

"It gives me great satisfaction to know that Mrs. Sousa is protected by Oil-O-Matic," said Lieut. Com. Sousa, playing at The Chicago Theater, this week. "I know the home is always warm and comfortable. Oil-O-Matic does the whole job—without any bossing too."



CHICAGO EVENING POST,
DECEMBER 10, 1928.

Sousa's Band and
A Mystery Picture

"The Haunted House."

A First National production directed by Benjamin Christianson from the play by Owen Davis. Presented at the Chicago theater. The cast:

Billy Larry Kent
The Nurse Thelma Todd
James Herbert Edmund Breese
Tully Sidney Bracy
Nancy Barbara Bedford
Mrs. Rackham Flora Finch
Mr. Rackham Chester Conklin
The Caretaker Mm. V. Mong
The Mail Doctor Montagu Love
Sleep Walking Girl Eve Southern
Jack the Chauffeur Johnnie Gough

The engagement of John Philip Sousa and his band at the Chicago this week is an excellent reason for jotting down the name of this theater on your Christmas shopping list. For I'm sure there is nothing any more bracing than one of those swinging marches to give you courage to brave even the State Street crowds. Talk about jazz for giving you "pep"! It is not in it with a military march, as played under the direction of John Philip Sousa's baton.

Perhaps it is a good thing in this jazz age to listen to music which has the precision, the sharpness, the clarity this band achieves. The color tones are as clear as the red, white and blue of the flag. There is no blurring, no messy confusion here.

The picture on the screen this week, "The Haunted House," isn't one you would ordinarily make a great effort to see, unless you are something of a fanatic about mystery stories. (Even if you are, you'll find the "mystery" a little too artificial, too evidently staged, to please you.) But as diversion, something to keep your attention occupied without much strain on mentality or emotions, doubtless it will do.

THE CHICAGO DAILY NEWS, FRIDAY, DECEMBER 14, 1928.

HIRSCH STUDENTS PLAY FOR SOUSA

Bandmaster Ends Tour of
Chicago High Schools
Today.

If the band of the Hirsch junior high school, at 7747 Ingleside avenue, composed of sixty boys and girls, never attains other fame, it will at least have the distinction of being one of the few organizations of its kind tutored by Lieutenant-Commander John Philip Sousa, the march king. The bandmaster, devoting the mornings of his week in Chicago to visiting Chicago schools in the interest of music while his afternoons and evenings go to the public at the Chicago theater, rode through yesterday's rain to the south side to meet the junior high school students—those in the seventh, eighth, and ninth grades.

D. J. Beebe, principal, who introduced the band conductor, admitted he was no expert on music; but he said that he echoed most sincerely Commander Sousa's belief that the

future of instrumental music in America lay in the public schools.

The bandmaster led the youngsters, an eye-filling picture in maroon capes and white trousers or skirts, as the case might be, through a waltz. Certain defects in the playing—no more, however, he admitted, than are to be expected from musicians so youthful—urged the commander to hand out some gratuitous advice. The waltz was played in time much too slow, he told the band. He made them repeat the last few bars of the piece time and again—he labored especially with the boy who played the oompah. And he left with them his well known preachment: "Don't beat time with your feet."

Commander Sousa made another call before driving south to the junior high school. He spent several minutes with an old friend—Dr. J. Lewis Browne, director of music in the Chicago schools, at the board of education building in South State street. Dr. Browne said that he had met Sousa twenty-five years ago—when the bandmaster was already a figure of national importance in Washington, and he a "poor, struggling musician" in Philadelphia. The reception in the musical director's office took the proportion, almost, of a fete; officials and employees came hurrying from other floors to be introduced.

"Commander Sousa's visits to the public schools are of incalculable benefit to the study of music," commented Dr. Browne. "He leaves a memory never to be forgotten in the minds of those who see and hear him. Our bands cannot help but improve

with the few minutes he can devote to them."

The last of Commander Sousa's high school tour, under the auspices of The Daily News and the Balaban & Katz organization, will be today, when he will call at the Harrison Technical and the Austin high schools. His engagement at the Chicago theater closes tonight.

Following the march king's last appearance tonight at the Chicago theater, he will hurry to the Coliseum to take part in the huge pageant and jamboree to be staged by the 13,000 Boy Scouts of this district. Plans are being formulated by which Sousa will lead one of the Scout bands in several numbers. The pageant will depict all of the work done by the Scouts during the last year and will show the origin and development of the Scout organization in vivid fashion.

GET BEST TEACHER IS SOUSA'S ADVICE

Avoid Bad Habits of Self-
Instruction, Warns
Famed Composer.

With today's article John Philip Sousa concludes the series in which he discusses music as a career. The "March King" completes today the visits which he has been making to the high schools of the city under the auspices of The Daily News. Concurrently his personal appearances with his band end at the Chicago theater.

BY JOHN PHILIP SOUSA.

Since my stay in Chicago must end today I must miss meeting the student bodies of several of the largest Chicago high schools. I regret this, for the happiest part of my one week in Chicago this year has been the morning sessions I have had with the high school students as guest of The Daily News. I did get an opportunity to speak to several thousand others and listen to their bands. A year from now I hope to meet more of them.

One final word before I go. When you embark upon music as a career, get the best instruction possible. Self-taught musicians are apt to disap-

point themselves and their listeners, too, as a rule. Once in a blue moon a genius comes along who does not have to be taught, but the chances are 10,000 to one that you are not so fortunate.

If you think you would like to spend your life working in music, go right off to the best teacher you can afford and follow orders. By trying to teach yourself you may cultivate bad habits which will handicap your career.

Chances for Saxophone Player.

A letter from Louis Schwenke Jr., 4213 North Winchester avenue, tells me that he is a saxophone player and wonders if there is any future for him with that instrument outside of jazz organizations.

Military bands and orchestras use this instrument. For instance the symphony orchestras in the moving picture theaters employ them. They give body and volume to orchestral music and a skilled master of the instrument is usually in demand.

Another letter, one from C. H. B., wishes to know what instruments will enable their players to achieve the heights in music.

There are only a few instruments which can be used in solo concert, the violin, the piano, the cello, but the heights are not achieved necessarily in solo work. Some of the finest musicians the world has produced never appeared alone, but as members of quintets, quartets, orchestras of small and large degree.

Making Money in Jazz.

From R. T. I receive a question: "Do jazz musicians make more than

classical musicians? I would rather play good music if I could make much money as in jazz."

Some jazz band positions pay markedly well, higher than any symphony orchestras could pay its members.

However, there are soloists or specialists, many of whom are clever showmen rather than extraordinary musicians. The rank and file of jazz musicians earn, however, about what the classical orchestra men receive.

In number, of course, they are far in excess of the orthodox musicians. I should advise you to train yourself in classical music, in good music, and play jazz as a sideline if you need the money.

Equip yourself in the best your art has to offer. Jazz is vital, strong, enormously interesting. Don't scorn it. All music is beautiful if played with understanding and skill.

"MARCH KING" IS COMING HERE



John Philip Sousa, who will give advice on music through The Daily News.

SOUSA WILL GIVE ADVICE ON MUSIC

Famed Bandmaster Offers Aid Through Columns of The Daily News.

John Philip Sousa, "the march king," is coming to Chicago to visit the high school bands of the city, conduct these youthful organizations, coach them in the art of music and give young people of the city advice daily on music as a career through the columns of The Daily News.

The world-famous bandmaster will arrive Saturday and his articles will begin in tomorrow's issue of The Daily News. All questions sent to him in care of The Daily News will be answered by him in the same column each day.

Music Attracts Thousands.

With music attracting new thousands of young people to it each year as members of orchestras, as soloists, as singers and as composers, the advice and counsel of the distinguished bandmaster is most timely.

Sousa will speak of his fifty years' experience as one of the foremost figures in music as well as out of his well-known interest in young people.

It is this enthusiasm for the boys and girls of America that leads him, at 74 years of age, to undertake what many younger men would shirk, a program which will lead him next week to visit high schools in the mornings and to return to the Chicago theater for four stage performances daily.

Faces Strenuous Week.

All week he will be so occupied, departing from his hotel for the schools at 9 a. m., returning to the theater at 1 p. m., retiring for the night at around midnight.

Only remarkable health and a youthful heart have enabled the bandmaster to plan such a routine for his one week in the city.

"Tell Chicago's high school pupils and all youngsters of this age to ask me their personal questions concerning music," was the word that came from Lieut.-Commander Sousa today. "Send the letters to me in care of The Daily News and I will begin answering them upon my arrival Saturday."

AUGUST 17, 1928.

A LINE O' TYPE OR TWO

How to the Line, let the quips fall where they may.

AND another thing! While the mimic war is going on over London and airplanes are dashing hither and thither and letting go confetti bombs on our favorite city, we want the war to keep away from our favorite walk. They can bomb the Strand all they please (the Strand is to London what the Bowery is to New York, only there are more Americans in the Strand than there are in the Bowery. Oh, there are more Americans in the Strand than there are in America. Oh, many more.)

But come on and walk down the Mall, with St. James park on the left. The young prince (they always call him that, even though he's 32 years old and has fallen off his horse 32 times) will come riding down the bridle path with that smile that makes everybody love him, and maybe the prince's papa will be riding along, too (God save the king), and you'll get quite a kick out of it. Then you walk on to St. James Palace, the official residence of the king (done at our Court of St. James), but he never lives there. And if you're there at half-past 10 in the morning you will see them changing the guard, and it's a grand sight.

The band plays airs from the "Mikado," or "Tinafore," or "Stars and Stripes Forever," or "Washington Post," or "The Sidewalks of New York." No hands across the sea or blood is thicker than water hokey intended. The bands of the household guards know what music they like and they play it regardless. Ah, you should have heard the band of the Welsh Fusiliers playing "Stars and Stripes Forever" as it led the way up the hill from the Horse Guards' Parade on the king's birthday at the Trooping the Colour. (No, not the "trooping of the colors" as you Americans always call it. It's "trooping the colour," and it's their trooping and their colour and they can have it that way if they want to.)

When the band of the Welsh Fusiliers marched off the Parade that day playing "The Stars and Stripes Forever," with the June sunshine flashing from the bayonets and the white belt straps and the red coats of a thousand straight young guards—well, we just wanted to wave our hat and give three rousing cheers, but we knew it wouldn't quite do, so we merely echoed the English standing all around us and said, "Not bad! Not half bad!"

We'll tell the cockeyed world it wasn't half bad. It was a great, gorgeous, thrilling thing! But we started out on a walk along the Mall and here we are away over on the Horse Guards' Parade on the king's birthday. Oh, well, that's the trouble with London. You start out for a walk and you never know where you're going to wind up.

Chicago Tribune
SEPTEMBER 9, 1928.

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 topic, 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."

* *

DECEMBER 13, 1928.

Famous Band Leader Aids Yule Fund



John Philip Sousa, famous band conductor, acting as Santa Claus in the loop yesterday. He is helping the Volunteers of America to raise funds with which to distribute Christmas baskets to the poor.

(TRIBUNE Photo.)

SEPTEMBER 20, 1928.

Band Leader Here



Lieut. John Philip Sousa, famous composer of marches, at Chicago and North Western railway station.

(TRIBUNE Photo.)

DECEMBER 6, 1928.

SOUSA ADVISES MUSIC AS CAREER

Tells Youth That Great
Opportunities Await
Able Composers.

John Philip Sousa, the "grand old man of American music," begins today his series of articles on musical careers which he is writing for The Daily News. Each day "The March King" will give young Americans advice on things musical and, beginning Saturday when he arrives in the city for personal appearances with his military band at the Chicago theater, he will answer all questions sent to him by youthful Chicagoans in care of The Daily News. On next Monday he will make the first of many visits to Chicago high school where he is to conduct the R. O. T. C. bands and address the assembled pupils.

BY JOHN PHILIP SOUSA.

I am not so old-fashioned as to begin any talks with young people by saying, "Work hard. Do what teacher says and you'll get along."

Young people today work harder than they did in my day, but they want to know where all this work is going to get them. They want a goal in sight all the time. Which is as it should be.

It's true that youth must always work hard to get anywhere, but work is not pleasant. The thing to do is to find something so interesting and so promising for the future that it won't be work. Nothing is drudgery if it gives the hope of progress.

Music Is Great Career.

For this reason, if no other, music is a great career for young people who have enthusiasm for it, and by the same token a blind alley for those who cannot become enthusiastic about it. There is no occupation in the world with more of this much-dreaded "room at the top" than music. There is no business or art which allows so many people to flourish on merely their own talent and skill, no capital, no expensive place of business, no overhead. All boys or girls taking it up can have, from the first, the satisfaction of knowing that success or failure depends solely upon themselves.

The long and short of it is this: Music, for those who love it, offers greater opportunity each year. Public demand for music grows constantly. America wants music, and while its tastes change, it is consistent in wanting music that is a little better played than that of last year. Classic music is always with us, sometimes it is more popular than it is at others, but it is a staple commanding an ever increasing audience across decades as America matures. Popular music has its rages and crazes, but the musicians who play it must be more skillful this year than they were last.

If I were in my teens, knowing

what I do now, I would set my goal at composing American music. Therein lies the success which will be most gratifying fifteen, twenty, thirty years from today. In just what ways this American music will be popular I will discuss tomorrow, merely saying now that the signs point surely to its rise.

Composer Must Be Musician.

Before one can compose, however, he or she must be a trained musician. Geniuses occasionally appear with the ability to compose music without knowing how to play any instrument. They are too few, however, to be considered. Skill, musical education, enthusiasm and steadfast training must form the groundwork.

Learn to play some instrument, master it, study music in its history and theory, acquire all the knowledge you can, so that when you are ready to try your hand, you will have all the information and training possible. Do not think you are going to earn your living at composing music. Too few people ever achieve that. Work on the idea that you are going to get a musical job that will make you happy, support you and enable you to compose in your spare hours.

Tomorrow I will give my reasons for thinking American compositions give such bright hopes for the future.

DECEMBER 12, 1928.

TRAIN EARNESTLY, SOUSA'S ADVICE

Bandmaster Finds Many
Opportunities Here for
Young.

Following is the band master's daily article for the guidance of young musicians.

BY JOHN PHILIP SOUSA.

My tour of Chicago high schools, under the auspices of The Daily News, has shown me that your city is breeding a great race of musicians. The influence of your grand opera company, your symphony orchestra, your great music schools and the fine orchestras of your large moving picture theaters, are shown in the school music classes and I regret that I cannot visit all of your high schools and coach your R. O. T. C. bands.

My stay in Chicago is up Friday and on that day I complete my tour as well as my appearances at the Chicago theater. One thing I will try to make complete, however, the answering of all questions that come to me in care of The Daily News.

In today's mail Eugene Arnstein, 8 years old, asks me which wind instrument he shall learn to play.

The only competent way to determine this, Eugene, is for you to go to some efficient instructor and have him show you how to play several. Take for instance, the clarinet, use it for a month, then switch to the saxophone for a month's practice, then the cornet and so on.

M. W. inquires concerning opportunities for girls in music, whether she shall try to become a professional teacher of voice or attempt the operatic stage.

If you have the voice there is unlimited chance in both directions. Furthermore if you cannot achieve grand opera fame or become a noted teacher there is likely to be a good living for you in the field of instruction, church singing, radio-station singing and similar lines. Many young women earn good livings teaching the rudiments of music to pupils in music schools. Go ahead and cultivate your voice. Train it as earnestly as you can. Keep your eyes open for chances to use it. A job will come along.

J. D. N. writes asking if opportunity isn't brighter in New York than in Chicago for a young violinist who is about ready to seek work in orchestras.

As a beginner I would prefer Chicago. In this city you have the center of the dance orchestras which radiate out across the vast west and middle west. In New York, where most musicians have the idea that they are lost if they stray out of the city where no one knows them, competition is keener. Chicago, where young musicians can find work both in the city and on the road, is more helpful. For quality of music played Chicago has as high standards as New York. This fact has been recognized for sixty-five years, since the days when Theodore Thomas came to Chicago with his orchestra to find the music-loving Germans of "The Windy City" so appreciative of his finest art.

DECEMBER 13, 1928.

IMPROVED RHYTHM NOTED BY SOUSA

Ability of High School
Bands in Chicago Is
Commended.

BY JOHN PHILIP SOUSA.

One thing I have noted in visiting Chicago's high school bands has been the extraordinary ability the young musicians show in keeping rhythm. It seems to me that young people today have a keener sense of this than they have had in the past. Perhaps it is due to so much dancing.

However, members of bands and orchestras should not pat time with their feet. This is an additional sound that does not belong to music and detracts from the appearance of a band or orchestra. Jungle natives have no other measurement of sound than the beating out of rhythm, and we have certainly progressed beyond that stage.

Of the letters at hand, one from T. W. asks me how best to prepare to be a band leader.

Must Start in Ranks.

There is no way in my knowledge except to begin as a bandsman. Serve in the ranks and then watch your chance to go up. I began as a boy violinist in the orchestra of Ford's theater at Washington and played there until I went on the road in an orchestra. I had only been away a little time, incidentally, when Abraham Lincoln was shot in that theater, the leader of that orchestra suffering several knife cuts in his coat from Lincoln's assassin as he, Booth, ran off across the stage. I kept on playing in the orchestra, awaiting my chance to do something bigger. That chance came at the time of the Centennial exhibition at Philadelphia in 1877, when I got my own band.

I used to watch conductors and directors and note how they brought out certain effects and how they controlled the music of the whole band. When my chance came I was ready with my own ideas of how the thing should be done.

W. H. D. wants to know how long to work at the playing of music before starting to compose.

Revise All Compositions.

Start as soon as you get an idea for a composition. Begin as early as you wish, only don't take your compositions to publishers or offer them to the public until you have mullied over them for some months. Subject everything you do to revision and study. Only when you have grown older will compositions come to you all at once. You must get technique first. I remember how I came to write "Stars and Stripes Forever." It was on a trip home to America from Europe. Fragments of melodies, ideas of composition, had been churning through my mind all the way over. We were quarantined at Christmas, and walking the deck in a snowstorm the melody 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.

But, remember, I had written and torn up, written and rewritten scores of marches before that.

DECEMBER 12, 1928.

TILDEN STUDENTS CHEER FOR SOUSA

Famed 'March King' Leads
School Band in Stirring
"El Capitan."

(Picture on page 41.)

Lieut.-Commander John Philip Sousa, who is devoting his mornings this week to give youngsters in Chicago high schools a fatherly—or perchance grandfatherly—tip on how to succeed in music and his afternoons and evenings to thrilling the patrons at the Chicago theater at the head of his military band, visited Tilden Technical high school yesterday.

Escorted by Principal Albert W. Evans, the 74-year-old bandmaster mounted to the platform, which held not only Capt. Howard Stube and his band of sixty pieces, but also two huge cups and one praque, typifying Tilden's supremacy on the gridiron this season.

The boys won not only the championship of the public schools, but walloped DePaul, leader of the Catholic schools, last Saturday.

Mr. Sousa's daily article of advice to young musicians will be found on page 17.

Leads Band in "El Capitan."

The "March King," appearing at the high schools under the auspices of The Daily News and the Balaban & Katz corporation, unfurled his baton, rapped smartly for attention, and led the boys through the strains of a Sousa march, "El Capitan."

When the boys stopped clapping, and the echoes of an extemporized cheer, "Rah, rah, rah, John Philip Sousa!" died away, the band director gave the young band advice.

"Let the conductor mark the time," said he. "Don't beat time with your feet. Some feet, as you know, are bigger than others, and don't beat in the same rhythm. It makes for confusion."

"And another thing," he added. John Philip Sousa will have his joke. "Shoe leather is expensive nowadays. You'll wear one shoe out before the other. And no one ever looks well with only one shoe on."

Instruction Provokes Grins.

The lads grinned and said they'd memorize the instruction. Walter Buttner played a piccolo solo for the master bandman; another cheer, and Sousa rode away to the loop to take command of his own band.

Tomorrow, the veteran will call upon H. Wallace Caldwell, president of the board of education, and will then drive to Senn high school.

Friday night the march king will be in attendance at the Coliseum for the huge jamboree to be staged by

the Boy Scout groups of the Chicago district. Plans are under way to have Sousa lead one of the Scout bands if the proper arrangements can be perfected.

MONDAY, DECEMBER 10, 1928

500 KIDS ARE CHOSEN FOR CHRISTMAS PARTY

By the Christmas Theater Party
Editor.

Happy children, 500 of them, were selected to be the guests of the first Christmas theater party to be given by The Chicago Evening American today at the Oriental Theater.

Brooke Johns, the musical smiling master of ceremonies at the Oriental, was on hand to greet personally all of the young guests of the afternoon. Father Luigi Giambastiani of St. Philip's Church, Oak st. and Cambridge av., was in charge of the children.

In addition to the sparkling stage show, Balaban & Katz, who turn over their theaters every Yuletide for The Chicago Evening American parties, provided a comedy picture, "Someone to Love," featuring Charles Rogers.

The party was the first of the

series being held this week and next week at Balaban & Katz theaters under the auspices of The Chicago Evening American.

Organizations in all parts of the city are applying for tickets for the parties. They are open to underprivileged children, old people confined to homes and other institutions, and convalescent veterans. There is absolutely no charge for admission to those who participate in these happy gatherings.

The parties will be held in the afternoons on every day except Saturday and Sunday up to the week of Christmas.



John P. Sousa.

SOUSA DISCUSSES SOLO INSTRUMENT

Famed Bandmaster Favors Piano or Violin as Most Useful.

Before the entire student body, assembled in the home, John Philip Sousa, "The March King," directed the R. O. T. C. band of the Tilden Technical high school, 4747 Union avenue, today, complimented it on its musical skill, coached it on fine points of military music and then addressed the listening pupils. Following this he motored to the Lindblom high school at 6130 South Lincoln street where the same program was repeated. Tomorrow Sousa will visit the Harrison high school at 2850 West 24th street and the Austin high school at 5418 Fulton street, in continuing his program as guest of The Daily News. Between his personal

appearances with his band at the Chicago theater he will visit other high schools during the remainder of the week. Lieutenant-Commander Sousa's daily article on "Music as a Career" follows:

BY JOHN PHILIP SOUSA.

Among the letters which I have received at The Daily News since my arrival in Chicago are several asking what instrument it is best to master for solo purposes. Young Chicagoans seem to want to be soloists right away.

Youth must be prepared for quite a period of training before stardom comes. Go into a musical career with the idea that you are going to perfect yourself and then demand a hearing as a soloist.

As to the instrument best adapted to concert stardom, the violin or piano promise most opportunity. They are instruments of extreme range and are most apt to entertain an audience in an extended concert. Both instruments have their advantage, they give an opportunity to earn a living in orchestra work while studying.

Between the two the violin is the

best on this score, since there are more violinists employed.

The smallest orchestras have a violin if no other instrument and the larger the orchestra becomes the more violins are needed.

Marches Always in Demand.

From B. C. H. I have a letter asking about the future of military music and if he should try to compose marches or sentimental songs.

That solely depends on which he can compose the best, for both kinds of music will be in demand for years to come. March music is not dependent upon wars or upon standing armies. If all the world disarms and military bodies become a thing of the past, we will still have parades, probably more of them, for when our nation has been peaceful we have increased numbers of drill teams in fraternal orders, commercial bodies and so forth.

Theater audiences have always enjoyed march music for its sheer exhilaration. Romantic songs, love songs, ballads of sentiment are of

course more in demand than any other form of musical composition.

Discusses Drum Playing.

From A. W. I have request for information on the playing of drums. He lives in Chicago and wants to know where he can learn to play this instrument.

The best way to learn the drums is to go to the drummer of some large orchestra, a known master of the instrument, and engage him to teach you. You may have trouble finding a place to practice, since the neighbors are always likely to be small-minded about enduring the racket, but this is only a detail. In summer take your drum out into the forest preserve and practice.

Seriously, you can learn rhythm on deadened surfaces and practice on the dining room table if your family will permit. Trick drumming, interspersed with comedy effects, are much in demand now.

Drummers in jazz bands usually play the xylophone and other tone instruments as well. If you go in

for this field prepare yourself to play these supplementary instruments as well.

CHICAGO DAILY NEWS,
DECEMBER 10, 1928.

SCHOOL VISITS BEGUN BY SOUSA

"March King" Conducts Band at Morgan Park Military Academy.

With bands playing "The Stars and Stripes Forever" and students in military uniform on parade, John Philip Sousa today began the series of visits he is to make during the week to Chicago high schools under the auspices of The Daily News.

As he entered the Morgan Park Military academy at 2180 West 111th street the student body received him between lines of boys standing at present arms, and in the chapel Sousa conducted the academy band, after which he made an address as the guest of honor.

Tomorrow "The March King" will visit Tilden Technical high school at 4747 Union avenue and Lindblom high school at 6130 South Lincoln street, and each succeeding day he will make appearances at other high schools, visiting each in the mornings before taking up his routine of daily programs at the Chicago theater.

(Lieutenant-Commander Sousa's daily article on "Music as a Career" follows.)

BY JOHN PHILIP SOUSA.

Young Chicagoans in their letters to me in care of The Daily News seem to be particularly anxious about one point in considering music as a career; they wonder, in view of the popular demand for jazz, if it is worth their while to study symphonic and classic music at all.

The jobs, as L. K. says in his eager young letter, are jazz jobs, posts in the dance orchestras, etc.

Very well. That is nothing to worry about. I advise young musicians to take such jobs. The pay is good. All the musician has to do is to keep on studying classical music after hours. Let him continue to take lessons from masters of better music. Use the jazz job to finance your livelihood and your studies. Fit yourself for symphonic positions and sooner or later your chance will come if you have wanted such promotion badly enough.

Classics Help Jazz Musicians.

Even if your pay in the jazz job increases so rapidly that you wish to remain in that work permanently, the knowledge of classic music will make you more valuable in your chosen career. A thorough knowledge of music helps any jazz musician.

Three of my correspondents ask me what instrument promises the best future. Thousands of young people have asked me this question. The biggest demand is for players of wind instruments. The drift is all that way and promises to be for some years to come.

One note of warning I wish to make to B. D. W., who says he is learning to play a half dozen different instruments. Be careful of such a program. I know that jazz band leaders are hunting people who can play many instruments. Paul Whiteman has been extraordinarily successful in finding men expert in this way. Yet to the average young person embarking on a musical career this is a dangerous program, for he or she scatters interest and never learns any one instrument very well.

Master One at a Time.

It is absolutely necessary to master one instrument before you can ever hope for artistic advancement. After you have perfected your knowledge of your instrument it may be necessary for the sake of your work to acquaint yourself with others, but be sure of yourself before you try it.

T. F. asks me what instrument is the most satisfactory for one who does not expect to make his living out of music. The piano is best for his case. It is best suited to the home, to informal gatherings and can give an amateur the widest range of expression.

CHICAGO EVENING AMERICAN
MONDAY, DECEMBER 10, 1928

Marion Davies at Belmont; Sousa Here This Week

JOHN PHILIP SOUSA, "The March King," who is now at the Chicago Theater, will make only this one appearance in the city this season. Previous contracts prevent him from presenting his famous band at the outlying Balaban & Katz theaters.

The current tour celebrates Sousa's "Golden Jubilee" and marks his fiftieth year with the baton. Patrons of the Chicago Theater seeing him on the stage today have

difficulty believing that the noted bandman is 74 years of age, so sprightly and magnetic is he still.

Directing the military band on the stage Sousa leads it through one of the most diversified programs in its history, ranging from new and modern march compositions to classical compositions and winding up with a stirring rendition of "Stars and Stripes Forever," in which unusual electrical effects, illuminations and the Chicago Theater Symphony Orchestra are included.



John Philip Sousa, ever, in which unusual electrical effects, illuminations and the Chicago Theater Symphony Orchestra are included.

CHICAGO DAILY NEWS,
DECEMBER 12, 1928.

TRAIN EARNESTLY, SOUSA'S ADVICE

Bandmaster Finds Many Opportunities Here for Young.

Following is the band master's daily article for the guidance of young musicians.

BY JOHN PHILIP SOUSA.

My tour of Chicago high schools, under the auspices of The Daily News, has shown me that your city is breeding a great race of musicians. The influence of your grand opera company, your symphony orchestra, your great music schools and the fine orchestras of your large moving picture theaters, are shown in the school music classes and I regret that I cannot visit all of your high schools and coach your R. O. T. C. bands.

My stay in Chicago is up Friday and on that day I complete my tour as well as my appearances at the Chicago theater. One thing I will try to make complete, however, the answering of all questions that come to me in care of The Daily News.

In today's mail Eugene Arnstein, 2 years old, asks me which wind instrument he shall learn to play.

The only competent way to determine this, Eugene, is for you to go to some efficient instructor and have him show you how to play several. Take for instance, the clarinet, use it for a month, then switch to the saxophone for a month's practice, then the cornet and so on.

M. W. inquires concerning opportunities for girls in music, whether she shall try to become a professional teacher of voice or attempt the operatic stage.

If you have the voice there is unlimited chance in both directions. Furthermore if you cannot achieve grand opera fame or become a noted teacher there is likely to be a good living for you in the field of instruction, church singing, radio-station singing and similar lines. Many young women earn good livings teaching the rudiments of music to pupils in music schools. Go ahead and cultivate your voice. Train it as earnestly as you can. Keep your eyes open for chances to use it. A job will come along.

J. D. N. writes asking if opportunity isn't brighter in New York than in Chicago for a young violinist who is about ready to seek work in orchestras.

As a beginner I would prefer Chicago. In this city you have the center of the dance orchestras which radiate out across the vast west and middle west. In New York, where most musicians have the idea that they are lost if they stray out of the city where no one knows them, competition is keener. Chicago, where young musicians can find work both in the city and on the road, is more helpful. For quality of music played Chicago has as high standards as New York. This fact has been recognized for sixty-five years, since the days when Theodore Thomas came to Chicago with his orchestra to find the music-loving Germans of "The Windy City" so appreciative of his finest art.

CHICAGO DAILY JOURNAL,
DECEMBER 11, 1928

At the Chicago



Fifty years as a musical conductor! That is the record of Lieut. Commander John Philip Sousa, former head of the United States Marine Corps band, whence he derives his military title. You may hear and see the march king on the stage of the Chicago theater this week, in person, not in a talkie.

Sousa and Band Enthusiastically Greeted in City

Large Audience Hears Famous Band—Old, New Numbers Graciously Received.

A more enthusiastic audience, than the one which greeted Lieutenant Commander John Philip Sousa and his band yesterday afternoon at the Winona theater would be difficult to imagine. Music lovers of Winona took full advantage of the privilege offered them by the matinee performance and were delighted to hear the well liked director and his band once more. Lieutenant Sousa has a number of new selections of his own composition in his repertoire this season and offered them to theater goers yesterday.

The Winona Municipal Boys' band felt honored when Lieutenant Sousa consented to lead them in a selection during the afternoon performance. Previous to the concert, the boys paraded to the theater. After the program Lieutenant Sousa in speaking of the boys to their director, O. W. Reese, said that there was a nice lot of talent in the group, that it was a splendid group to work with, and urged Mr. Reese to keep them coming along. He stated that some of the best talent comes from the smaller cities rather than the larger ones.

Lieutenant Sousa's band which filled the stage, gave a military impression with their dark blue, high collared uniforms. The band was composed of men with the exception of the harpist who, with the soprano singer brought the only feminine note to the stage.

The program opened with "Militaire Francais" from "The Algerienne" by St. Saens. The audience then eagerly demanded their first encore, "The Gridiron Club March." John Dolan, cornet soloist gave as his special offering "Habanera" by Sarasate and responded to the hearty applause with two encores. The suite "Tales of a Traveler," one of Sousa's compositions next played by the band opened with the music vividly portraying the calling of the Kaffir dancers of South Africa. First the pipes and horns are heard calling the dancers and then the dance which lasts through the night is pictured by the music. The second portion of the suite turns to Australia, leaving the mystery of the African night for "sunny skies." The last tale carries the listener back to the egg rolling contest on the White House lawn on Easter morn. As an encore to this, the United States Field Artillery march was played with its accompaniment of artillery crashes and flashes of flame.

Miss Marjorie Moody, soprano soloist with the band, then sang a new selection composed by Sousa, "Love's Radiant Hour." As encores she gave "Peter Pan" and the old time favorite, "Coming Through the Rye." The first portion of the program was completed with a Symphonie Poem, "Death and Transfiguration," by Richard Strauss. This, a succession of pictures, presents the sick man, weary and weak, reviewing his youthful days and then takes up the final struggle and the transfiguration, the latter being expressed by the majestic sonority of the selection. "Semper Fidelis," one of the best loved of Sousa's marches, was used as an encore.

Boys Take Place.

During the intermission between the first and second halves of the program, the Municipal Boys' band filed in and took the seats vacated by the members of Sousa's band. Lieutenant Sousa then directed the boys ranging in size from youngsters who sat on the edge of their chairs to reach the floor with their feet to boys in their teens. They gave a very creditable performance in "United States Invincible" under his direction. Lieutenant Sousa motioned to Mr. Reese much to the latter's surprise and presented him with the baton, asking him to direct the boys in a selection. The Winona audience felt very proud of the excellent performance given by the boys in "Iowa Band Law."

"Among My Souvenirs."

The first number in the second part of the concert consisted of a sketch. Lieutenant Sousa has taken the Nichol's song, "Among My Souvenirs" and elaborated on it. Beginning with that number and its souvenirs, a photograph, letters and a broken heart, Lieutenant Sousa works back to the period before the broken heart and gives the old selections: "Twinkling Stars Are Laughing at You and Me," "Aunt Dinah's Quilting Party," and "Seeing Nellie Home." From there he travels to the far East with "The Road to Mandalay," then meditates on "Sweet Mysteries of Life," and closes with the opening number, "Manhattan Beach" was used as an encore after which a sextet of flutes was heard in "Dance of the Merlions" by Tchaikowsky with the encore "Piccolo Pic." Another new Sousa march "The Golden Jubilee March," was played after which in answer to the plea of the audience for more, Lieutenant Sousa directed a humorous selection, "Whistling Farmer," by Sillmore, in which all the animals of the barnyard were given an opportunity to express themselves. To still further satisfy the audience the always favorite "Stars and Stripes Forever," was played with the piccolo, cornet and slide trombone players out in front.

As a fitting climax to the program, the Prologue "Mignon" by Tierney was given as a xylophone solo by Howard Goulden. This was so well liked by the audience that they demanded encore after encore. "At Sunrise," "Indian Love Call," "Rio Rita" and "Old Fiddler" were included in this list. The program concluded with the Sousa selection "Balance All and Swing Partners."

The Sousa band left shortly after the matinee for Red Wing where they gave another concert last night. From there they will next be heard in Minneapolis, broadcasting from the radio show at 2 p. m. today.

Quit Directing? Sousa Had Not Thought of That

Won't Know What to Do
After Six Months
Tour Is Over.

This is going to seem a long year for John Philip Sousa, he confided to a reporter "backstage" yesterday at the completion of the afternoon concert.

Scenting a "story" that the veteran band director would retire at the end of his 56th year of leading his famous bands, the reporter asked "Are you going to quit at the end of this tour?"

"Quit? Why should I quit? You missed my meaning." And then Sousa, who is 74 years old, explained that the year would seem long because he would not have enough work to do. His manager for his jubilee year has only arranged a six months tour of the country, calling for from 10 to 15 concerts a week, and incessant traveling. Last year Sousa directed his band on a 10 month tour.

"Yes, I've made enough money, but why should I quit my life's work because of that. I can do this thing." He emphasized do. The American public, and continental audiences during his 16 tours abroad, are said to have given him a nest egg of more than a million dollars.

"The junior band? They were all right. The players seem to have an interested instructor. It takes a lot of work to make capable young band players musicians. I heard two or three good boys bands in a national contest in Detroit. One was from California, the other from Joliet, Ill.

"My band—let's see, there are six Sousaphone players, six flutes—He checked them off with a long cigar on the fingers of his left hand until he numbered 78—"And one is sick, that makes 79. They are working fine. I have never had a better band. But it's an expensive organization. Costs money to take them around on a special train, I tell you.

"Got to go now. The girls are ready." Miss Marjorie Moody, soprano, had reminded him when he started his slow check of the members of his band, that it was time to go. "You'll have to wait," he told her. Not "upstage" but unhurried. It seemed a Sousa characteristic.

SOUSA'S BAND HERE FOR AUDITORIUM CONCERT



Lieutenant Commander John Philip Sousa and his band of 89 pieces arrived in Red Wing this afternoon, coming by rail from Winona. Probably the largest, yet most famous musical organization ever to play in this city, a rare treat is assured those who hear Sousa and his band at the Auditorium tonight.

The advance seat sale has been good, but Manager Johnson announced that many choice seats were still procurable this evening. Being a \$1.000 attraction, this is without question the highest priced performance offered at the local theater in many years. It may also interest some that the band appears here ahead of the Twin Cities, going from Red Wing to Minneapolis tomorrow and to St. Paul on Thursday.

Tonight's curtain will rise at 8:15 o'clock and people should be in their seats at that time to fully enjoy the complete program.

SOUSA PRAISES GIRL

Nine-Year-Old Louise Schmidt Plays
for Famous Bandmaster

Miss Louise Schmidt, nine-year-old daughter of Mr. and Mrs. H. C. E. Schmidt of this city, was highly honored yesterday by being a guest of Lieut. Commander John Philip Sousa at the St. James hotel.

Two weeks ago Miss Schmidt received a personal letter from the famous composer-director, stating he wished to meet her during his visit to Red Wing. She is one of the most remarkable cornet players, for her age, ever heard in this vicinity and it was for this reason that Mr. Sousa wished to meet her.

Playing several numbers for the great Sousa last evening she was highly complimented by him.

"One of the most remarkable players for her age I believe I have ever heard," was Sousa's comment on her playing. He advised her to continue her music studies and predicted a very bright future for the young lady.

Several years ago while in California Miss Schmidt had the honor of playing for the great Herbert Clark, world renowned cornetist and was also highly complimented by him.

Sousa's Band to Give City Rare Musical Treat Tonight

John Philip Sousa, world's premier band leader, and his famous band will give a concert at the Auditorium tonight at 8:15 o'clock, providing what promises to be one of the biggest musical treats in Red Wing in years.

The organization gave an afternoon concert at Winona today is due here early this evening. Reports from that city are to the effect that the band is the best that Sousa has taken on tour in a period of many years and that the program presented is one of rare excellence.

Many novel features will be introduced and the program will include several of the "march king's" latest

compositions. He also will play his march, "Stars and Stripes Forever," regarded as one of the greatest tunes of its kind ever written.

Miss Marjorie Moody, soprano, will be soloist with the band. She is a leader in musical circles and her selections should prove most delightful.

Manager Johnson of the Auditorium reports plenty of good seats still available for the concert. Practically all to the seats in the rear and second balconies have been sold and about two-thirds of those in the first balcony, but many choice seats remain in the parquet.

Sousa to Present Novel Program Here Tomorrow



Here are three generations bearing the name of John Philip Sousa. At the right of course is Licut. Com. 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, grandson of the march king. Sousa's band appears at the Auditorium tomorrow night.

John Philip Sousa's world-famous band will provide Red Wing with one of the biggest musical treats in years when it appears in concert at the Auditorium tomorrow night. No organization of its kind has attained the popularity of the band, which has been headed for nearly two-score years by the "march king."

A tour of the country from coast to coast, designated as the "golden anniversary swing around the circle" is being made by the musicians, and Red Wing is fortunate in being included as one of the cities to be visited.

Celebrates 50th Anniversary.

Although the famous bandmaster is now in his 74th year and although his tour this season, which celebrates his 50th anniversary as a conductor, might well have been reminiscent, there will be 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'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 Tschalkovsky's "Dance of the Merlions."

Sousa's 50th Annual Tour Proves Triumph of Career

Peer of Band Conductors Has Best Musical Organization in Its History; High Class Concert Rendered at Auditorium

John Philip Sousa is still the peer of all band directors despite the fact that he is making his "golden anniversary tour." This genius of the baton grows better and better with each recurring year and the organization that he brought to Red Wing last night for an Auditorium concert was the best that it has been the privilege of many to hear.

Sousa is advancing in years, but he is still the master musician. Unaffected he stands before his organization of 75 musicians and leads them as a single unit. The slightest movement of the hand, a gesture or nod and his band will crash forth into a veritable thunder of music or the daintiest of symphonic flute strains. One does not hear individuals—one sits enraptured by the marvelous product of the group. Individuality is lost sight of and the listener hears only Sousa's band and sees only the general that leads his army to the peak of musical achievement—John Philip Sousa.

Last night's program was composed largely of descriptive pieces, some depicting pastoral and woodland scenes, others expressing the moods of persons—despair, hope, defeat and victory were all symbolized in musical expression. But the program was enriched by a generous sprinkling of encores of a lighter popular vein. Chief of these was Sousa's own march, "Stars and Stripes Forever," the march that never loses favor. Played with the cornets, trombones and flutes advancing to front-stage position, this glorious piece was played with a spirit that fairly swept the audience breathless. The deafening applause that greeted this number proved it the favorite of the evening.

Sousa's new march, "The Golden Jubilee," is another fine composition, but it has not the thrill, the fervor and the swing of "The Stars and Stripes Forever."

The chief number on the program was the symphonic poem, "Death and Transfiguration." This Richard Strauss number is one of moods and

fancies, the dream of a sick man. There is the despair of sickness, the hope of living, the battle and final victory—all sketched in musical score. Sousa brings out these varying moods with wonderful clarity and even those untutored in music can readily follow the sketch.

"Tales of a Traveler," another Sousa composition, takes the listener across seas to other climes and brings him back rejoicing to the White House lawn for an Easter egg-rolling contest.

The popular song "Among My Souvenirs," is made the foundation for another descriptive piece. It tells of story of memories and meditation, introducing a half a dozen different numbers of more or less popular appeal.

A sextette for flutes proved a very delightful variation from the full band program, and introduced the "Golden Jubilee March."

Three very talented soloists were introduced. John Dolan, first cornetist, was heard in solo and encores that proved him the master of his instrument. He is not only a rare soloist, but a leader of his section of the band who makes that group one of the outstanding divisions of the organization.

Howard Gouiden, xylophone soloist, played his program number so spiritedly that an encore was inevitable. He responded with the "Indian Love Song," one of the most beautiful offerings of the evening. This, too, called for an encore which he readily gave.

The soprano soloist, Miss Marjorie Meedy, is gifted with a pleasing soprano voice of lyric range and her arias were sung in true operatic manner. She also responded with an encore.

Sousa is not the man to forget "his men." This was emphasized when he called Henry Spencer, former Red Wing band director and once a member of Sousa's organization, to the conductor's stand and had him lead the famous Sousa's band in the rendition of one of Spencer's own compositions. It was a fine compliment to pay a local man and the audience and musicians responded admirably.

Red Wing also has one other former member of Sousa's band, Randall Webber, who toured the country with the organization as a member of the first clarinet section. Both Mr. Webber and Mr. Spencer had pleasant visits with the famous director and some of his musicians.

RED WING DAILY REPUBLICAN,
TUESDAY, SEPTEMBER 25, 1928

Visit of Sousa Recalls Tour of Webber With Famous Band

The visit to Red Wing tonight of John Philip Sousa and his world-famous band is of especial interest to



Randall Webber.

one Red Wing resident, who recalls an epochal nine weeks in 1924 when he spent nine weeks with the peer-

less band leader on a tour of the country. He is Randall Webber of the Webber Music & Radio Co., one of the northwest's leading clarinet players and a musician of rare attainments.

Mr. Webber was in the first clarinet section when the band toured the New England states, the south and the northwest and was given an opportunity to learn something about the man, who has been declared the greatest band director America has ever produced.

"Lieut. John Philip Sousa," he states, "has by diligent work and able effort built up a marvelous organization which for more than a third of a century has stirred the hearts of American people. Sousa's band is an American institution and every American citizen is proud of it. I look back to my association with Mr. Sousa as one of the happiest and most worthwhile periods of my life. I learned much under his direction and grew to love the man who has done so much to promote the best of music in this country."

Mr. Webber praised Mr. Sousa for the active part he has taken in promoting music in the public schools. He is a firm believer in teaching music to the children, who so desire, attending schools and has done extensive work along this line for many

15,000 Crowd Auditorium at Radio Exhibit

Sousa's Famous 75-Piece Band Proves Strong Drawing Card.

Huge Turnout Sets New All-Time Attendance Mark for Show.

Bald Heads Ignore 'March King's' Music to Peer at 'Bathing' Beauty.

THURSDAY AT RADIO SHOW.

12:00 Noon—Opening of the show.
2:30 p. m.—Northwest Radio Star contest.
3:00 p. m.—Municipal Pipe Organ concert. Paul Oberg
3:30 p. m.—Northwest Radio Star contest (choice artists).
6:00 p. m.—Annual dinner of N. W. Radio Trade association, Nicollet hotel.
6:30 p. m.—Music.
7:00 p. m.—Municipal Pipe Organ concert. Paul Oberg
7:30 p. m.—"A Night in Ireland," musical comedy.
Shamrock Male quartet.
The Dancing Colleens.
Minstrels from Ould Ireland.
8:30 p. m.—Allen McQuhae—Irish American tenor.

The Northwest Radio and Electric show entertained the largest single day's crowd in its history Wednesday, when 15,000 persons attracted by three concert programs presented by John Philip Sousa and his 75-piece band, thronged into the auditorium during the afternoon and evening.

The balconies of the auditorium and all available space on the floor of the main show room were filled by a capacity crowd of nearly 12,000 persons for the concluding concert by Sousa's band, the main attraction in the celebration of American night.

The famous band, which Wednesday reached the halfway mark in its golden jubilee tour across the continent, was assisted in its final concert by three soloists, Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist. At 3:30, the band gave a concert before an audience of school children, and from 8:15 to 8:30, the famous group of musicians were the main attraction in the "American Night" program.

It was the first appearance of Sousa's band at popular prices in Minneapolis, and marked the halfway point in the golden jubilee tour of the band, which will extend from coast to coast. The tour opened July 19 at Schenectady, N. Y., and will continue for more than 20 weeks. The famous band set a new record on the present trip, making stops in 26 cities within a two weeks' period.

Another feature on Wednesday's program was the northwest radio star contest at 2:30 p. m., participated in by Beverly Pitkin, saxophone; Florence Callahan, mezzo soprano; Virginia Brenna, contralto; Isabelle Hovey, lyric soprano; Rose Burnett, soprano; and Malene Moore, soprano. Paul Oberg played the municipal pipe organ between numbers.

While Sousa's band performed from the rostrum of the show room, a concealed loud speaker, which offered a program of popular music and several other features, competed with the group of famous musicians, and attracted a small crowd to the other end of the building. There was a crowd of men, mostly bald or gray, forcing their way to the front before a booth, seemingly oblivious of other surroundings and deaf to the spirited playing of the "March King's" band, which had just struck up the opening bars of "The Stars and Stripes Forever."

Elbowing and shoving, they paid no heed to protesting neighbors until they had obtained an advantageous position. Before them stood a living model, a girl of the pronounced brunette type, attired in silk stockings and an abbreviated scarlet bathing costume.

Pleasant Fat Remover.
She was twisting and turning, adjusting a wide canvas strap to different parts of her body her wrists, her ankles, and her neck, while the strap was vibrating violently. Goggle-eyed, the audience watched. Then a "barker" came forward and explained that the performance was a demonstration of a health motor by which superfluous flesh could be removed "pleasantly and without effort."

It was shown that the young lady had lost several ounces during the act. She was weighed before and after each performance.

As the girl in scarlet disappeared behind the screen and the crowd dispersed as the last strains of "The Stars and Stripes Forever" sounded through the auditorium.

Star Contest Feature.
This demonstration is only one of many shown at the radio exhibition.

Another feature on Wednesday's program was the northwest radio star contest at 2:30 p. m., participated in by Beverly Pitkin, saxophone; Florence Callahan, mezzo soprano; Mercedes Brenna, soprano; Virginia Brenna, contralto; Isabelle Hovey, lyric soprano; Rose Burnett, soprano; and Malene Moore, soprano. Paul Oberg played the municipal pipe organ between numbers.

The Thursday program at the radio show will be featured by a program of Irish songs by Allen McQuhae, Irish-American tenor, at 8:30 and the broadcast of Governor

RECORD CROWD HEARS SOUSA'S BAND AT SHOW

15,000 Listen to Three Concerts at N. W. Radio Exposition.

Attendance Exceeds Total Recorded for First Two Days.

THURSDAY AT RADIO SHOW.

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7:30 p. m.—"A Night in Ireland," musical comedy.
Shamrock Male quartet.
The Dancing Colleens.
Minstrels from Ould Ireland.
8:30 p. m.—Allen McQuhae—Irish American tenor.

Attendance records were broken at the seventh annual Northwest Radio and Electrical show Wednesday when 15,000 persons, attracted by the appearance of John Philip Sousa's band in three concert programs, swarmed into the municipal auditorium during the afternoon and evening. Wednesday's attendance was more than the total recorded for the first two days of the show.

Sousa's first appearance at the auditorium was made at 2 p. m., when the band presented a concert with the assistance of three soloists, Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist. At 3:30, the band gave a concert before an audience of school children, and from 8:15 to 8:30, the famous group of musicians were the main attraction in the "American Night" program.

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Latest Inventions Feature Displays at Radio Show

Throngs Find Surprises in Telephoto and Modern Conveniences

Wandering through the radio and electrical show at the auditorium is like taking a trip through some strange and highly improbable fairyland.

From one end to the other the show is a series of surprises. What people thought was impossible 10 years ago, five years, even a year ago, is now being demonstrated in a matter-of-fact manner to thousands of marveling spectators.

At one end of the show is a strange looking machine, apparently a cross between an X-ray and motion picture projector. It is a telephoto apparatus and the transmission of photographs by radio is demonstrated.

Model Home Exhibited.
Farther along a corridor is a radio-equipped model home, fitted out with electrical devices throughout. Every room from the tiny living room where the radio is playing to the kitchen has its quota of modern electrical features.

In the main room no music or broadcasting is allowed except from the performers on the stage or from firms furnishing a part of the running program. But there is a lot of quiet, business like activity even if the sets can't be demonstrated.

Expert Builds Set.
In a booth a skilled radio technician is building a six-tube set for the edification of a crowd of onlookers. With rapid fingers he assembles the set from the floorboard to the loud speaker, answering questions as he goes along.

Farther down another exhibitor is showing a new invention, a super-phonograph which plays 28 records one after another, furnishing three hours of continuous entertainment without being touched by hand. The

SOUSA VISIONS RADIO AS AID TO MUSIC IN U.S.

Composers Obtain Better Idea of What Public Wants, He Says

Advent of the radio and its wide development is resulting in musicians and composers obtaining a better understanding of the musical heart of America, which eventually may lead to a more general expression in music of things American.

So declared John Philip Sousa, internationally famous band director, prior to his departure today from Minneapolis to resume a concert tour with his band of 75 musicians after three concerts given in Minneapolis Wednesday at the Northwest Radio Show.

'Personality' Missing.
"Radio is a great thing for music," Mr. Sousa said, "but it lacks one thing and that I am afraid it can never have. It cannot put over the personality of the musician with his music."

"Television may do it after a fashion, if it is ever so developed as to be practical, but there will still be something that this method of presentation cannot give. Nobody knows exactly what it is. We call it personality for want of a better name."

"One thing that radio is doing, however, is familiarizing the people of this country with music. And no one can listen to as much music as the radio brings us these days without learning to appreciate it."

Doing Much for Music.

"I am inclined to think that radio is doing as much for music, however, as it is doing for musical appreciation. As a result of radio, musicians and composers are finding out the kind of music that people want to hear, the kind they already appreciate and, in my opinion, musical composition will come through radio to understand the musical heart of America. Then we may hope to have a more general expression of things American in music."

In a more jocular vein, the great director and composer spoke of radio as the greatest argument against prohibition.

Bands Gain Audience.

"When a man can go home and put on his slippers and light his cigar or pipe and have a glass at his elbow with his favorite drink, then he may fully appreciate radio. Just now there are times when the drink is an absolute necessity if he is to keep from going mad or smashing the set."

"One thing I can say for radio and that is that it was quick to recognize the universal appeal that band music has for the American people. Turn a band loose on a good radio station and it gathers in most of the listeners that are within tuning range."

"But, as I said before, there is nothing like seeing the musician face to face to add to the appreciation of a concert. And I don't believe that a band ever really plays its best until it sees a great audience out in front drinking in the music and feasting its eyes on the color and movement that go with the concert."

SOUSA'S BAND FEATURES DAY AT RADIO SHOW

7,000 Throng Exhibits on Second Evening of Exhibition

TONIGHT'S PROGRAM

7:00 p. m.—Music.
7:15 p. m.—Northwest radio star contest; Beverly Pitkin, saxophone; Florence Callahan, mezzo soprano; Mercedes Brenna, soprano; Virginia Brenna, contralto; Isabelle Hovey, lyric soprano; Rose Burnett, soprano; Malene Moore, soprano.
7:45 p. m.—Municipal pipe organ concert by Paul Oberg.
8:15 to 9:30 p. m.—Sousa and his band in "American Night" concert.

Continuing with programs that emphasize the international scope of radio, the Northwest Radio Show will observe "American night" tonight with a concert featuring John Philip Sousa and his internationally famous band of 75 musicians, assisted by soloists of note. The concert will begin at 8:15 p. m.

The famous band leader arrived in Minneapolis early today and directed his band in two concerts during the afternoon session of the third day of the annual radio show, the first at 2 p. m., followed by another at 3:30 p. m. The latter concert was for school children of Minneapolis, more than 3,000 of which were present.

Contest to Be Decided.

Prior to the evening band concert, semi-finals of the show's radio personality contest will be staged, beginning at 7:15 p. m. Seven contestants will take part, including Beverly Pitkin, saxophone; Florence Callahan, mezzo soprano; Virginia Brenna, contralto; Mercedes Brenna, soprano; Isabelle Hovey, lyric soprano; Rose Burnett, soprano, and Malene Moore, soprano.

An intermission organ recital will be given by Paul Oberg in the evening. The municipal auditorium organist also gave a recital during the afternoon.

More than 7,000 visitors attended the second evening program of the show. Tuesday, when "Spanish night" was observed with a program that included the musical, "In Old Madrid," presented by the Spanish Girls' orchestra, the Basque dancers and the Gypsy Swallows.

McNamee Is Speller.
Programs throughout Tuesday featured Graham McNamee, celebrated radio announcer, who was guest of honor and principal speaker at the banquet of the Minneapolis Electrical league, held on the auditorium stage, Tuesday evening, and was also tendered an informal reception two hours later, just before his departure from the city.

An added attraction Tuesday afternoon was a radio concert broadcast from station 2LO, London, England. The program was made possible through a short wave attachment, the invention of E. T. Flewelling, who personally supervised the reception of the London program. The invention of Mr. Flewelling has been one of the outstanding exhibits at the show.

Annual Dinner Cancelled.
Officials of the Northwest Radio show today announced that the annual dinner, to have been given at 6 p. m. Thursday, had been cancelled, and that a midnight "frolic" to be given in the ballroom of the Nicollet hotel beginning at 11 p. m. Thursday, had been substituted. The annual business meeting and election of officers of the Northwest Radio Trade association will be held at 12:15 p. m. Thursday.

Experienced Radio Fan Best, Salesmen Claim At Auditorium Exhibit

Novice Called Much More
Trouble Than Oldtimer Who
Knows What He Wants—
Crowds Hail Sousa and Band
at Three Appearances

Two kinds of radio buyers are visiting the Northwest Radio and Electrical Show at the Municipal Auditorium this week—those who have and those who haven't radio sets. And the radio salesmen are nearly unanimous in their position that between the two types of buyers, they would rather deal with the "haves."

The "haves," it must be explained are buyers who own or have owned radio sets. The "haven'ts" are those who are buying their first receiving set—and that means lots of grief.

Such a peculiar situation in the radio field exists, the salesmen agree, because the experienced set owner knows what he wants, and the newcomer thinks he knows, but doesn't.

Newcomer Wants Distance

"The man who buys his first set thinks he wants distance," one of the salesmen on the radio show-room said today. "As a result, after he gets his set installed, he keeps forcing it to bring in far away broadcasting stations, and in a short time he has burned out tubes or at least impaired their efficiency, at the expense of good reception. But the new set owner is tickled to death to be able to say he got this station or that station last night, so probably he enjoys himself enough."

Dealers also find that a set sold to a man who never has before owned one needs more "servicing," than the same set sold to the man who is buying his second or third radio. Frequently the dealer gets a call for service when the trouble is static or some electric disturbance.

Thousands Visit Show

On the other hand, the experienced buyer tunes in on the easily-obtained stations and makes it a point to get them with as great fidelity as possible. As one radio demonstrator put it, "The radio owner who is past his experimental stage wants a set which will give him quality reception. Then he wants ease of control and beauty of cabinet."

Thousands already have visited the show, which now is in its fourth day. The displays are attracting much attention. Most sets are all-electric in operation. However, in order to prevent the confusion, it has been ruled that no set is to be permitted to be put in operation on the floor.

Sousa and Band Greeted

Entertainment at the radio show also are receiving much attention. John Philip Sousa and his famous band were greeted enthusiastically yesterday. The matinee crowd was particularly impressed with another demonstration of a short wave adapter set, whereby music broadcast from a London music hall was received and heard from loud speakers in all parts of the auditorium.

Ailen McQuhae, Irish-American tenor, is the feature entertainer at tonight's performance. He will sing following a musical comedy program entitled "A Night in Ireland," which will include several numbers by the Shamrock male quartet, the Dancing Colleen, and the Minstrels from Ould Ireland.

15,000 Attend in Day

Show officials estimated the attendance last night at nearly 15,000, by far the largest single day's crowd yet recorded. Much of this was credited to the popularity of Sousa's band. The balconies were packed for his performance at night and there was a large crowd on the exhibition floor.

Members of the Northwest Radio Trades Association will attend their annual dinner tonight at the Nicolet hotel.

A new attraction was scheduled today when the Ruthstrom Scandinavian Family band was booked. Members of the band are John Ruthstrom and his nine sons of Springfield, Mass. The conductor is Ralph Ruthstrom, 5 years old.

Late today the last contestants in the Northwest Radio Star contest were to be heard. Winners will be announced Saturday night, when the show closes.

THE MINNEAPOLIS STAR
SEPTEMBER 26, 1928

SOUSA'S BAND FEATURES DAY AT RADIO SHOW

7,000 Throng Exhibits on
Second Evening of
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McNamee Is Speaker

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SOUSA AND FAMOUS BAND WILL PLAY AT RADIO SHOW

Famous Bandmaster, 74,
Makes 26 Appearances
in Two Weeks

His 74 years resting lightly on his shoulders, Lieut. Com. John Philip Sousa, now on his golden jubilee tour, will bring his band to the Northwest Radio and Electrical show Wednesday at the 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 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 his 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 his present tour, Sousa set a record for less hardy youngsters to shoot at by appearing in 24 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, N. Y., on July 13, and will continue for more than 26 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 Uni-



JOHN PHILIP SOUSA

versity 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 spells he has found time to write another book, entitled "Marching Along," at the moment one of America's "best sellers."

WEDNESDAY SEPT 26 1928

Sousa's Band Plays Today at Radio Show

Noted Director to Appear
in Program at Audi-
torium.

(Continued From Page 1)

who made his farewell appearance at the show. Some 2,500 enthusiastic radio fans deserted the rows of exhibits, and with necks and shoulders hunched forward, they gathered around the rostrum to hear Mr. McNamee's parting words.

Musical Ends Program

After giving a short talk, the announcer sang two numbers for his audience, and left to board a train for New York. Cy Seymour, announcer at WCCO, will succeed McNamee as announcer during the remainder of the radio show.

The Tuesday night program closed with the musical, "In Old Madrid," which was presented by the Spanish Girls' orchestra, the Basque dancers and the Gypsy Strollers. Other numbers were given by the Great Northern male quartet and Paul Oberg, on the municipal pipe organ.

London Program Heard

One of the attractions Tuesday afternoon was a radio concert broadcast from station 2LO of London, England, made possible by a device invented by E. T. Flewelling, which consists in a short wave attachment to an ordinary radio outfit. Mr. Flewelling was present in person to demonstrate it. The entire London program came in with unusual clearness, and his exhibit proved a magnet for the thousands of visitors that crowded the auditorium.

Graham McNamee was the principal speaker at the annual dinner given jointly by the Engineers' club and the Minnesota Electrical league at 6 p.m.

The annual business meeting and election of officers of the Northwest Radio Trade association will be held Thursday at 12:15 p.m. in the Nicolet hotel. This will cancel the annual dinner at 6 p.m. announced earlier, so that the jobbers and manufacturers may attend a "midnight frolic" in the ballroom of the Nicolet hotel at 11 p.m.

Moore, soprano.
7:45 p.m.—Municipal pipe organ concert by Paul Oberg.
8:15 to 9:30 p.m.—Sousa and his band in "American Night" concert.

John Philip Sousa and his famous band of 75 pieces will be the main attraction at the Northwest Radio and Electrical show in the municipal auditorium Wednesday, when the 74-year-old conductor will lead his band at three concerts in "American night" at the show.

The veteran conductor and composer will arrive in the city at 11 a.m. He will make his first appearance at the show.

MINNEAPOLIS EVENING TRIBUNE

SEPTEMBER 26 1928.

SOUSA'S BAND WILL BE TODAY'S FEATURE AT N. W. RADIO SHOW

Famous Musical Organiza-
tion to Appear in
Three Concerts.

Attendance Expected to
Surpass All Previous
Records.

WEDNESDAY AT RADIO SHOW.

3:30 to 4:30 p.m.—Concert by Sousa's band.
7:00 p.m.—Music.
7:45 p.m.—Northwest radio star contest; Beverly Pitkin, saxophone; Florence Callahan, mezzo soprano; Mercedes Brenna, soprano; Virginia Brenna, contralto; Isabelle Hovey, lyric soprano; Rosa Burnett, soprano; Melane Moore, soprano.
7:45 p.m.—Municipal pipe organ concert by Paul Oberg.
8:15 to 9:30 p.m.—Sousa and his band in "American Night" concert.

With his 75-piece band, John Philip Sousa, veteran conductor and composer, was to arrive in the city Wednesday noon to take over the entertainment feature at the Northwest Radio and Electrical show in the municipal auditorium, where he is scheduled for three concerts during the day.

The famous march king is on his golden jubilee tour, which will extend from coast to coast, and is the sixteenth country-wide concert tour he has made. He set a record on this trip by appearing in 24 cities within two weeks. Red Wing was his latest stop before arriving in Minneapolis. He started out from Schenectady, N. Y., on July 13, and will continue for more than 26 weeks.

Record Crowd Expected.

Sousa's first appearance at the auditorium was to be made at 2 p.m. With the band are three soloists, Miss Marjorie Moody, soprano; John Dolan, cornetist, and Howard Goulden, xylophonist. At 3:30 the band will appear before an audience of school children, and from 8:15 to 9:30 p.m. the famous organization will be the main attraction of "American night."

H. H. Cory, manager of the show, said he expected the attendance to break records Wednesday owing to the presence of America's premier band leader. The attendance for the "American Night" concert was expected to be the largest yet.

**SOUSA AND FAMOUS BAND
WILL PLAY AT RADIO SHOW**

**Famous Bandmaster, 71,
Makes 26 Appearances
in Two Weeks**

A black and white portrait of a man in a military uniform. He is wearing a peaked cap with an eagle emblem on the front. He has glasses and a mustache. The image is grainy and appears to be a photocopy or a low-quality print.

JOHN PHILIP SOUSA

versity 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 spells he has found time to write another book, entitled "Marching Along," at the moment one of America's "best sellers."

The remarkable virility of the famous band-master is demonstrated by the fact that during his present tour, Sousa set a record for lengthy youngsters to shoot at by appearing in 25 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, 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 his tour last year, he has found time to compose two marches, "Golden Jubilee" and "The Cornhuskers," dedicated to the Un-

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MINNEAPOLIS, MINN., WEDNESDAY, SEPTEMBER 10, 1902

MES GIL

Price
per copy

Cards Hold One-Game Margin on Giants by Defeating Robins, 4-3

Sousa's Band Plays Today at Radio Show

Noted Director to Appear
in Program at Audi-
torium.

3 Concerts to Be Given by
Organization—London
Station Heard.

'Night in Madrid' Attracts
7,000—Business Meet-
ing Thursday.

WEDNESDAY, AMERICAN
DAY, AT
RADIO SHOW.

12:00 noon—Doors open.
2:30 p. m.—John Philip Sousa
and his band, Miss Marjorie
Moody, soprano; John Dolan,
cornet; Howard Goulden,
xylophone.

3:00 p. m.—Municipal pipe organ concert by Paul Oberg.
6 to 4:30 p. m.—Second concert by Sousa's band.
6 p. m.—Music.

14 p. m. — Northwest radio station contest; Beverly Pitkin, saxophone; Florence Callahan, mezzo soprano; Mercedes Beanna, soprano; Virginia

Brenna, soprano; Virginia
Brenna, contralto; Isabella
Hovey, lyric soprano; Ros-
Burnett, soprano; Maian
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The veteran conductor and

poser will arrive in the city at 10 a. m. He will make his first appearance at the opera house when the Miss Mar

Concert for Children.
At 2.30 he will give a concert

school children, and from 8:15 to 9:30 p. m., he and his band will be the feature of the "American night" program. This is the first time in his career covering half a century.

that Sousa has appeared on stage at popular prices, and as a result, the show management announced Tuesday night, the advance sale of tickets has been unpre-

Another feature on Wednesday program is the northwest radio contest, which takes place at 8 p. m., and will be participated

Beverly Pitkin, saxophone;
 ence Callahan, mezzo soprano;
 cedes Brenna, soprano; Vir
 Brenna, contralto; Isabelle H
 lyric soprano; Rose Burnett

Attendance Increased.
Observance of church discipline

other novel attractions brought an increase in attendance at the show Tuesday, when 7,000 people filed through the gates of the attraction.

The center of attraction Tuesday night was Graham McNamee, popular radio announcer and entertainer.

Continued on Page 2, Column 1

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. Christianson directs the Hillsboro Civic band, which played "El Capitan," by Sousa for its march and the "Light Calvary 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, Cooperstown 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, "Sabo," by Bennett, and "Mignnette," 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. Skaggo.

Mr. Hantula also directed the Wyndmere Juvenile band, which played "Concord March" by Bennett, and "Mignnette," by Bauman.

Mr. Christianson 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.

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."

Wahpeton, Ortonville and Hillsboro Bands Victors

Sousa, Here For Two Con-
certs, Speaks To Crowd
at Contest

The Wahpeton Concert band, the Hillsboro Civic band and the Ortonville, Minn. Kid band won first places in the three divisions of the Sousa band contest, conducted by The Fargo Forum today in conjunction with the visit here of Lieutenant Commander John Philip Sousa, who is on his golden jubilee tour of the country, celebrating his 50th year as a conductor.

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Carl Rust, director of the Ortonville band, who drove 125 miles today to get here for the contest, had his youngsters astir at 4 a. m., and on the road by 6 a. m.

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. Ziptel, 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.