

# SOUSA'S BAND TRIUMPHS IN GREAT APPEAL

Venerable Director, Still Young and Vigorous in Spirit, Makes Musical History for Sterling in Two Concerts

Music lovers of Sterling and hundreds from great distances about Sterling were revelling today in the memories of the greatest musical events in the history of the city, the two concerts by John Philip Sousa and his band, presented at Blair hall Thursday.

The rain beat down and streets became lakes, while highways were difficult of travel; many reservations of seats were cancelled by telephone late Thursday, but the evening audience was a large one, filling virtually all of the more desirable seats. It was an assemblage tense with anticipation and in no sense disappointed.

Sterling was in no way slighted by director or any member of the band. The concerts were fully regulation, full of éclat and sparkling with Sousa's famed showmanship. Seventy-five years of age, but still young in spirit, Sousa disclosed that he has allowed no eccentricities to grow upon him; the concerts were broad in variety and versatility, with place for the classics and place for jazz. But the characteristic Sousa note predominated strongly, with the martial swing of marches, the measured tramp of troops and the beat of horses' hoofs in the cavalry charge. Every scheduled number called for its encore, sometimes two and sometimes three.

## Welcome Is Spontaneous

As the venerable conductor mounted the director's stand, a round of applause greeted him. He bowed, his baton fell and the band swung into Leutner's "Festival" overture. The encore was Sousa's own "El Capitan" march.

For the saxophone solo, "Fantasy in F Minor" by Guerich, played by Edward J. Heney, the encores were "Pagan Love Song" by Brown and a jazz comedy number by saxophone sextette.

The group of "Three S's," was an appealing one, beginning with Strauss' melodious "Morning Journals" and reaching what many felt to be the triumph of the concert in Sullivan's "The Lost Chord." The obligato was by cornet, played by J. O. Knutunen. The harp blended beautifully with a bell-like background of orchestral effect by the clarinets. The selection came to an inspiring climax with the ringing notes of the cornet, the roll of the tympany and clash of cymbals. Sousa's "Mars and Venus," a descriptive oddity with marked dissonances and contrasting movements, was third of the group.

The encore was "Foshy Tower," played for the first time last week in the dedication of Foshy tower at Minneapolis, a great office building modeled after the Washington monument at the national capital. It was a typical Sousa composition, with the old-time zest.

## Vocal Soloist Delights

Miss Marjorie Moody, soprano soloist, was introduced in the "Shadow Song" by Meyerbeer. Her voice is one of rare sweetness of quality, and fullness, blending well with band accompaniment. "Danny Boy" by Weatherley and "Italian Street Song" by Herbert were Miss Moody's encore selections.

The finale was Tchaikowsky's "Fourth Symphony," majestic and brilliant in smooth flowing fugues characteristic of the modern Russian composer. The director introduced a spectacular effect in his great march, "Semper Fidelis," when seven cornets were ranged in front of the band.

The second part of the program opened with "A Bouquet of Beloved Inspirations Entwined by Sousa," a medley of popular classic airs. Then came the jazz, with a tingling fox-trot, "When My Dreams Come True," a special arrangement by Sousa.

Howard Goulden, who has been conspicuous throughout the program in his work with the snare drum, assumed the role of xylophone soloist in "Ghost of the Warrior," by Grossman. His encore, "At Sunrise" or "Indian Love Call," played without band accompaniment, was a soothing feature, with its rich chords and plaintive melody. The audience asked for more and Mr. Goulden responded with his own composition, "Radio Echoes," and Ben's "Lots of Pep," two pell-mell jazz numbers.

## Concert of Two Hours

After Sousa's new "University of Illinois" march, came the greatest of all marches, the immortal "Stars and Stripes Forever," in which the six piccolos, seven clarinets and five trombones came to the fore in a magnificent climax. "The U. S. Field Artillery" was scarcely less thrilling, with the five trombones to the front and the boom of guns in the rear.

The glorious concert closed with a cowboy breakdown, "Turkey in the Straw," by Guleon. Without its save the short interval, the glorious performance had continued more than two hours, though finally but a few minutes.

During the intermission at the noon concert, the Sterling High school band, took the stage, in the act occupied by the members of the famous professional band. L. Smith, popular Sterling director, is accorded much applause as he me down the aisle and ascended

Editorial 5<sup>th</sup> & 6<sup>th</sup> of Sept.

# STERLING ADVOCATE

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## THE SOUSA CONCERTS

In an artistic sense, the concerts presented in Sterling Thursday by the illustrious John Philip Sousa and his wonderful band were great triumphs. Particularly the boys and girls of Sterling and the large district surrounding, were privileged, in hearing at very small cost the famous conductor and his band. Sousa's fame is well earned. His greatness is real and not fancied.

There were, however, disappointing aspects of the Sousa concerts. The patronage was not all that might have been expected, and not such as to give confidence to those who are interested in cultural enterprises in attempting further like undertakings.

It would be gratifying to have the assurance that Sterling is large enough and well enough advanced to support liberally great musical and educational attractions such as are denied to most small cities. The attendance at the Sousa concerts, however, does not fully bear out that hope. Many had hoped that the concerts would be sensationally successful in a financial way.

The appearance of the great director and his bands in Sterling had all the elements of a "show." He is world famous; his band long has been an institution of the highest order. The event was one of popular and spectacular appeal. The mere announcement that he and his band were coming should, it seems, have been enough to create wide interest and insure two capacity audiences for Sterling's largest auditorium. As events developed, however, at prices much less than are customary in large cities, the sale of tickets was little more than sufficient to meet expenses, and a period of keen anxiety for those who sponsored the coming of the band preceded the extraordinary event. The demand for tickets by persons living at great distances was out of proportion to the interest manifest in Sterling.

True, that it rained, that two circuses had visited Sterling, that the county fair was just past and other fairs nearby were being held, and that Sousa and his band came on short notice and at inopportune time. Still, it appears that Sterling has not yet arrived at the stage at which big things in the way of music and entertainment can be attempted with assurance.

Newspapers at Greeley and Boulder, which cities are educational centers and supposedly centers of culture, too, recently have taken occasion to express some mortification at the small audiences which heard a nationally-famous orchestra.

Possibly the radio and the phonograph have changed the order of things. The great artists may now be heard, though not seen, in the home, without cost.

Again, The Advocate believes, there are extenuating and consoling circumstances. Sterling has experienced a great development of music within its own boundaries in recent years. Its school organizations have won signal honors. The bands, orchestras and glee clubs are generously supported; they represent a considerable investment. They supply in no small measure the natural hunger for music and afford a laudable pride for Sterling citizens. It may be that there are not a few to whom the Sterling Municipal band and the Sterling High school band appeal as quite good enough for any and all purposes.

## COLORADO SPRINGS GAZETTE

Sept 7/29

# SOUSA'S BAND DELIGHTS TWO SPRINGS AUDIENCES

That hardy perennial, John Philip Sousa, and his equally durable musical organization pleased two audiences of music lovers at the city auditorium yesterday. The Tannhauser overture and the finale of Tchaikowsky's fourth symphony were the high spots, symphonically, of the two programs, which contained enough of the popular to please the less sophisticated.

Sousa's soloists, Marjorie Moody, soprano; Howard Goulden, xylophone, and Edward J. Heney, saxophone, are virtuosi of a high order, and the veteran director's supershowmanship was revealed in varied ways. One of the choice bits of the evening program was Meyer-Helmund's "Serenade Roccoco," played as delicately as any symphony orchestra could do it, part of a typical Sousa's potpourri that included excerpts from Carmen, William Tell and Weber's Invitation to the Waltz, among others.

## THE COLORADO SPRINGS EVENING TELEGRAPH

Sept. 7/29

# MARCH KING'S TWO CONCERTS PLEASE

Two Colorado Springs audiences again enjoyed the stirring marches of John Philip Sousa, the March King and his famous band at the municipal auditorium yesterday afternoon and night. The aged conductor, now on his thirty-seventh annual tour, seems as vigorous as ever and each and every member of his band organization exerted himself to please. Marjorie Moody, soloist, captivated her audience as did Howard Goulden, xylophone and Edward J. Heney, saxophone, each being artists of exceptional ability.

The high lights of the double program were the Tannhauser overture and the finale of Tchaikowsky's fourth symphony. The programs were interspersed with numerous popular numbers, highly pleasing to the juvenile element in the audiences. One of the feature bits in the evening entertainment was the exceptional rendition of the Meyer-Helmund "Serenade Roccoco."



## Sousa Captivates Pueblo Audiences With Varied Band Entertainment

Altho nearly half a decade past the allotted three score and ten years has been attained by Lieut. Com. John Philip Sousa, the fires of musical genius which have made him famous throughout the world, are burning with ever increasing brilliancy. It was demonstrated Sunday at the city auditorium when the band, under the baton of America's "march king," treated audiences to two delightfully varied programs that ranged from the martial ardor of a Sousa march to the caress of a Strauss composition.

Those who are intimately acquainted with the famed musician and conductor state that they can tell exactly how "the governor" is feeling from his choice of encore numbers. If Sousa is a bit fatigued the encore numbers are of a quiet, subdued sort, but if he is feeling fit, they are of the spirited march type. Taking that as an indication the march king was in the pink of condition Sunday as the majority of encores were swinging rhythmic march selections, including his ever popular "Stars and Stripes," "El Capitan," "Field Artillery," and one of his new compositions, the "Foshy Tower."

While every number was enthusiastically received by the audience, with insistent requests for encores, the suite entitled "The Three S's," combining "Morning Journals," by Strauss; "The Lost Chord," by Sullivan and "Mars and Venus," by Sousa, and "A Bouquet of Delivered Inspirations," particularly pleasing.

Miss Marjorie Moody, soprano; J. O. Knutson, cornet; Edward J. Henev, saxophone, and Howard Goulden, xylophone, soloists with the organization, also won generous approval for their various solos and Goulden also demonstrated his mastery of the tympani. This was particularly noticeable in the selection "Mars and Venus."

Altho Sousa displayed his usual generosity in the matter of encores, the crowds were loath to have the entertainment end, but to the lively strains of "Turkey in the Straw," the Sousa concert in Pueblo were closed for another season.

JOHN PHILIP SOUSA escaped without injury in a railroad wreck in Colorado yesterday, but it is safe to guess that the train was delayed several hours to permit the gathering up of medals knocked off the bandmaster's chest.

Sousa's band was in a train wreck the other day in which many of the bandmen were bruised and cut. Possibly they now call Mr. Sousa's masterpiece "Scars and Stripes Forever."

### Sousa's Special Train Wrecked; Seven Hurt

WALSENBURG, Colo., Sept. 9.—(P)—Seven persons were injured when John Philip Sousa's special train was derailed thirteen miles southwest of here this afternoon. Sousa escaped with only a slight shaking up. He said it was a miracle that many were not killed.

### NOTED BANDMASTER ESCAPES INJURIES AS TRAIN DERAILED



John Philip Sousa

WALSENBURG, COLO., Sept. 10.—(AP)—John Philip Sousa, noted band conductor, recuperated today from a severe shaking up incurred late yesterday in the derailment of his special train on the Denver and Rio Grande Western railroad at Capps, Colo., 13 miles southwest of here.

Seven passengers, all members of Sousa's band, were injured, none seriously, in the wreck. Railroad officials said the accident was caused by a spreading rail.

Describing his sensations after the accident, Sousa declared it was a miracle many persons were not killed in the wreck. He was able to continue his trip to Trinidad, Colo., where his band concert was only

## D. & R. G. W. TRAIN CARRYING SOUSA'S BAND IS DERAILED; SEVEN PASSENGERS INJURED

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The engine and one passenger coach of the three-coach special were derailed, according to railway reports, and seven passengers, several of who are members of the Sousa band suffered minor cuts and bruises.

The injured: William J. Robinson, 46 years old, Buffalo, N. Y., bruises, cuts on chest and back.

William Herb, 45, Allentown, Pa., contusions, abrasions, right arm and leg.

Noble Howard, 45, Indianapolis, cuts, bruises (thrown thru window).

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The famous band master said, "There was a tremendous thud and the car I was riding in started rocking like a rowboat. When I saw the baggage car tip I thought we were going over and I caught hold of the seat. It was a miracle that we were not killed."

Sousa was brought to Trinidad late Monday from the Capps ranch by T. S. Likens of Trinidad. His band was to appear there Monday night.

The train was composed of an engine, one baggage car and two chair cars. All were loaded to capacity. The tender of the engine jumped the rails and bumped along about 100 yards before the other two cars left the tracks. The cars did not turn over, altho the baggage car stood at a 45-degree angle with the bed of the track. Sousa was riding in the first car and was only five seats back from the front of the train.

WEATHER  
Pueblo and vicinity.—Fair to night and Tuesday, cooler to night with probably frost, some what warmer Tuesday.  
State.—Fair tonight and Tuesday, cooler in southeast, slightly warmer in northeast portion tonight and in east portion Tuesday, frost tonight.  
COMING EVENTS  
Tuesday, Sept. 10, opening of the annual fair at the fair grounds at Trinidad.  
PUEBLO, COLORADO, MONDAY EVENING, SEPT. 9, 1929  
10 PAGES  
TOM SIMS SAYS:  
It is generally believed that when a man gets married he sacrifices 25 per cent of his liberty. What liberty?  
An Austrian recently played a violin for 24 hours without stopping. We've known plenty of people who have just fiddled around half their lives.

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### Sousa's Band

(Continued from Page One)

lief train to the scene and bring the band to Trinidad. In addition to the afternoon concert, the noted band is scheduled to give an evening concert at the West theatre starting at 8:15 p. m. Railway officials will investigate the wreck to determine the possible cause of the mishap, it was stated.

Established 1877. **Trillinery**  
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Derailement of a D. & R. G. Western passenger train at Capp's Spur, Colo., near Rouse Junction, 37 miles north of Trinidad about 11 a. m. today resulted in the shaking up of the members of the band of John Philip Sousa and the delayed arrival of the train on a special train of pullmans sent out to the wreck at 1:30 this afternoon. While reports from the railroad office said none were injured, it was evident that some were in need of attention, for the special took out Dr. Freudenthal, Mrs. Martin, the county nurse and Miss De Roche, Red Cross secretary. The train bringing Sousa and his band was not expected to arrive until close to 4 o'clock this afternoon which disarranged the matinee concert schedule.

At the scene of the wreck all passengers from the train had to be shifted to the special and all baggage transferred. Meanwhile a large audience was waiting at the West theatre for the afternoon concert to start. The band is appearing here under the auspices of the American Legion and owing to the train derailment announcements of what

had happened to Sousa and his band were made to the audience at the West.

The train, consisting of the engine, baggage car and two coaches, was in charge of Conductor Mort Dunlap of Pueblo. The cause of the derailment was not immediately determined, railway officials declared.

According to the report of Conductor Dunlap, the engine and one coach was derailed. Several of the musicians were bruised and suffered minor cuts from the force of the derailment.

A relief train left Trinidad at 1:30 p. m. this afternoon for the scene.

While the names of the men injured were not given, it was stated that the famous "March King" was not hurt but merely shaken up.

Equipment was hastily assembled by local D. and R. G. W. officials and a crew summoned to rush the re-

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PUEBLO, COLORADO, MONDAY EVENING, SEPT. 9, 1929

# STAR-JOURNAL

ASSOCIATED PRESS, UNITED PRESS, CONSOLIDATED NEWS AND INTERNATIONAL NEWS SERVICE GIVE STAR-JOURNAL READERS WORLD NEWS THE DAY IT HAPPENS

10 PAGES

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Persons riding in the two coaches

Established 1877.

TRINIDAD, COLORADO, MONDAY EVENING, SEPTEMBER 9, 1929

Price, Five Cents

# SOUSA'S BAND IN TRAIN WRECK NEAR ROUSE TODAY

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At the scene of the wreck all passengers from the train had to be shifted to the special and all baggage transferred. Meanwhile a large audience was waiting at the West theatre for the afternoon concert to start. The band is appearing here under the auspices of the American Legion and owing to the train derailment announcements of what

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TUESDAY EVENING, SEPTEMBER 10, 1929 Price, Five Cents

SOUSA'S BAND WELL SHAKEN UP BY  
DERAILMENT OF D. & R. G. W. TRAIN AND  
MATINEE CONCERT WAS CALLED OFF

Failing to exhibit any nervous or physical injuries he may have sustained in a train of railroad earlier in the day, the pioneer band leader, was the same proud, capable Sousa whose name is known in musical circles throughout the world.

The program was opened with an overture "Festival" by Lehar, and brought out the various excellent ensembles and abilities of the 75 musicians who performed at Sousa's beckon. Perfectly

The program was opened with an overture "Festival" by Lenthoe and brought out the various excellent ensembles and abilities of the 75 musicians who performed at Sousa's beckon. Perfectly trained in every detail the band would, within a moment if needed, change from a smooth, soft tempo to a rising roaring crescendo in a manner that only masters of the various instruments, performing under the guidance of a master director, could do.

The soloists of the evening were Miss Marjorie Moody, soprano; Edward J. Henry, tenor; Dr. J. O. Kuntzman, organist, and Howard Goulden, xylophones. The offerings of each of the societies greatly enhanced and added to the success of the entire program.

The announced program included only two songs, however. One, "University of Illinois" is a new composition, while the other was "Glory and Vengeance." The com-

However, such a delay in the start of the spring march and games has occurred. The 1941 Cornell team was followed by "Turkey Town" senior football stars and Spring Football and All-Sports football.

Popular music of the day, light snappy, happy fox trots and waltzes were also included on the record program including, "Pagan Love Song," "I'm Just a Vagabond Lover," "When My Dream Come True," "A Smile" and "Indian Love Call."

Several exceptionally fine numbers by a saxophone sextet were heartily received and the performance at various times during the evening of the cornet, saxophone, flute and trombone sections was splendid.

From the leader down to the last member of the personnel, Sousa's band is one of America's foremost musical organizations.

During an interval in the program, the Trinidad high school band played a selection under the personal direction of Mr. Souza. This number was enthusiastically received.

Seven members of the celebrated band organization of John Philip Sousa were injured, more seriously, in the derailment of a D. & R. G. W. passenger train at Capp's Spur, near House, Colo., north of Trinidad yesterday morning. The railroad mishap caused the band to be delayed in its arrival until late in the afternoon and caused abandonment of the scheduled matinee concert, but the evening concert went off as though nothing had happened. All of the Sousa musicians were more or less shaken up.

While a special train was in the yard, confusion, abrasions, right arm and leg.

The crowd that had earlier gathered at the West theatre was dismissed with an explanation of what had happened to delay the band.

Noble Howard, 45, Indianapolis, eye, bruise (thrown thru window).

F. F. Mueller, 25, Bay City, Mich., abrasions, bruise, right leg.

E. D. Johnson, 44, Pittsburgh, injured back.

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The list of the bandmen injured are given out after the wreck was as follows:

William J. Robinson, 46 years old, Buffalo, N. Y., bruises, cuts on chest and back.

William Herb, 45, Allentown, statement has been listed it

It was intimate that the derailment was caused by a spread rail due to a soft spot in the roadbed, probably the result of continual heavy rains of the past week.

Sousa himself was not injured in any way but expressed himself as lucky and said that it was indeed fortunate that some of his men were not seriously hurt, according to one who talked with him. Dr. Freudenthal who went out with the special from Trinidad later reported that he found no serious injuries in the number who were in the wreck.

Mr. Sousa, famed throughout the United States as the "March King" and Miss Marjorie Moody, soprano prima donna, were brought to Trinidad from the scene of the wreck by T. C. Likins, president of the Trinidad Lions club and head of the Association Motor company. Likins, a service club booster, brought the artists to this city "as a community service," he said.

Sousa did not show any effects of the train shaking up he received earlier in the day, when he directed his musicians in concert last night.

"There was a tremendous thud," the noted conductor said in describing the accident, "and the car I was riding in started rocking like a rowboat. When I saw the baggage car tip I thought we were going over and I caught

hold of the seat. It was a miracle that we were not killed."

When the train left the rails the musicians were thrown from their seats and violently shaken up. Many received bruises, slight cuts, sprains, and other minor injuries but none suffered seriously as a result of the derailment.

Dr. Alfred Freudenthal, Mrs. Julia K. Martin, county nurse, and Miss Madelon de Roche, Red Cross secretary, accompanied the relief train to the scene and treated the injured musicians.

The band left Trinidad at 11:45 p. m. last night over the Santa Fe railway for Dodge City, Kansas, where it will appear in concert today.

Some of the band stopped in various places in their way to this city for concerts yesterday. The train on which the band was riding to this city was wrecked up the line and the musicians were shaken up, a few of them injured. This mishap was disconcerting to the patrons for the afternoon concert who were compelled to wait long after the scheduled time for the matinee concert. The regular evening concert went off as though nothing had happened to the band.



# JOHN PHILIP SOUSA, WORLD FAMOUS "MARCH KING" BRINGS BAND TO TRINIDAD TODAY — OLD MASTER ON HIS 37TH TOUR

Seeing Trinidad again and bringing with him the memory of thirty-seven tours, all of which have been successful, is John Philip Sousa the old master of American music and the most noted band leader in the world. Sousa who has been before the public longer than any other man who ever wielded a baton, has brought his all-American band to this city by arrangement with the American Legion for two concerts, one this afternoon and one tonight at the West Theatre. And Sousa celebrated his 75th birthday on this tour.

John Philip Sousa is still the proud figure he has always been, and the passing of the years seems to weigh but lightly on him. He is still vigorous, keen-eyed, the leader who has taken his wonderful band all over the world. The celebrated "march king" sniffed the September air of Trinidad today and found it good.

Sousa always accompanies his band on tour and personally directs every concert so the public is never disappointed in not seeing him on the little platform with his baton. He does not permit the band to travel on the reputation of its leader and without him. The dean of American bandmasters leads every selection of his great aggregation of musicians.

The last appearance of the Sousa band in Trinidad was two years ago and the West theatre was filled for the concert. His coming this time has awakened the same amount of public interest and he and his or-



ASSOCIATED PRESS  
JOHN PHILIP SOUSA

## John Philip Sousa

(Continued from Page One)

ganization will no doubt be given a rousing reception this evening.

Sousa is American born and has long been identified with a band that has become an outstanding American institution. He was born and reared in Washington, D. C. His mother was a Bavarian and his father Portuguese, and Sousa himself started out as a lad in a musical way as a violinist. But his musical genius knew no limits and in time he was able to play all the instruments of band ensemble.

A great leader, John Philip Sousa is a most democratic person and manifests no sympathy with what is so frequently referred to as musician's "temperament." He acknowledges a lack of sympathy with the so-called eccentricities of musicians who dress and act peculiarly. He recognizes no reason why musical artists should be different in their ways and conduct than other folks.

If Sousa had not gained fame and eminence as a band director, he would have earned glory enough as a composer. His many stirring march compositions have been played around the world and they feature every concert program. Many other notable compositions have come from his genius.

For some years Sousa directed the great U. S. Marine Corps band at Washington of which he became a member at the age of 13 and when he felt a youthful lure of the circus, and wanted to run away and join a circus band. His father hatched the scheme of keeping the juvenile John Philip at home by having him enlisted as an apprentice and among the regulations that were read to John Philip as a recruit was that if he deserted he would be "shot at sunrise." The band leader has related this incident many times in reminiscing of old days.

After about two years, however, Sousa left the Marine band to strike out for himself and put in several years conducting theatrical and other orchestras and giving violin lessons. His first engagement of importance was in 1877 when, as first violinist he toured the country with the orchestra of Jacques Offenbach, composer of "The Tales of Hoffman."

One month before his 25th birthday, Sousa returned to the Marine band as conductor and remained with the organization 12 years. During that time he developed the organization to a high standard of proficiency and placed it in the front rank of military bands. However, the musicians were poorly paid and Sousa had made considerable financial sacrifice to remain as director.

In 1892 an opportunity came to the bandmaster to carry out a plan he had in mind for a long time—the organization of a band of his own to present the works of great composers before audiences which operatic companies and symphony orchestras could not hope to reach. The annual tours of his band created a familiarity with and an appreciation for good music throughout America and this is regarded by many as Sousa's greatest service in the field of music. The band has played in every city of size in the United States and has made several tours of Europe, one started late in 1910 being extended to a tour of the world which continued until the early part of 1912.

Making up his concert programs, Sousa does so without regard to the composer of the title of the selection, but with great regard for its musical merit. At the same time he endeavors to present numbers in which the public was most interested. His musical library is one of the most complete in the world.

According 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 always believed that if a melody had merit it was worth dressing up sufficiently to be made part of a concert program and his experience was that the public responded warmly to his efforts along those lines. In recent years his programs included a fantasia of jazz, made up of half a dozen first-class jazz compositions. The approval expressed by the audiences, he says, vindicated his judgment in doing that.

Among others of Sousa's marches that are popular favorites are "The High School Cadet"; "Semper Fidelis"; "The Washington Post"; "King Cotton"; "El Capitan"; "Liberty Bell"; "Manhattan Beach"; "The Thunderer."

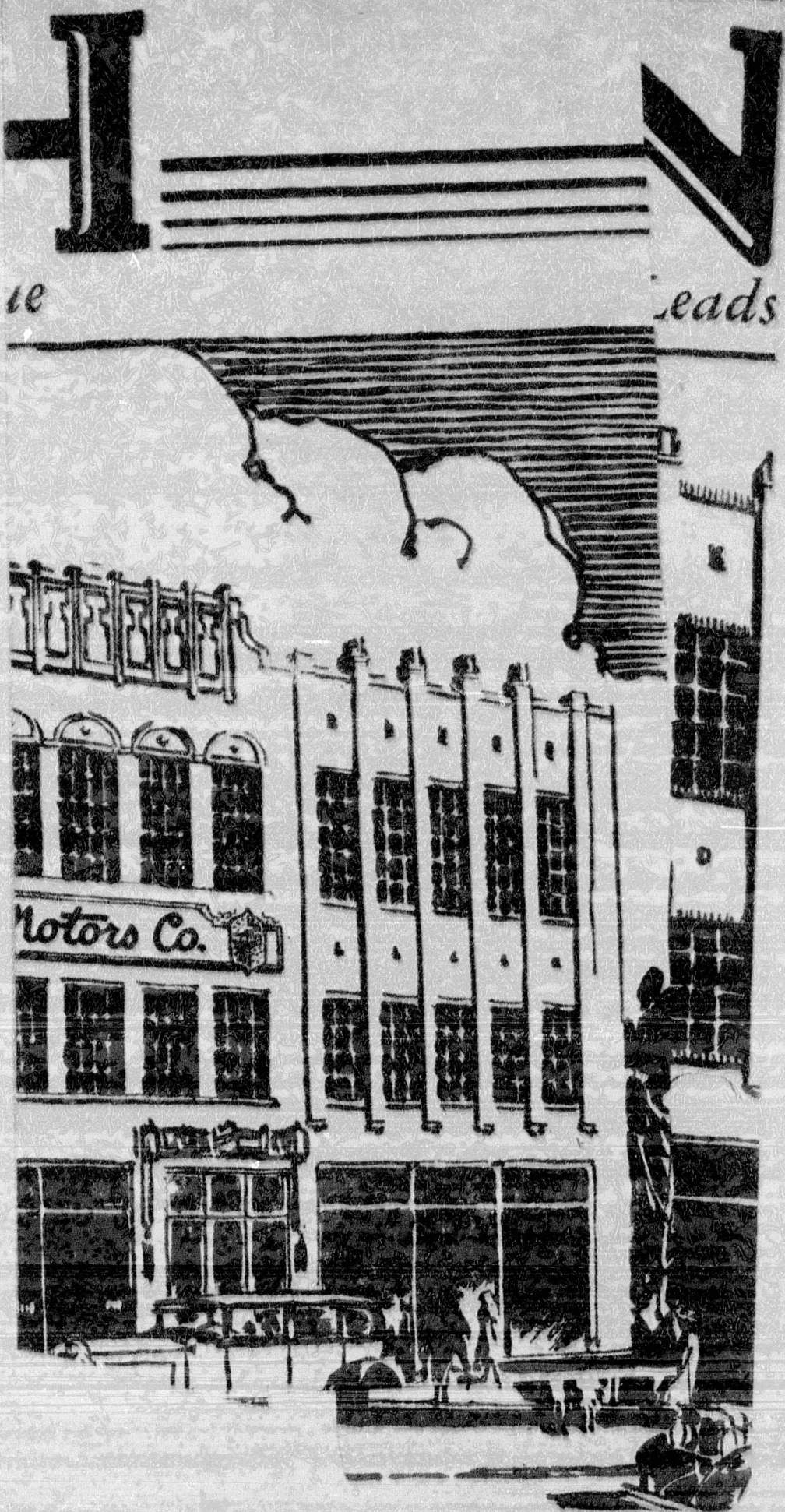
His operas include: "The Smugglers"; "Queen of Hearts"; "El Capitan"; "Bride Elect"; "The Charlatan," and "Chris and the Wonderful Lamp."

In addition to musical composition, Sousa is author of several books, among them "The Fifth String"; "Pipetown Sandy"; "Dwellers in the Western World" and "The Transit of Venus."

The famous bandmaster has the distinction of service in three branches of the government's military forces. His first was his long service in the Marine corps as director of its band; his second was as musical director of the Sixth Army corps to which he was appointed for the war with Spain, and the third, his direction of the musical activities at the naval training station at Great Lakes, Ill., during the World war. Sousa is proud of what he feels a record for having directed one and the largest massed bands in any other bandmaster.

8, 1929

ROCKY MOUNTAIN NEWS



ROCKY MOUNTAIN NEWS: DENVER, COLORADO, MONDAY, SEPTEMBER 9, 1929

## BY WAY OF OBSERVATION—

With Sousa in Line

FRANKLIN'S saying that he never knew of a good war or a bad peace has been often quoted, except during those times when a national crisis makes such sentiments inconvenient. But is that statement correct if the Spanish-American War is taken into consideration?

Of course, the answer depends on an interpretation of terms. But if it is agreed that national benefit consists in greater national unity, more wealth and power and a more thoroly developed national spirit, I believe there can be little doubt that the war with Spain was of decided benefit to the United States. (There is no particular occasion to consider at this moment what it did to Spain; that would be taking in too much territory altogether.)

The pacifists assume that it is unnecessary to examine the evidence and that all war is essentially evil both in motives and results, but the controversy of 1898 will not help support this view.

Even more unfortunate than the weather, however, is the departure of John Philip Sousa just before the encampment begins. For he is the embodiment of the spirit of '98.

Who would not be thrilled to see, as I saw on Saturday, a parade of veterans which included Sousa, the man who, even more than the Hon. Rice W. Means, put the Spanish-American War over in a Big Way?



# JOHN PHILIP SOUSA KING' BRINGS TODAY —

THE ROCKY MOUNTAIN NEWS: DENVER, COLORADO, SUNDAY, SEPTEMBER 8, 1929

## FIRST STEP IN CONSTRUCTION OF HIGHLANDER BOYS' TEMPLE

Seeing Trinidad again thirty-seven years, all of Sousa the old master of leader in the world. So than any other man who all-American band to this Legion for two concerts, West Theatre. And Sousa John Philip Sousa is a proud figure he has always and the passing of the years to weigh but lightly on his still vigorous, keen-eyed, who has taken his wander all over the world. The "march king" shifted the S air of Trinidad today and M good.

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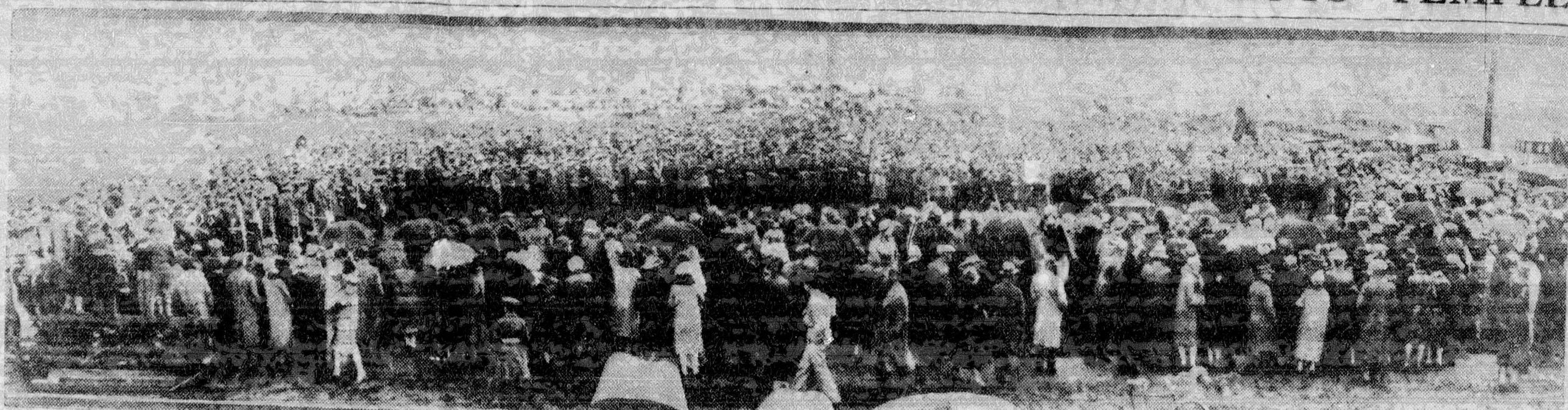
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One month before his 25th birthday, Sousa returned to the Marine band as conductor and remained with the organization 12 years. During that time he developed the organization to a high standard of proficiency and placed it in the front rank of military bands.



## Varied Music Features Sousa's First Concert

Appreciative Audience Welcomes Famous Band Leader and His Organization at Matinee in Auditorium

BY MARGARET SMITH

An appreciative audience welcomed Lieut. Com. John Philip Sousa and his band at the initial concert in the Oberfelder-Slack series, yesterday afternoon in the Municipal Auditorium.

The conductor, who is proclaimed America's favorite, directed a varied program of classical and popular compositions in his unpretentious but effective manner.

Miss Marjorie Moody, soprano; Edward J. Heney, saxophone player, and Howard Goulden, xylophone player, were solo features of the matinee.

As hearty a response was given to the encores, which were largely Sousa's own compositions, as to the general program.

Opening with Wagner's "Tannhauser" overture, Sousa's band played a finely varied program.

A rhapsody, "Espana," by Chabrier, was the delight of the bill. The band played with the sweetness of a symphony orchestra.

Present Popular Numbers

To appeal to the popular-minded of the audience, the musicians played "When My Dreams Come True," "Wedding of the Painted Doll" and "Indian Love Call."

Howard Goulden, trap drummer, added variation to these numbers with his numerous instruments.

Miss Marjorie Moody, who sang "Love's Radiant Hour," "Comin' Thru the Rye" and "Stickles' Peter Pan," is an asset to the company. She possesses a voice of unusually sweet timbre, considering her range of volume. It is a real pleasure to listen to this artist who gives her song with no effort at all.

A suite, "Dwellers in the Western World," one of Sousa's compositions, was particularly effective. The first part depicts the "The Red Man." The second part, dedicated to the "White Man" and his music, was more superficial but typical, while the third part with its tom-tom effects, pictured the "Black Man" of the African wilds.

Other Sousa compositions played

were "King Cotton," "Pashay Tower" and "La Flor de Sevilla."

Sousa's Latest Number

This last number was written by the conductor at the request of the directors of the Seville Exposition, and was his newest musical presentation.

Heney, saxophone soloist, played "Beautiful Colorado," by De Luca. He also led the saxophone group in all of the modern tricks of the instruments.

Goulden gave a group of xylophone solos, including "Rio Rita" by Tierney, "At Sunrise," "Indian Love Call," "Old Fiddler," and "Lots of Pep."

## DR. C. T. WILSON TO SPEAK HERE

Turning the first shovelful of earth yesterday for the Temple of Youth by the Highlander Boys, Inc., at E. Third ave. and Logan st. Despite the inclement weather, a large throng witnessed the ceremonies. The lower picture shows the principals in the ground-breaking event, left to right: Mayor Ben F. Stapleton, George W. Olinger, founder of the Highlander Boy organization, and John Philip Sousa, renowned bandmaster, who was here to lead the bands in concert.



## Ground Is Broken Here For Highlander Temple

Mayor Stapleton and John Philip Sousa Speak at Ceremony; Structure to Cost \$165,000

While 1,200 Highlander Boys looked on, George W. Olinger, president and founder of the Highlander Foundation, broke ground for new headquarters of the organization at E. Third ave. and Logan st. yesterday.

Mayor Stapleton and John Philip Sousa, the famous band leader, were speakers at the ground-breaking ceremony, and each turned a shovelful of soil.

The building, to be known as the Temple of Youth, will cost approximately \$165,000. Work on the structure will start immediately.

Besides the Highlander Boys and their brass bands, at least 2,000 persons attended the ceremony.

Col. Woodrow East presided at the ceremony.

The organization found its beginning in the Highland baseball team in 1916. Today the foundation has a membership of 11,000 Highlanders, Olinger said.

"The building of this temple of youth marks the realization of the thing we have worked and prayed for since the organization started, 13 years ago," Olinger said.

"Over the entrance of the 'Temple

of Youth' will be inscribed 'This Way to Learn,' and over the exit, 'Go Out to Serve.'"

Invocation was delivered by Dr. M. E. Anderson, pastor of the Central Presbyterian Church, who is also a member of the board of trustees. Other trustees taking part in the ceremony were: Wilbur F. Denious, Dean M. Gillespie, C. A. Bowman and M. Elliott Houston.

L. S. Deal, boys' work secretary of the Y. M. C. A.; O. L. Duggan, scout executive; Robert K. Fuller, architect; William Tamminga, contractor, and John S. Leick, Highlanders Band director, also took part in the dedication.

ROCKY MOUNTAIN NEWS: DENVER, COLORADO, MONDAY, SEPTEMBER 9, 1929

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With Sousa in Line

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# AGAIN HUMBLER A

**cated** Scenes at ground-breaking exercises of Highlanders Temple of Youth at East Third Avenue and Logan street. Upper picture shows Highlander Boys' band which played The middle picture shows some of the Highlanders who attended the exercises. At the bottom on the noted bandmaster, turning a shovelful of earth as part of the ceremonies. In the middle is Col. or of the Highlanders, who was the master of ceremonies at the ground-breaking. At the right is the Highlanders, turning the first shovelful of earth for the new building.



## FRANCE INVITES BOTH

prison. D. M. Roll, who served a sentence in the state penitentiary at Canon City in connection with his alleged swindling operations, filed a motion in the district court Saturday to set aside a judgment for \$1,807 obtained against him by R. H. Young in 1925. The Roll sets up he was in prison when the judgment was entered and did not know the date the case was to be heard. He wants an opportunity to establish his defense. In a lengthy affidavit attached to the motion, Roll says he was not allowed to communicate with the outside world, and could not keep up with the progress of the case. He alleges he was abused while in prison.

## D. M. ROLL PETITIONS COURT TO SET ASIDE \$1,807 JUDGMENT

committee, including Mrs. W. D. Don Silver, Denver chapter; Mrs. Mrs. Philip N. Bookstinger, Colorado chapter, also have lent their aid.

A slight confusion of the head was suffered by Mrs. Binetta Hall, 48 years old, a Negro living at 1677 Columbine street, Saturday night, when she was struck by a tram car at East Twenty-second avenue and Colorado boulevard. She was treated by Police Surgeon R. M. Campbell and removed to the Denver General hospital. Mrs. Binetta Hall, 48 years old, a Negro living at 1677 Columbine street, Saturday night, was struck by a tram car at East Twenty-second avenue and Colorado boulevard. She was treated by Police Surgeon R. M. Campbell and removed to the Denver General hospital.

## INJURE TWO WOMEN ON DENVER STREETS

The long line of seventeen fast-moving automobiles which left spectators at the national air races in Cleveland gasping at their daredevil tricks in the muddy roads, proving their interest in the visit of the daring lightning squadrons which left spectators at the national air races in Cleveland gasping at their daredevil tricks in the sky. The long line of seventeen fast-moving automobiles which left spectators at the national air races in Cleveland gasping at their daredevil tricks in the sky.

mos. to 6 yrs. ers and wash suits. Sizes 6 Broadcloth rompers, creep- dresses of rubberproof prints. \$1.29 to \$1.95 values. Panty

**83c**

**Tots' Dresses, Creepers & Suits**

1,800 Satin Radiant (rayon twill) and silk and rayon (twill) slips in tailored styles. Inland side pleats, bodice top. All sizes.

**\$1.06**

**Princess Ships \$1.69 to \$1.95**

When you see these values you will want to stock up! Fine bleached muslin, seamless sheets. Size 81x99. A double feature!

**89c**

**\$1.19 Bleached Sheets**

## ECONOMY BAS

Shaggy imperfect Axminster scatter rugs which were made to sell at much higher prices. Save by buying NOW!

**\$1.98**

**Axminster Rugs**

Oval and oblong \$5.50 to \$7.50 perfect Axminsters. 27x50-inch nursery oval \$6.50 rug. An exceptional value!

**\$3.98**

**Scatter Rugs**

## The Old Master Sousa Still Has A Wizard's Baton

A stick slightly larger than a pencil did a wizard's bidding at the senior high school Tuesday afternoon and night. From its slightest movement came either the eerie plaint of an oboe obbligato, acid yet whimsical, or the diapason of the basses as if played by gigantic performers. A slight, graceful down beat and the woodwinds brought the melodies of spring. A parabola and from the full-throated brasses came a symphony of velvety sound. The slightest arrested beat and Sousa's band appeared to gather strength to leap full-toned into fortissimo that piled climax on climax until the sound undulated to the last point of echo. The rather slight, fastidiously

groomed lieutenant commander of the navy, almost fragile in his surrounding of instruments was master of the scene and his baton compelled or entreated such music as Dodge City seldom is privileged to hear.

The march king, a romantic figure in this nation's musical history, has not lost the magnetism that belongs to a gifted conductor.

When he reverted to the Sousa tradition after giving the audience a number by Tschakowsky, what pictures his marches conjured. As "Semper Fidelis" caught one's breath with its cadence, there passed San Juan, Lawton and Chickamauga. Then came "Stars and Stripes Forever" sending the tempo into the blood of those who have marched. In rapidly changing phantasmagoria passed Liberty Loan parades, retreat at Camp Funston, Armentiers, Argonne.

When the "U. S. Field Artillery March" swept memories into the foreground with its masterful rhythm more than one former serviceman was humming the words as the "cassions" went rumbling along.

Drums, woodwinds, climax. These were the arts with which Sousa mixed his wizardry to give two band concerts which raised band music to a symphonic level. Each nuance was evolved without effort. Crescendi piled on crescendi without blare and the cumulative result was a musical emotion that had some auditors gripping their chairs.

Assistants in this strange setting so completely dominated by the trim figure of a bandman who is nearing the 80 year mark were Miss Marjorie Moody, soprano; Edward Heney, saxophone; and Howard Goulden, xylophone. Their contributions helped to fill out the picture if it was lacking in any detail. Voice, harp, muted brass or whatever instrument or medium of sound expression was asked to share in the musi-

cal picture, not one was slow to respond when the master waved his baton.

This pinnacle of band music was a tribute to the old master who eloquently told his story through brass, reed and stretched skin.

When the final measure faded, music stands came down and the band lost its performance front, the crowd was loath to leave.

The genial, gifted conductor, John Philip Sousa, again had woven the spell.—R. B.



# MARKET AGAIN HUMBLER

## Temple Dedicated

Scenes at ground-breaking exercises of Highlanders Temple of Youth at East Third Avenue and Logan street. Upper picture shows Highlander Boys' band which played a concert during the exercises. The middle picture shows some of the Highlanders who attended the exercises. At the bottom on the left is John Philip Sousa, the noted bandmaster, turning a shovelful of earth as part of the ceremonies. In the middle is Col. W. O. West, commanding officer of the Highlanders, who was the master of ceremonies at the ground-breaking. At the right is George W. Olinger, founder of the Highlanders, turning the first shovelful of earth for the new building.



## SOUSA ATTENDS HIGHLANDER HOME GROUND BREAKING

Colorful Ceremony Marks  
Start of Work on the  
\$175,000 Building.

Ground was broken Saturday for the new \$175,000 home of the Highlander Boy Foundation at East Third avenue and Logan street, in a colorful ceremony inspired by the presence and participation of John Philip Sousa, the noted bandmaster.

Playing all the familiar Sousa marches the Highlander Boys' band escorted the "march king" from his hotel to the scene of the ceremony, followed by khaki-clad members of the organization in a parade thru the city streets.

Col. W. O. East, 1159 Logan street, 16-year-old commander, and master of ceremonies, spoke of the ideals of the foundation in "uplifting Denver boys" and "building true manhood."

**MOTTO WILL BE  
PUT OVER DOORS.**

George W. Olinger, founder, declared the building of this "temple of youth marks the realization of the thing we have worked and prayed for since the organization started thirteen years ago."

Beginning with a dozen boys who composed the Highland baseball team in 1916, the foundation today numbers 11,000 Highlanders "whose hearts are turned toward this spot," he said.

"This Way to Learn" will be inscribed over the entrance to the new building, Olinger stated. Over the exit will be the inscription "Go Out to Serve."

The invocation was delivered by Dr. M. E. Anderson of the Central Presbyterian church, a member of the board of trustees. Other trustees at the ground-breaking were: Wilbur F. Dennis, Dean M. Gillespie, C. A. Bowman and M. Elliot Houston.

L. S. Day, boys' work secretary of the Y. M. C. A., W. O. Duran, Denver Scout executive, Robert K. Fuller, the architect, William Tam-

minga, contractor, and John S. Lelek, band director, also took part in the proceedings.

The new building will contain a drill hall 80x100 feet in size, which may be converted into an auditorium or a banquet hall. The ground floor will contain locker, shower, band and game rooms, in addition to shops. The third floor will house the mothers' rooms, class rooms and dormitories.

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CITY DAILY GLOBE

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## Sousa Terms Escape in Rail Crash a Miracle



A little thing like a train crash doesn't spoil the entire appetite of John Philip Sousa.

At El Vaquero lunch room Tuesday morning the keen-eyed, smiling dean of band conductors and the pep of El Capitán and other marches he has made famous in spite of the shaking up Monday when the Sousa band was scattered on the way to Trinidad, Colo.

Is there such a thing as a miracle? The conductor smiled.

"It was nothing, just a narrow escape," he said, "but none of us was killed."

There was a tremendous crash and the car was thrown into the air, coach only five feet from the tracks suddenly began rocking and swaying.

"When I saw the bottom of the car I thought it was going to fall on my head," Sousa said. "I was caught hold of the seat and I was thrown about it as if I was a rag doll."

The men who were in the car had a hard time getting out. They were all shaken up, but this morning as if nothing had happened. That is how Sousa and his troupe, ready to play music for the Dodge City concert.

On thirty seven tours Sousa has experienced other shocks.

but he thinks this was a narrow escape.

The accident occurred when a train of the Rio Grande Western was en route to Trinidad, Colo. shortly before noon at Capitan, Colo. The engine and one passenger coach of the train were thrown through the tracks and seven passengers, several of them members of the Sousa band, suffered minor cuts and bruises.

The band was unable to appear at the matinee for the children, which was a disappointment.

Officials of the D. & R. W. said that the derailment was probably due to a soft spot causing the train to slide.

Sousa said he was lucky. He was thrown about as if he was a rag doll. He was caught hold of the seat and he was thrown about it as if he was a rag doll. He was caught hold of the seat and he was thrown about it as if he was a rag doll.

Sousa is thankful that it turned out as well as it did and we agree that it was a narrow escape.

## MANY ATTEND THE MATINEE SOUSA PROGRAM

Matinee Prices Draw a Big Turnout of School Children.

John Philip Sousa and his band—more than seventy five persons—got much the worse for the shaking up they received in Colorado, Monday, arrived in Dodge City early Tuesday morning for Sousa day.

In the afternoon, the famous conductor and his equally famous band won an audience, largely of children, in the senior high school. Hundreds of children from almost every corner of Dodge City's trade territory attended the matinee and the genial conductor showed that juvenile applause would bring encores as easily as that of the grown ups. Schools dismissed in Dodge City for the matinee. Bucklin sent 72 youngsters.

The final concert will be tonight at 8 o'clock in the senior high school. The following is the program:

1. Overture, "Festival"—Luther
2. Cornet solo, "The New Creation"—Smith—Mr. J. Knutson
3. Suite, "Dwellers in the Western World"—Sousa  
(a) The Red Man  
(b) The White Man  
(c) The Black Man
4. Vocal solo, "The Shadow Song"—Meyerbeer—Miss Marion Moody
5. A Summer Day in Norway—Wagner

### INTERVAL

6. A Bouquet of Beloved Inspirations—Sousa  
(a) "Caraphone solo, "Beautiful Colorado"—DeLace—Mr. Ray J. Haney  
(b) March, "Le Fils de Seville"—Sousa. (Written at the request of the director of the Seville exposition.)  
Ballet Suite, "Elysium"—Debussy
7. "Country Gardens"—Grieg

The band will go to Independence, Mo., from Dodge City for a two concert program. It is on the way out and next week will be in Milwaukee.

The long wait for this season has revealed a great interest in band music, according to members. A very concert town the attendance has been heavy and in Minneapolis, especially, the fans, band was accorded a warm welcome. The band was employed for three days to be a feature of the Forney Tower celebration and at the program 25,000 invitations had been issued.

Sept 12/29

INDEPENDENCE DAILY REPORTER

## SOUSA'S BAND GIVES AUDIENCE PLEASURE

Many Visitors Attend Two Performances

The Sousa band came and according to schedule gave their two entertainments yesterday, one in the afternoon and the other in the evening. Both programs were up to standard of the very high Sousa excellence, and those who were fortunate enough to hear them were delighted. While the audience was not large, the great band and its great leader, never played to a more appreciative crowd.

There were a great many people in the audience from surrounding towns and cities, many coming from as far west as Denver and Sedalia. Neodesha and Cherryvale people were also noticed in the audience and many sent a large delegation. If Independence had turned out in proportion to the neighboring towns, the hall would have been filled.

### No Rival

The Kiwanis club is to be congratulated on bringing to Independence this splendid organization for the two programs, and showing the fact that it cost them money, there who were back of the program, that they have done a real service to the community and have no regrets. Instead of having a fine time in carrying out their program, they were, however, that are to be seen, facing a deficit of something more than \$1,000. It is a shame, but the receipt failed to cover expenses on their guarantee of \$1,000, and one half of the deficit is expected to be paid.

## From Five States to Hear Sousa's Band

Music lovers from Colorado, New Mexico, Oklahoma and Texas came to Dodge City Tuesday to take advantage of an opportunity to hear Sousa and his band. Several drove more than two hundred miles and the heavy roads apparently did not deter them. Southwest Kansas was generously represented in the hundreds who up to noon had spent almost \$1900 for tickets. Indications were that the afternoon and night sales would send the total receipts well beyond the \$2000 mark.

## A Sousa Bandman in Dodge in 1889

Dodge City was not particularly new today to Andrew Reissner, band leader with the Sousa organization.

Reissner was in Dodge City in 1889 when Pat Gilmore's band made history in the short grass. Before that Reissner, toured the West with Libera's band.

"The town is not quite so wild and westy as it was then," Reissner told a Dodge Cityman today. "You certainly have changed since then. This town looks as if it was going to be another Denver."

Reissner is the ranking veteran of the Sousa organization.

## Sousa Tells Kiwanis Why the War Ended

John Philip Sousa proved at the Kiwanis luncheon Tuesday that in addition to being one of the greatest band leaders in the history of music, he is also a charming after dinner speaker.

Introduced by F. C. Hathaway as "the world's greatest band conductor," Mr. Sousa said: "I wish to remind the chairman that the world is a rather large place. He had better be careful about taking in too much territory when he introduces a guest."

In one of the anecdotes he related the march king jokingly claimed credit for ending the World war saying that the emperors' bitterness against the rest of the world was caused mainly by jealousy of the Sousa band—"one of civilization's forces"—and that when the band was shared off the bitterness disappeared and the emperors asked for an armistice.

Some of the band members were also present. The band was very popular and the audience was very large. The band was very popular and the audience was very large. The band was very popular and the audience was very large.

Dr. Robert Robinson, Mayetta, winner yesterday of the "old folks" division, emerged victorious again today in the sweepstakes. "Shall I tell you the prize was an unabridged dictionary?" he asked. The next to last contestant was Miss Anna Taylor, Conway Springs.

## SOUSA TELLS WON'T RETIRE

It was during this period the most famous of America's marches, "The Stars and Stripes Forever," was composed.

Starts Own Band. He then began his own band, which for 37 years has been touring the country. It was during the war that the band was broken up when Mr. Sousa directed the U. S. Army band. He holds the rank of Lieutenant Commander, but long since has been retired. He continues to wear the uniform, however.

Mr. Sousa is a most interesting talker. We discovered during our fifteen-minute chat. We touched (Continued on Page 2.)

SOUSA







## CONCERTS GIVEN BY SOUSA AND HIS BAND

Parade of District Bands and Drum Corps Before Famed Leader Also Held.

Music such as only Sousa and his famed band can produce thrilled audiences of several hundred Joplin and district residents at concerts yesterday afternoon and last night at Memorial hall.

From the strains of his own widely popular composition, "Stars and Stripes Forever," through a series of other marches, popular song hits and classical selections, the great musician and his remarkable band held their audiences under the spell of musical magic.

### Throngs in City.

Joplin was recognized as the musical center of the district yesterday, and throngs were attracted here early in the day for the opening of the festivities with a parade of district musical organizations in the afternoon. Despite rain for several hours during the morning and an overcast sky nearly until the scheduled time of the parade, the musically inclined were undaunted and lined the streets of the downtown district.

Although about sixteen bands and drum corps had agreed to come here and participate in the celebration in honor of Lieutenant Commander John Philip Sousa, the rain and continued cloudiness resulted in several of the districts cancelling their arrangements. They felt they would have had to travel over muddy roads in inclement weather to reach here.

Eight units braved the rain, however, and were in the line of march when the parade started about 2:30 o'clock in the afternoon. These bands and drum corps, representing high schools and other organizations in the Tri-State district, made a brilliant array, stirred in their colorful and hatty uniforms, and received noisy ovations from the crowd as they played and executed marching maneuvers.

### Legion Corps Leads.

The drum and bugle corps of Robert S. Thurman post, American Legion, state champions, headed the parade and executed special maneuvers in front of the reviewing stand at Fourth and Main streets, where Sousa, together with city officials, civic body presidents, and school authorities, was stationed.

Others in the parade in the order of marching, were the Baxter Springs high school band, attired in red sweaters and white trousers; the Independence girls' drum corps, a snappy outfit wearing red skirts, white sweaters and red overalls; the Picher high school band in red capes and white trousers and dresses; Columbus district corps; Cassville high school band; Joplin high school cadet band in military uniforms and the Joplin high school girls' drum corps, garbed in their white dresses and red-lined capes. The Junior cellophons concluded the parade.

Added features at the matinee concert were presentation of cups to leaders of the various units in the parade and a selection played by the Picher high school band, under the direction of the march king. The Picher boys and girls made a creditable showing as Sousa conducted them through "Invercargill" by Lithgow.

Beautifully engraved silver loving cups were presented the following leaders by Sousa: Claid Nichols, Baxter Springs band; George Kymes, Picher band; Oscar Bennett, Cassville band; Eugene Orton, Joplin high school band; Miss Naydene Cain, Joplin girls' drum corps; Miss Marie Rolland, Independence drum corps; Lyle Hazen, American Legion drum corps, and C. R. Walker, Columbus corps.

The Joplin high school band, selected as the best in the parade in the afternoon, had the distinction of playing under the direction of the noted band leader during intermission last night. The group gave an excellent rendition of "American Red Cross March."

### Selections Popular.

"Stars and Stripes Forever," "U. S. Field Artillery" and "Semper Parvum," Sousa's own marches, proved the most popular selections played at the two concerts. All three receiving loud applause of the appreciative audiences. Among the outstanding ensemble numbers of the concerts were a Suite, "Dwellers in the Western World" (Sousa), "España Rhapsody" (Chabrier), "The Last Chord" (Sullivan), "Fourth Symphony" (Tschai-kovsky), and "Cowboy Breakdown" (Turkey in the Straw) (Guion).

Howard Goulden, xylophone soloist, was the most popular individual artist. He won three encores at the matinee and was called back four times last night. His selections included variations of "Rio Rita," "Ghost of the Warrior," "At Sunrise," "Indian Love Call," "Radio Echoes," "Lots of Penn," "Love Come Back to Me" and "Old Fiddler."

Edward J. Heney, saxophone soloist, with his rendition of "Fantasy in F Minor" and "Pagan Love Song," won the hearts of his auditors. Miss Marjorie Moody did some excellent soprano solo work, being "Shadow Song" and "Love's Rhapsody." Perfect orchestral accompaniments of the solo artists proved delightful. A novelty feature which scored a hit was a xylophone sextette playing "I'm Just a Vagabond Lover," "Laughing Gas" and "Old Times." Many encores were allowed by the bandmaster in appreciation of the reception given him by music lovers of the district.

## CROWD SEES BANDS PARADE BEFORE SOUSA

Joplin Cadet Organization Selected to Play Tonight Under Direction of World's Most Noted Leader.

Flaring red uniforms, rolling drums, blaring brasses and snappy marching units filled Main street this afternoon as eight bands and drum corps of the district passed in review before the eyes of all band musicians. Lieutenant-Commander John Philip Sousa, who is here with his famous band for afternoon and night concerts at Memorial hall.

Led by the Missouri state champion American Legion drum corps of Robert S. Thurman post, the youthful musicians, representing high schools in southwest Missouri, southeast Kansas and northeast Oklahoma, paraded down Main street from Tenth to Third street, west to Joplin and back to Memorial hall.

### Legion Corps Leads.

Following the legion corps, which received a big ovation as it passed before the reviewing stand at Fourth and Main streets, attired in their attractive blue uniforms, came the Baxter Springs high school band. This group wore red sweaters and white trousers and uniforms.

The Independence girls' drum corps, wearing red skirts, white sweaters and red overalls, came next, making an excellent showing as it appeared before the reviewing stand. They were followed by the Picher high school band, in red sweaters and white trousers and dresses. The Columbus district corps and Cassville high school band were the next two units.

Joplin high school band, wearing its customary light-colored uniforms, received loud applause from the onlookers as it appeared in front of the stand and saluted Sousa. The Joplin girls' drum corps, in white dresses and red-lined capes, brought the procession of music to a close.

### Cadet Play Tonight.

The Joplin band was selected by the band leader to play under his direction during intermission at the night concert. All of the musical organizations received the warm commendation of one of the world's greatest musical leaders.

Thousands lined Main and Joplin streets to view the array of musical organizations brought here to participate in the bandmaster in honor of his seventy-fifth birthday.

In the reviewing stand with Sousa were Mayor Charles A. Patterson, W. Perry Sharp, president of the Chamber of Commerce, Beauford Herron, controller of revenue, Dr. M. B. Harshbarger, commissioner of health, J. Ned Wells, president of the Rotary Club, Otto Ruhl, president of the Kiwanis Club, Daniel Bartholomew, president of the Lions Club, George Ebbel, president of the Pathfinder Club, James A. Gibson, secretary of the Chamber of Commerce, and James A. Kunkle, superintendent of schools.

The Rev. Carl Titus acted as marshal for the parade.

The opening concert was scheduled to begin at 3 o'clock this afternoon and the night concert at 8:15 o'clock.

Joplin News Herald  
Sept 12/29



# Record Crowd Hears Sousa and His Band in Concerts

Thousands From All Southeast Missouri Enjoy Children's Program in Afternoon and Adults' Musical Treat in Evening.

Playing before two record crowds, each including persons from virtually every Southeast Missouri county, Lieut. Commander John Philip Sousa and his band in concerts in Cape Girardeau Saturday did the expected—presented two of the most pleasing musical programs the city has known.

In the afternoon at a free concert for the children of Southeast Missouri, the greatest bandmaster delighted a throng variously estimated from 7,500 to 10,000 persons. In the evening he played to a capacity crowd in the Teachers College auditorium.

The crowd at the afternoon concert was perhaps the largest gathering of children in the district's history. They came from far communities, some of them in trucks with their teachers, and some in automobiles of their parents. Every community in Southeast Missouri was represented, and those attending went away highly pleased.

## Met At Station.

Lieut. Commander Sousa and the band were met at the Frisco railway station by the American Legion drum and bugle corps, the Cape Girardeau Municipal band, the Ste. Genevieve juvenile band, and citizens. The bands and drum corps donated their services for the occasion and they were highly recommended.

Because of the fine work of Chief of Police H. F. Wickham and his staff of patrolmen, traffic, while heavy, was handled without difficulty, although it was the heaviest since the bridge dedication a year ago. After the afternoon concert, officers were stationed at strategic street intersections to direct the many automobiles, and the same work was effectively carried out after the evening concert.

Sousa and his band, after spending Saturday night in the city, left at noon Sunday for Decatur, Ill., where they will present a concert tonight.

The weather was perfect for the occasion, just cool enough to be pleasant. Especially in the afternoon, were conditions favorable for the crowd which heard the open air program.

Lieut. Commander Sousa, premier conductor of world fame, drew his 85 musicians through their high audience of approximately 15,000 persons at the college auditorium with a program, which through its infinite variety, pleased all types of musical tastes represented in the capacity crowd.

The concert was varied through its performers, as well as choice of compositions and the many encores which each selection evoked. A soprano vocalist, cornetist, saxophonist and xylophonist, each virtuosos in their own special work, were among the soloists on the program. The saxophone sextet, which won acclaim at the outdoor afternoon concert, played a group of numbers at the evening performance with much success.

The subdued quality of tone which the band displayed, made its music restful. Its varied types of brasses stand out in solo relief, and the sound effects scarcely louder than the tones of a symphony orchestra. In "The Lost Chord," by Sullivan, which formed the second number of a suite "The Three S's," made up of compositions by Strauss, Sullivan and Sousa, the band approached nearest its full volume in an inspiring crescendo, which the song itself inspired. J. O. Knutson, cornet soloist, played a clear and pleasing obbligato with this number.

## A Strauss Piece.

The Strauss selection, "Morning Journals," which formed the first of the suite, was rollicking, rhythmic and joyously played. Sousa's own composition, "Mars and Venus," with the display of many solo instruments and unusual effects, was the third of the suite, a rolling crescendo and diminendo of the trap drum being a cleverly handled and arresting bit of the composition.

The final movement from Tchaikowsky's "Fourth Symphony" was the largest number of the program, its classicism being executed with care and detail.

(Continued on page 6.)

by the eminent conductor, and its thematic variations and rich harmonic passages being nobly achieved. The overture from Loutner's "Festival," with which the concert began, was another stirring and beautifully rendered number.

Miss Marjorie Moody, soprano soloist, selected the intricate and difficult "Shadow Song," by Meyerbeer, as her introductory number, responding to the enthusiastic applause at her rendition of this, with three delightful encores. She sang the "Shadow Song" with ease and a lightness of tone which the selection calls for. Its many trills and runs, as well as echo effects, being well done. Her first encore, "The Italian Street Song," from Victor Herbert's "Naughty Marietta," pleased the members of the audience, many of whom had seen the entire operetta here last year. The soprano obbligato, with band accompaniment, from this number, was particularly effective. Miss Moody charmingly sang "Dixie" as another encore number, and closed with "Danny Boy," arranged from an old Irish tune.

## Largest to Smallest.

The saxophone sextet, with its interesting group of instruments from the small soprano size to the bass "sax" about three times its size, played a group of numbers which greatly entertained the audience, especially the trick selection entitled "Laughing Gas," with the soprano saxophone perfectly imitating a case of feminine hysteria and gloom. "Old Times," composed of popular favorites of another decade.

The alto saxophone soloist, Howard Goulden, unusually popular with the audience, his busy and agitated performance on his instrument evoking universal admiration, as well as his clever manipulation of several hammers in each hand. He played "Ghost of the Warrior" by Grossman, and several encores. Edward J. Henery, the saxophone soloist, played a "Fantasy in F Minor" by Gjerowich, his quality of tone being particularly mellow and pleasing. His encores were enjoyable.

While Miss Winifred Banderick, the harpist with Sousa's band, and the only woman among the 85 musicians of the organization appeared in no solo part, her instrument and its beauty of tone was heard in several selections, in brief solo passages or as an accompaniment for a brass or woodwind solo instrument. During the marches, groups of trombonists, cornetists and other players marched with military precision to the front of the platform taking the leading part in these numbers, and making an interesting stage effect.

Sousa, himself, directed with a restraint of gesture which is noticeable and almost universal among the really great conductors of the world. His sense of direction over every instrument was felt by the audience in the results of their perfect tempo and unison in playing.

A group of Sousa's favorite songs, which he himself has arranged, appeared on the program under the title "A Bouquet of Beloved Inspirations," entwined by Sousa, and were played with evident pleasure by the band and its conductor, the songs in the group including operatic and other themes. A new march "University of Illinois," composed by Sousa, was an enjoyable bit of the program, as were the numerous other similar selections so ably done by "the march king" and his musicians, as encores during the evening, including such favorites as "Stars and Stripes Forever," "Semper Paratus" and "T. S. Field Artillery" with its martial touch of pistol shots.

Sousa closed his program with a humorous bit, a cowboy breakdown, which was an arrangement of "Turkey in the Straw" by Guion, with atmospheric effects indicating the shuffling of the rustic dancers' feet, the scraping and tuning of fiddles, and the hand-clapping of the spectators, in time with the music. It was a good closing number for the two-hour concert, leaving the audience in a jovial mood, and a feeling of exhilaration which the entire program had given to it.

For their afternoon program, Sousa and his band played the first of Wagner's "Tannhauser" in the "Dwellers in the

Western World" of the conductor's own composition, the Overture to "William Tell" by Rossini, ballet music and the opera "Sylvia" by Delibes, a new march "La Flor de Sevilla" written at the request of the directors of the Sevilla Exposition by Sousa, and the introduction to the third act of "Lohegrin" by Wagner.

Interspersed in this program were a group of the famous Sousa marches played with brilliance and gayety and reflecting the joyousness of the large outdoor assemblage. The saxophone sextet of the band delighted the hearers with a group of popular melodies.

## Southeast Missourian

AN INDEPENDENT  
NEWSPAPER

EVENING EXCEPT SUNDAY  
NAETER BROS. Inc. Publishers

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## OUR BELIEF:

Civic Beauty, in all its forms, a necessity to higher, better and happier living.

## SOSA DAY.

Sousa Day was one of the finest occasions in the history of Cape Girardeau. This seems to be the general verdict. The weather turned out fine and visitors came from most everywhere. The afternoon concert drew by far the largest crowd ever seen at the State College and the evening concert filled the college auditorium.

Mr. Sousa was as gracious as could be. Upon his arrival he walked with Mayor Barks to an automobile and pleasantly responded to the request of a photographer, who took some shots of the occasion. At the afternoon concert he enjoyed the presence of the children and played with special vigor. Evidently he got as much enjoyment from the evening program as the 1200 people, who cheered every number, and played encores as long as they were asked for.

"We like to come here because Cape Girardeau always does things in a big way," said a man from Bloomfield. Others made the same expression, and unquestionably such compliments are deserved.

Mayor Barks devoted the day to seeing after the crowds. Chief Wickham put in a long day as did his subordinates. There was not an accident reported and the jam of automobiles in the streets and at the college was handled perfectly. It is this kind of service that causes visitors to praise Cape Girardeau.

The boys of the American Legion and of the Community Band deserve praise. It was not easy for them to leave their work on a Saturday but they did so willingly and added greatly to the glory of the day.

Sousa Day was a typical Cape Girardeau occasion. Thousands came and had a good time and everybody is happy.

## Tonight's Concert

If you haven't a ticket for Sousa's concert at the College auditorium tonight, you can get a general admission ticket at the door. For a concert of this kind any seat in the house will be a good one.

You'll never have a chance again to hear the world's greatest bandmaster in Cape Girardeau.

The concert will start at 8:15 and all must be seated by that time. The greatest audience ever assembled in Cape Girardeau for a concert will greet Mr. Sousa tonight and it will be an occasion never to be forgotten.



# THE SOUTHEAST MISSOURIAN

CAPE GIRARDEAU, MO., SATURDAY EVENING, SEPTEMBER 14, 1929.

## STATE SURVEY GROUP TO MEET HERE TUESDAY

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## SOUSA AND HIS BAND GET FINE WELCOME ON ARRIVAL IN CAPE

Greeted at Frisco Station  
by Crowd; Program  
to Be Tonight.

John Philip Sousa, world-re-  
nowned bandmaster, is the guest  
of Cape Girardeau today.

Arriving with his band at noon,  
Sousa was greeted at the Frisco  
passenger station by a crowd that  
included city officials, officers of  
the Chamber of Commerce, and  
service clubs and representative  
citizens.

The American Legion drum and  
bugle corps, the Cape Girardeau  
Municipal Band and a junior band  
from St. Genevieve sounded a  
formal welcome to the great lead-  
er as he stepped from his special  
train. As the bands roared forth  
their welcome, Sousa saluted, vis-  
ibly pleased at the fine reception  
tendered him.

### Open Air Concert.

Following the official greeting  
tendered by Mayor James A.  
Barks, Commander Sousa was tak-  
en in an automobile to his hotel,  
escorted by the bugle corps and  
the two bands and several auto-  
mobile loads of citizens.

Bowing frequently as applause  
greeted him as he passed along  
the streets lined with hundreds  
of persons, Commander Sousa,

### Guest of Cape



JOHN PHILIP SOUSA.

although slightly tired, was in  
fine spirits as he reached his ho-  
tel. There, he received news-

## Free Concert for Children Given on College Campus.

papermen and was presented to a  
number of Girardeans.

Because of the exceptionally  
fine weather, it was decided early  
this morning that the free concert  
for children of Southeast Missouri  
would be staged on the Teachers  
College campus. Because of rain  
Thursday, it was announced Fri-  
day that the concert would be  
held in Houck Field House, but  
with the fine weather of today,  
the place was changed so that  
more could be accommodated.

### Program Tonight.

Tonight's concert will be given  
as announced in the Teachers Col-  
lege auditorium, beginning at 8:15  
o'clock. Tickets for this concert,  
which are \$1 each, will be on sale  
at the door. This concert will be  
the usual fine one that Sousa and  
his band presents.

Hundreds of persons from  
Southeast Missouri, including  
many school children, most of  
them accompanied by their teach-  
ers, arrived here before noon to  
be present at the free concert. Vir-  
tually every community in the  
district was represented.

(Continued on page 8.)

## PARLEY NAVY IN

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NEIGHBOR DAY



# Jazz Will Endure as Long as People Dance, Says Veteran Bandmaster Here

Commander Sousa Says Music Must Be Inspired to Remain Long.

"Jazz will endure as long as people dance."

This is the belief of Lieut. Commander John Philip Sousa on that popular form of American music as he explained it to Missourian reporters soon after his arrival here today. Jazz is modern and the world-famous band leader said a great many persons are endeavoring to interpret music with their feet instead of their hands.

The commander was not scornful of jazz but rather interpreted it as the expression of youthful America to compose enthusiastic praise of itself. That jazz will endure is as probable as the endurance of dancing.

"Probably a great reason for the popularity of jazz is the fact that it is rhythmic. A large portion of the people will choose this form of music, while others will choose music to suit their individual tastes," Commander Sousa said.

Must Be Inspired.

"The March King" when he has completed a half-century of band directing with the close of next year's season, will have finished 35 tours over the United States. His enthusiasm for music is displayed by his keen eye for detail in band formation. He viewed with interest the performance of the Cape Girardeau municipal band and the drum and bugle corps of the Louis K. Juden Post.

a fine checkerboard. Oats will strike a man of ordinary height at the clip, and wheat and barley were good. About 35 or 36 bushels of wheat per acre can be expected of German wheat this year," Kipping stated.

"The German people were hard hit by the war and few of them have much money, but they are getting back on their feet again. I did not hear a single complaint while there, and their hospitality was remarkable. The way they have fixed up the buildings and the streets of their towns and cities is a lesson in reconstruction in the face of odds," Kipping told.

Century of Parks.

German people have us beaten on parks. Every little town or city has its park and there the people, including the children, go on Sundays after the religious services have been completed and enjoy themselves. There are no slums which tell you of the lack of the grass. They also have large well-kept cemeteries, and many of the streets are being repaved."

There are three things in which Germany, according to Kipping, is ahead of us. The first is baroque, and Kipping laughed at it. The next is the peasant wagons, and last is automobiles. The richer people are able to own an automobile, the principal reason for this being that the bicycle.

Gaiety Aboard Ship.

LOW Prices

Lump, ton \$6.50

\$6.25

## Three Generations of Sousa Family



John Philip Sousa, the guest of Cape Girardeau and Southeast Missouri; John Philip Sousa II, and John Philip Sousa III, are shown above.

of American Legion, and the junior band from Ste. Genevieve.

There is no way to divide people of classes, according to the appeal of music, according to Sousa. Everybody likes good music. Popular favor also has little to do with the time of playing a number, he indicated.

The composing of music is not mechanical, not accomplished like a task that requires certain hours and a given amount of energy. "Music is inspired. If music is not inspired it has no value," Commander Sousa concluded, explaining the origin of such pieces as "The Stars and Stripes Forever," and other compositions which have made the veteran master of the baton famous.

### \$50,000 JEWELRY TAKEN.

Providence, R. I., Sept. 14.—(P)—"The Cedars," Watchhill summer estate of Mr. and Mrs. Harry Darlington, Jr., of Pitts-burgh, was robbed of \$50,000 worth of jewelry Thursday night, while Mrs. Darlington and the servants were asleep. Westerly police were informed today.

## Juvenile Band of Ste. Genevieve in Cape for Sousa Day

The Ste. Genevieve Juvenile Band of 18 boys, from the ages of 9 to 15 years, with their director, Miss Cornelia Rottler, were in Cape Girardeau for Sousa Day, today. The band formed a part of the procession to greet John Philip Sousa and his band when they arrived at noon.

The Ste. Genevieve band has been organized since June, of this year, and has played for every public picnic in the vicinity of that place since its organization. Most of the members are members of the two public school bands of Ste. Genevieve. The boys wore white uniforms with red bow ties and military caps and made a striking appearance.

Following is the personnel of the band: Cornets—Anthony Sucher, Elmer Donze, Chester Ste-

## BUILDING AND LOAN REPORT SHOWS GROWTH

A dividend of 3.9 per cent on all full participating stock of the Cape Girardeau Building and Loan Association has been declared by the board of directors. It was announced today. These are for the period from March 1 to Aug. 31, this year.

In addition to this, the announcement said, more than 500 dividend checks were mailed out Aug. 31 to holders of full paid stock, this being the semi-annual dividend, which amounted to \$12,571.75.

The official statement published today shows resources of \$2,229,229.06 and loans on approximately 1,000 pieces of real estate here total \$2,043,050. The association does not have a single piece of property it has taken over on account of failure to make payments, the announcement said.

The statement shows profits credited to stockholders of \$125,313.83, and besides this there is a reserve of undivided profits and contingent fund of \$70,599.63.

The board, at its meeting, adopted a resolution of sorrow at the recent death of W. S. Albert, a director.

## Entertainment for Newlyweds Given

Special to The Missourian.

Delta, Sept. 14.—Mr. and Mrs. Fred Stoffregen of this place entertained recently for their son-in-law and daughter, Mr. and Mrs. Earl Hose, whose marriage took place Sept. 6, in St. Louis, at the Fourth Baptist church. Mrs. Hose was formerly Miss Odella Stoffregen of Delta. She became acquainted with Hose, whose home is in St. Louis, while visiting friends in that city.

Guests at the dinner given here included Mrs. Josephine Stein, Cape Girardeau; Mr. and Mrs. Oscar Smude and daughter, and Fred Smude, of Detroit, Mich.; Miss Elsa Brown of Granite City, Mrs. Pearl Edwards of Cape Girardeau, Mrs. Charles Rue of Cape Girardeau, Mrs. Gladys Meddin and son of St. Louis and Miss Betty Myers of Delta. After spending several days visiting the bride's parents here, the couple will return to St. Louis where they will make their home at 1521 1/2 Warren street. Hose is connected with a painting and contracting company.

### IN MEMPHIS HOSPITAL.

Memphis, Tenn., Sept. 14.—James Sneckell of Hayti, Mo., is a patient in the St. Joseph's hospital here.

bert, William Simon, Jr., Harold Donze, Sam Sexauer and Robert Sexauer; slide trombones—Frank Baumstark, Donald Donze and Tom Oberle; saxophones, Norbert Donze, Phillip Eydmann, Sam Acuff and Leo Klein; mellophone—Vincent Sexauer; violins—Tom Joggerst, Cornelius Oberle and Herbert Klein; drum, Miss Rottler.

# Individual in S. I.

Pirates of Panama

COMEDY

SUNDAY

the West.

Also—

"THE FIRE DETECTIV



Whiteman hour, which will be broadcast over the CBS tonight at 7 o'clock. Selections to be heard at this time include "Down South," "Sugar Cane Round My Door," "Daisy Stevedore" and a "Southern Melody" of old favorites. WBBM and KMOX will both be on this chain.

The Cliequot Club Eskimos, deserting their freezing native igloos, warm up to the tropical heat of interna-

one of the most consistent stations that may be picked up outside of the "local area."

About the best bet for real entertainment was to turn off the radio and go and hear Sousa. There might have been some reason for listening to the radio if the interference problem had not been so great. There is sure to be crystal clear reception in sight soon.

## SOUSA PLEASES TWO AUDIENCES IN TEMPLE AUDITORIUM MONDAY

DECATUR HERALD - Sept. 17/29

Knowing, as few do, what the public wants, John Philip Sousa gave it to them in two concerts, in the Masonic temple Monday. His matinee crowd was largely of young persons. His night audience included grandfathers and grandmothers who had heard him when children.

Musically considered, the Tschai-kowsky Fourth symphony was the high spot in the evening program which brought a crowd nearly filling the auditorium. No band can have the flexibility or eloquence of a symphony orchestra, but the conclusion of this one of the most eloquent symphonies was admirably done.

But Sousa's "boners" came for simple harmonies, effects and stirring marches, and they did not go away disappointed. The veteran bandmaster, as always, was generous with extras. "El Capitan," "Semper Fidelis," "Stars and Stripes" and "Field Artillery" were favorites that met with crashing applause. Sousa's new march, "University of Illinois,"

also given, is undistinguished. Sullivan's "Lost Chord" included in a suite of three numbers in which a featured cornetist played an obligato, was one of the most enjoyable of the familiar things. Mr. Heney's saxophone solos were excellent demonstrations of the possibility of sweet tone production in the upper register.

The busiest man as always was the kettle drummer, and having jumped all the evening long between the kettle and the snare, with pauses now and then for the bells, Mr. Goulden gave a remarkable solo exhibition on the xylophone. One of his numbers was unaccompanied.

Miss Marjorie Moody, soprano, sang acceptably the "Shadow Song" by Meyerbeer's opera "Dinorah" following with "Danny Boy" and Victor Herbert's "Italian Street Song."

At 10:15 the audience was still unworried, but having given encores throughout the program, Commander Sousa, after the turkey in the straw breakdown, was through.

*Decatur Daily Review*

Tuesday, September 17, 1929.

## 1200 People Hear Sousa

Veteran Band Leader As  
Sprightly As Ever.

PLAYING IS HIS JOY

Hopes to Return Here By  
Airplane.

Twelve hundred people saw the youngest old man, probably, on earth, in the Masonic Temple auditorium last night. It was John Philip Sousa and he directed his famous band with more snap, pep and enthusiasm than any of his listeners thought he had ever shown before.

He has been coming to Decatur for more than thirty-five years. Some who have seen him dozens of times say that he had the same steeltrap grasp and perfect unity of control over the musicians that he has always had. That has been the big feature of his directing.

Himself, with marble like composure and quietness of movements, he had every member of the band moving with the spring of sparkling youth.

LIKES TO PLAY.

"He was just as full of pep as he ever was," said one who saw him just before the night concert began. "He wanted to go on and start the concert, just because he liked to play."

This was evident all through. He could not have snapped on encore after encore the way he did if he had not been himself, getting the same pleasure out of the playing that the audience was.

It was the same old thrilling, sparkling, dancing, smashing, rippling, zephyr-sighing music.

The concert was especially interesting to many who have been hearing Sousa over the radio, because they wondered if it was the same old Sousa, a fact that had been doubted since he first went on the air a few months ago. There was no longer any doubt, and while this isn't any discussion of the radio, it was evident that the radio doesn't carry this band the way one sees and hears it in such a concert as that in the Masonic Temple last night. Beyond saying it was the same Sousa and the same thrilling and charming musician, comment on the concert would be superfluous.

HERE A DOZEN TIMES.

Hardly anyone last night, speaking about it, failed to tell the number of times the band had been seen. The number ranged all the way from one to fifty. He has been in Decatur a dozen times, at least.

There were in the program three or four somewhat heavy and formal numbers, each one followed instantly by one to three encores, among them

being such favorites as "El Capitan," "Gridiron Club," "Semper Fidelis," "Stars and Stripes Forever," "U. S. Field Artillery"—some new ones and some old ones. The audience swayed to the music, laughing outright at some of the humorous passages.

TEMPLE FILLED.

Both concerts, the matinee and night, filled the temple to capacity. Extra seats were put in for both and all were occupied, about twelve hundred persons at each performance. The afternoon audience made up largely of children was commented on by Mr. Sousa as being one of the most appreciative and quietest for an audience of children, he had seen in a long time.

The manager said that the visit in Decatur was one of the most successful in a financial way than any they had had lately.

Reverting to remarks about Mr. Sousa's being a young-old man and as full of pep as ever, mention may be made of the wish he expressed in Decatur for next year. That is, that he hopes to have the whole band travel by airplane and give the same concerts in the same way that he has been giving. All of this is because he enjoys it. He is a multimillionaire, he has a family and grandchildren.

## Sousa Guest of Rotary Club



—Review Photo.  
John Philip Sousa, noted band leader, snapped in front of the Hotel Orlando Monday after the Rotary club luncheon at which he was the chief speaker. On his right is E. J. Kilborn, president of Rotary. On his left is Rex Rees, leader of the Decatur high school band.

## SOUSA CAN FIND A MUSIC CRITIC HERE

"Bobby Hanks", youthful grandson of Sheriff Thrift, dolled himself up fancily Monday afternoon all set for hearing the great Sousa and his band. He was all pepped up over the prospect of lending an ear to such harmonious band music and obtained a huge kick from the concert.

Upon arriving home he was bursting with enthusiasm. He sat down and proceeded to write his "aunt" and tell her all about the concert. The letter ran thus:

"Dear Aunt—

I just got home from hearing Sousa, the most famous band director in the world. The band played quite well."

We ask you, how's that for music critic material?

*Daily Pentagraph  
Bloomington  
Ill.*

SEPTEMBER 18, 1929.

## Sousa's Band Presents Varied Programs in Two Concerts Here

Marches, Overtures and Modern Music Mixed in With  
Leader's Own Numbers.

By HELEN L. BENSON  
Music, Books and Art Editor.

Lieut. Com. John Philip Sousa and the 70 members of his band presented concerts Tuesday afternoon and evening in Bloomington high school auditorium none the less brisk because the white-gloved hand which directed the music was almost 75 years old. As that expressive hand made its familiar movements, a varied program of marches, overtures and medleys swept out Tuesday night in great waves of sound which made Sousa famous the world over. The program opened with the overture by Leutner, "Festival." After its intricate ensemble came a Sousa march as the first encore, "El Capitan." Edward J. Heney, saxophone soloist, then played "Fantasy in F Minor" by Guerevich with band accompaniment. His encore was "Pagan Love Song" by Brown. A novel saxophone sextet ranging from an ordinary instrument to a great bass then played three novel encores, "I'm Just a Vagabond Lover" by Vallee, "Laughing Gas" and "Old Timers," in which the humor of "Pop Goes the Weasel" produced some laughs.

"The Lost Chord" Is Played.

A suite called "The Three S's" formed the third group on the program. After Strauss' "Morning Journals," Sullivan's "The Lost Chord" was played with a cornet obligato by J. O. Knutunen. It had an attractive legato as though all the music were coming from an organ. Miss Winifred Bambrick, harpist, carried the melody for a few measures in this selection which ended in crashing chords. "Mars and Venus" by Sousa was the last of this suite and featured the cornet and clarinet sections in turn. Howard Goulden's work on the drums was outstanding in this selection as he rolled the snare drums in an unusual solo part. Sousa's march, "Gridiron Club," was the encore for this group.

Miss Marjorie Moody, soprano, sang "Shadow Song" by Meyerbeer with full band accompaniment, exhibiting a cultivated voice with wide range. She sang Weatherly's "Danny Boy" with beautiful tone

as an encore and concluded with Herbert's "Italian Street Song."

Cornets Featured.

"Fourth Symphony" by Tschai-kowsky was the finale for the first half of the program. Seven cornets, including Mr. Knutunen, came to the front to play the melody in "Semper Fidelis" by Sousa, the encore for this number.

The "Bouquet of Beloved Inspirations Entwined by Sousa" which came after the interval included the rousing foreador's song from "Carmen," Sousa's adaptation of "Follow the Swallow" including "Home Sweet Home" was the encore.

Mr. Goulden then played as a xylophone solo with band accompaniment, "Ghost of the Warrior" by Grossman. With four rubber hammers he presented "At Sunrise" and "Indian Love Call" unaccompanied. "Radio Echoes" by Goulden which included "The Wedding of the Painted Doll" and Ben's "Lots of Pep" were other encores by the band with Mr. Goulden at the xylophone.

New March Presented.

The new march which is to be officially dedicated Wednesday at Urbana, "University of Illinois" by Sousa, was the next number and received great applause. This march was written just six weeks ago, Lieut. Com. Sousa said.

Several feature encores followed this march including the march which was most enthusiastically received of all, "Stars and Stripes Forever," and "U. S. Field Artillery" both by Sousa; "Turkey in the Straw," the "Cowboy Breakdown" by Guion concluded the concert.

There were many vacant seats in the evening although for the matinee the auditorium was crowded to capacity with some seated on the platform and others standing at the rear. The matinee was given particularly for the school children.

THE PEORIA TRANSCRIPT—  
THURSDAY, SEPTEMBER 19, 1929

## SOUSA'S FAMOUS BAND APPLAUDED BY 2 AUDIENCES

1,500 Cheer 'March King'  
Through Program at  
Night Concert

Approximately 1,500 persons attended the concert given last night at the Shrine temple by Lieut. Com. John Philip Sousa and his famous band. Round after round of applause was coming from the audience at the completion of the various numbers.

The program included an overture, "Festival" by Leutner; a saxophone solo, "Fantasy in F Minor," by Guerevich, played by Edward J. Heney; a suite, "The Three S's" by Strauss, Sullivan and Sousa, played by the band in three parts "Morning Journals," "The Lost Chord," and "Mars and Venus"; a vocal solo, "Shadow Song" by Meyerbeer, sung by Miss Marjorie Moody; and the famous "Fourth Symphony" by Tschai-kowsky.

The latter part of the program included two numbers by Sousa, "Bouquet of Beloved Inspirations" and the new march, "University of Illinois." An xylophone solo, "Ghost of the Warrior," by Grossman, also was played by Howard Goulden, as the program was concluded with the cowboy breakdown, "Turkey in the Straw," by Guion.

A children's program was presented at the concert yesterday afternoon when approximately 900 Peoria youngsters heard the "March King" and his band.



# DAILY ILLINI

Student Newspaper of the University of Illinois

CHAMPAIGN-URBANA, FRIDAY, SEPTEMBER 20, 1929

FOURTEEN

## Sousa Leads Large Audience Through Musical Paths, Many Encores, To New Uni March

### Introduces March



JOHN PHILIP SOUSA

### SOUSA BELIEVES NEW UNI MARCH IS EQUAL OF ANY

Called One Of 10 Best Works; Band Members Compare It To "Stars And Stripes"

By JOHN R. ADAMS  
(Daily News Editor)  
Pleased with the reception given his new march "University of Illinois," Lieut.-Commander John Philip Sousa last night stood in his dressing room and admitted that the number had a lot of push.

"This march will become a standard," he indicated during the short conversation. "It has been well received by all of our audience throughout the country. The enthusiasm displayed for the piece has been magnificent."

The number which enchanted the local audience last night, has been classed by music critics of renown as one of Sousa's 10 best marches. And the veteran bandmaster and composer has written more than 120 marches.

"When we first played the number," he mused, "the men said that the 'University of Illinois' number was equal to 'Stars and Stripes Forever.'"

"What gave you the inspiration for the march?" one of the audience queried.

"My religion is my music," the aged conductor said. "Some power beyond myself helped me write this march as it has in my other numbers."

Lieut.-Commander Sousa said that the melody of the march lends itself to words and believes that a lyric of deep expression can be composed. But in the composer's opinion, the lyric should not be jazzy.

By DONALD R. POOR

From the lightest of popular compositions to the heaviest of Tchaikovsky's was the musical path through which Lieut.-Com. John Philip Sousa led 1,500 University people and townsfolk to hear his newest march, "University of Illinois," played by his famous band last night in the Auditorium.

The march, which is considered by music critics to be among the first of Sousa's best, was next to the last number on the first program, and was played twice. But it wasn't next to the last number on the program as presented, for Sousa interspersed his encores between the nine scheduled numbers, and four of these followed "University of Illinois," so great was the acclaim it received.

#### Conducts Easily

Sousa, who probably has the freest and easiest style of conducting among bandmasters, opened his program with Lomax's airy overture, "Festival." E. J. Heney, saxophone soloist with a marvellously sweet tone, followed the overture with "Fantasy in F Minor," Gurewich.

In a suite called "The Three S's"—for Strauss, "Morning Journals," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus," the versatility of the band was proven, it needs little interpretation of music widely different and typical to the composers. "The Lost Chord," of course, sounded like an organ with the sustained brass harmony, and some several of the audience found themselves gazing toward the Auditorium organ to see it being played, but no such thing.

#### Drummers Give Thrill

The drummers of Sousa's band gave the audience something of a thrill when they played a musical drum-roll solo in "Mars and Venus."

Marjorie Moody, sweet-voiced soprano on Sousa's tour, sang Meyerbeer's "Shadow Song," and was encored with Weatherly's "Danny Boy" and Herbert's "Italian Street Song."

When Tchaikovsky's finale to his "Fourth Symphony" was played, minds began to wander, as is the case sometimes with heavy music on the popular program. For those numerous real music lovers who attended the concert, however, this was probably the most enjoyed.

#### Plays Popular Airs

The wandering minds soon came back, though, with the playing of "A Bouquet of Beloved Inspirations," "Entwined" by Sousa, Howard Goulden, one of the nimble-fingered drummers, played a xylophone solo, "Ghost of the Warrior," Grossman, and encored it with several popular dance tunes.

Among the 18 encores played were:

"El Capitan," "Semper Fidelis," "Foshy Tower," "U. S. Field Artillery," and "La Flor de Seville," all marches by Sousa.

"Pagan Love Song," "Laughing Gas," "I'm Just a Vagabond Lover," and "Old Timers," played by a saxophone sextette.

"Follow the Swallow" humoresque by Sousa, and "Illinois Loyalty," played by the band ensemble.

### SONG WRITERS, GET BUSY

The University concert band is offering a prize of \$50 in a contest for writing words to John Phillip Sousa's new "University of Illinois March." The winner of this contest will receive not only the \$50 but in minds of Illini, at least, a measure of fame which is by no means to be sneered at by the budding poet.

The march is meant to convey the tense excitement and the pagentry of crowded stands full of gridiron fans. When Sousa wrote it, he attempted to visualize the band parading the field before 70,000 spectators, swinging down the gridiron in front of the Illinois stands, with rooters singing words appropriate to the melody.

Music such as this should furnish inspiration to the lyric-writers who turn out for the contest, and surely the prospect of writing words to the music of one so famous as John Phillip Sousa should prove intriguing, to say the least.

Let's hope that the contest brings forth something good. Next to popular songs, of the "moon-june" type, college songs are notorious for their poor lyrics. If the results of this contest, however, are as good as say "Loyalty," we can't complain, in fact, we shall be delighted. If they are as good, or even nearly as good as "Oskee-Wow-Wow," our joy shall know no bounds.

Anyway, song writers, get going.

## TONIGHT

Auditorium—University of Illinois

## SOUSA AND HIS BAND GOLDEN JUBILEE TOUR



### SOUSA'S FEATURES

THE TOUR COMMEMORATES FIFTIETH ANNIVERSARY OF MR. SOUSA AS CONDUCTOR AND 37th TOUR OF THE BAND

Programs consisting of the latest in Classical, Humorous, Jazz, and Vocal Novelties

### SOUSA'S NEW MARCHES

"La Flor de Seville," "University of Illinois," "Foshy Tower," "Washington Memorial," "Sousa's New Humoresque," "When My Dream Come True"

Instrumental Novelties by The Sextette of Flutes, Sextette of Trombones, Triple Octette of Clarinets

At Each Performance Mr. Sousa Will Play a Selection of the Greatest Marches Ever Written, Including "The Stars and Stripes Forever."

### SOLOISTS WITH SOUSA'S BAND

Miss Marjorie Moody.....Soprano	Noble P. Howard.....Euphonium
Miss Winifred Bamrick.....Harp	J. O. Knuttenen.....Cornet
Howard Goulden.....Xylophone	Robert Willaman.....Clarinet
Edw. J. Heney.....Saxophone	Jay G. Sims.....Trombone

Prices: 50c, \$1, \$1.50

Tickets on Sale at University Bursar's Office, at Leslie's in Urbana, and Swannell's in Champaign.  
School Children's Matinee at 3:30—Admission 25c



Rockford - Sept 17  
Register, Gazette

## Crowded Houses Hear Another Concert By Sousa's Famous Band

By MACIE SKINNER

Presenting a liberal variety of music to please the most exacting music lover, generous as usual with encores, Lieut. Com. John Philip Sousa, world's most famous band director and composer of marches, yesterday played two concerts at Shrine temple to audiences that crowded the building to its doors and clamored for more when the last note of each concert died.

Miss Marjorie Moody, coloratura soprano, sang the "Shadow Song," by Meyerbeer, at the evening performance, following it with the favorite, "Danny Boy." Her matinee songs were, "Love's Radiant Hour" by Sousa, and the old Scotch air, "Comin' Through the Rye."

### Other Artists

With Sousa and his band also are Edward J. Heney, saxophone soloist, Howard Goulden, xylophone soloist, and J. Knutten, cornet soloist. Mr. Heney presented "Beautiful Colorado," at the matinee concert, and Mr. Knutten gave "The New Creation," by Smith, at the evening concert, following it with the well known, "Somewhere a Voice is Calling."

Overture, "Festival," opened the evening performance, and El Capitán, by Sousa, was given as encore. Mr. Sousa at the matinee performance led the Rockford high school band in this same piece, and the

boys, thrilled as they were, acquitted themselves creditably indeed.

### Bronson Leads

Finale, "Fourth Symphony," by Tchaikowsky, concluded the first part of the evening performance with Semper Fidelis march, by Sousa, as encore.

Professor H. Bronson, leader of Kable brothers band in Mt. Morris, and for several years with Sousa's band, lead the band last night in "Kablegram March." Saxophone sextet also presented several numbers that pleased, and the new march by Sousa, "University of Illinois," was greeted with applause. Concluding the program, Sousa's band played "Stars and Stripes Forever," without which no program by Sousa is complete.

SUNDAY, SEPTEMBER 22, 1929

MILWAUKEE SENTINEL

## SOUSA CONCERT ENDS MEETING OF HOTELMEN

Waitress Beauty Is Awarded Crown by Famous Musician.

With a concert by John Philip Sousa, 1,000 hotel men from the northwestern states brought their joint convention to a close at the Auditorium Saturday night.

Both the concert and the Midland Empire Hotel exposition were open to the public for the evening.

The well known bandmaster presented two prizes which had been won during the four day meeting of the Northwestern and the Wisconsin State Hotel associations here. Miss Selma Behling, 20, adjudged the prettiest waitress in the city, was awarded a wrist watch, and A. C. Wittberg of Green Bay received a gold masher for his proficiency in the golf tournament.

### ESCORTED BY BANDS.

Sousa, with his seventy-five piece band, gave two concerts during the day. He was escorted to the matinee performance by the bands of Cudahy, Bay View, Wauwatosa, Washington, North Division and West Division High schools.

Harry Halfacre, president of the Milwaukee Hotel association and active in convention preparations here, pronounced this year's meeting as the most successful ever held by the two associations.

"The record attendance and the enthusiasm shown at both the business and pleasure functions, in themselves tell the story of its success," he said.

Mr. Halfacre added he thought another joint convention would be held next year, probably in Des Moines, Iowa.

Cementing the union of middle western hotels, Lester P. Daniels of the Witter hotel, Wisconsin Rapids, Saturday morning was elected president of both the Northwestern and the Wisconsin State Hotel associations.

### DANIELS ELECTED LEADER.

Other officers elected at the final banquet meeting in the Auditorium were the vice president of the Northwestern association, R. A. Hood of Rochester, Minn., and Secretary-treasurer, Irvin A. Medlar of Omaha. This will be Mr. Medlar's twenty-seventh term.

Two vice presidents, John Weber Jr. of Waukesha and Ralph Mapps of Green Lake, were elected in the Wisconsin organization. Herman Klettsch of Milwaukee was chosen secretary and Howard Ashworth of Milwaukee executive secretary.

After adjournment at 11 a. m. the hotel men took busses to Hansen's stage dock, where they boarded a Grand Trunk car ferry for luncheon and a harbor trip as the guests of Capt. C. E. McLaren, general manager of the steamship company.

MILWAUKEE JOURNAL

## Sousa's Band Captures Show

Two Concerts Enliven Hotel Exhibit, Draw Large Crowds

The Auditorium floor, covered with exhibits telling the merits of pickles, broilers, engines, stoves, beds, etc., proved a bit bewildering to members of Sousa's band when they stepped upon the stage for the matinee concert Saturday but when they looked over the tops of booths and balconies, the audience in the boxes and balconies, the program moved on in true Sousa fashion. The concert was presented in connection with the Midland Empire hotel exposition.

Members of high school bands in red, purple, gray, black and white, students from the schools and members of the faculty and parents made up the matinee concert, and the veteran band king felt from the first that he had an appreciative audience. There was good high school type of applause for the old favorites, "Semper Fidelis" and "Stars and Stripes Forever" and for the newer number, the "Marquette University March," recently dedicated to that institution. There were unimpressed giggles at a selection called "Laughing Gas," and even some of the players smiled sympathetically at the school girl near the front whose laugh was carried shrilly over the Auditorium at the antics of the saxophones.

### Audience Beats Time

As usual, Sousa was generous with encores, and he did not seem at all perturbed by familiar tendency of his audiences to beat the rhythm of the marches with their feet. Soloists for the afternoon were Miss Marjorie Moody, soprano; Howard Goulden, xylophone player, and Edward J. Heney, saxophone player.

Bands from high schools, headed by North Division, preceded the Sousa line of march from his hotel to the Auditorium, and there was a certain valance in their playing. When they stopped in front of the Auditorium each was playing its own particular selection. Parents and teachers on the steps did seem a bit confused at the conglomerate result, but the smiles of pride on their faces could not be erased.

Besides North Division, schools participating were Washington, Bay View, Wauwatosa and Cudahy High schools and St. Rose's school.

### Evening Program

The Saturday night program was a little more formal, but there was a generous sprinkling of the favorite Sousa marches. For the musically serious there was the finale from Tchaikowsky's fourth symphony, and Sullivan's "Lost Chord," with cornet obligato by J. O. Knutten, and as a tuckler for the fancy of all there was the cowboy breakdown, "Turkey in the Straw." Sousa's march just dedicated to the University of Illinois was the newest number on the program.

Miss Marjorie Moody and Howard Goulden were soloists at this concert also.



John Philip Sousa

Milwaukee Herald

## Theater — Musik

### Senius Konzert

Der Maritätskapellmeister John Philip Sousa, der mit seiner Kapelle im hiesigen Auditorium am 21. September in Verbindung mit der Midland Empire Hotel-Ausstellung auftritt, befindet sich auf seiner 37. jährlichen Konzertreise durch die Vereinigten Staaten. Er dirigiert das gesamte Programm persönlich und weiß die Idee weit von ihm, daß ein anderer Dirigent die von ihm ausgewählte und eingetragene Kapelle leiten könnte.

Niemals hat ein Konzert der Sousa-Kapelle stattgefunden, das nicht von Sousa selbst dirigiert worden wäre. Er läßt es sich nicht nehmen, die Begleitung der Solonummern selbst zu leiten, die die meisten Dirigenten ihren Mitarbeitern überlassen.

Schon all die Jahre hat der Maritätskapellmeister seinen Namen eifrigst bewahrt. Als er vor zehn Jahren durch einen Fall vom Pferde drei bis vier Wochen unfähig war, konzentrierte er sich, sagte er lieber die Konzerte ab, als sich dadurch herauszufinden, daß ein anderer Dirigent an seine Stelle trat. Gleichwohl hat Sousa niemals die Verwendung seines Namens bei Wohltätigkeitsveranstaltungen oder öffentlichen Versammlungen erlaubt, es sei denn, daß er persönlich anwesend gewesen wäre. Er hat sich jedoch manchen Strapazen unterzogen, nur würdigen Beförderungen zu helfen.

Jede Woche werden feinere Lichtspiele vorgeführt

## Sousa Concerts Delight Auditorium Audience

By C. PANNILL MEAD.

Presented by the Midland Hotel exposition, John Philip Sousa and his band gave two performances in the main hall of the Auditorium Saturday to the delighted hordes that usually attend his concerts.

True, the middle of the hall was given over to various and sundry exhibits, setting forth the acme of equipment for the model hotel, and only the boxes, parquet and gallery were available, but the most perfect of hands found the same enthusiasm awaiting its efforts.

The great Sousa was in the best of form, and in that quiet, unsensational manner of his conducted the men through a program that was a delight, all the more because it included many of his own compositions. Of these the new march, "La Flor de Seville," written at the request of the directors of the Seville exposition, was of his most melodious best.

When does that indefatigable man find time for such continuous composition, and of a quality that never lowers its standard?

There was the same beautifully smooth woodwind section and the

same gorgeous brasses, though probably there isn't a man in the ensemble who was there twenty-five years ago. Yet the band does not vary, unless to become better.

Several soloists added to the enjoyment of the programs.

Miss Marjorie Moody's silvery soprano took those vocal hazards which distinguish her work with the utmost ease and beauty of tone. A rarely lovely voice.

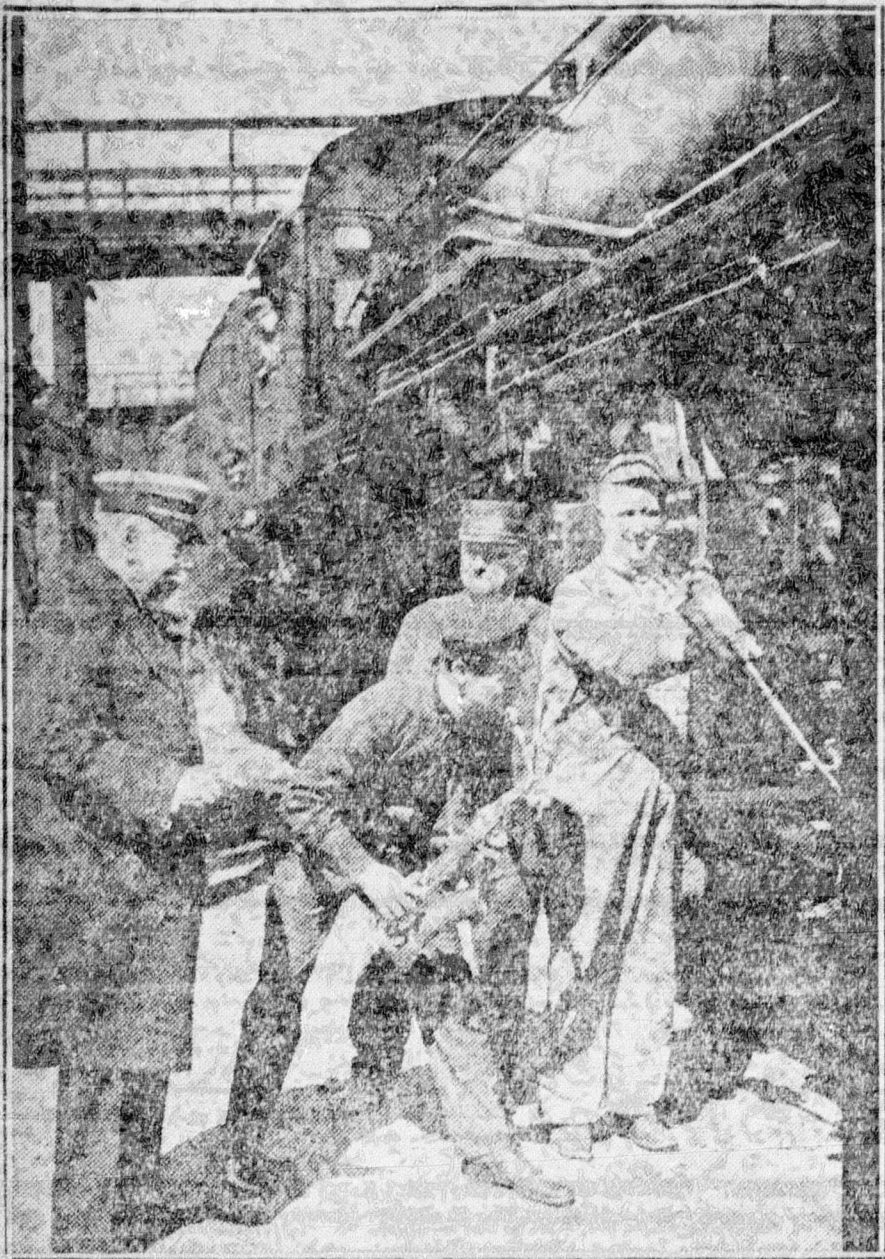
Edward J. Heney was also a prize performer, and one who restored the saxophone to a worthy place in the solo ranks. I haven't heard anyone play a saxophone like that since LeFebvre, way back in the nineteenth century.

Howard Goulden did a lively bit on the xylophone, demonstrating that he is a master of that instrument, as well as the kettles and all the traps.

Taken altogether, the event was of the kind that can only happen when the March King comes to town. Long may he wave!



## Veterans of Rail and Baton Meet



Lieut. John Philip Sousa, who stopped off in Chicago with his band on his way to Rockford on his thirty-seventh annual tour, with D. J. Sullivan, I. C. engineer, who has served conductor, with thirty-eight years' service by Edward Heney with his saxophone.

## Sousa Concert Thrills Huge Audience

BY HERMAN DEVRIES.

Any one older than 10 could write a review of a Sousa concert with one hand tied and half a dozen typewriter keys.

A Sousa concert is to the general public an event of the importance of a John McCormack recital.

It is an ear-warmer and a hall-filler—a testimonial of loyalty and one of good taste.

That is why Orchestra Hall was crowded to its last seat yesterday afternoon, and the season of 1929-1930 opened with what reporters of other days used to call "eclat."

There was plenty of eclat, by the way.

Sousa manages to put quite a bit of eclat in everything he writes. Add to that the contributions of other composers, chosen among their liveliest portfolios, and you may gather that the listeners in Orchestra Hall were well recompensed for having foregone the lure of a bright, warm early Autumn sun and a cloudless sky.

We gained a good deal of pleasure from most of the program, beginning with a suite amusingly entitled "The Three S's"—meaning Strauss (not Richard), Sullivan (not the prize-fighter) and Sousa, the only Sullivan's "Lost Chord" has certainly never been phrased more finely and simply, nor played with lovelier tone than yesterday by the cornetist of the band, J. O. Knuttunen.

Mr. Sousa's "Mars and Venus" discovered an unusual artist, who must enforcedly be anonymous, since his name was not printed upon the program—the gentleman of the drum, who performed a virtuoso tour de force in an exhibition of remarkable dynamics, a pianissimo, crescendo, fortissimo and decrescendo that could not be excelled in any organization.

Surely a convincing Mars—fit contrast to the Venus motif outlined by harp and oboe.

Miss Moody, the standard favorite with Mr. Sousa's band, sang charmingly the "Dinorah," "Shadow" song, with her wonted ease of execution and accuracy of pitch. Two "encores" for her and much applause.

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There was another concert in the evening.

## SOUSA WILL WRITE WORLD FAIR MARCH

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Mr. Sousa's step may not be so brisk as of yore, but the famous Sousa smile was still ready to break forth on the instant from behind the bristling mustache.

And—he is going to have a brand new march dedicated to Chicago for the World's Fair in 1933.

"Yes, Chicago is a great town, almost like coming home when we pull into the yards," he said. "I can still remember when I first brought the Marine Band here back in '91. And then, of course, I was back for the Fair in '93 and '94."

At this two grizzled trainmen who were standing in the background ready to pilot the special train that was taking the band on to Rockford interrupted.

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They were not the only marches played; there were his others, "Stars and Stripes," "U. S. Field Artillery," "Semper Fidelis" and others, and all of them had the spark which makes them popular with the general public as well as with music lovers.

The program listed also the finale from Tschakowsky's fourth symphony, a "Festival" overture by Leitner and a number of solos for coloratura soprano saxophone, cornet and xylophone.

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The band is perfectly balanced in its various choirs, the wood winds and brasses producing at all times smooth tones, and occasionally the volume rose to big masses of sound.

It is trained to the last point of technical perfection, and through two hours of music-making there was not the slightest flaw, either in tone or rhythm, and dominating the ensemble was Sousa, who is rightly named the "March King."

Some admirable solo work was done by Marjorie Moody, coloratura soprano, who sang the "Shadow Song" from Meyerbeer's opera "Dinorah," in which a clear tone of pleasing quality, flexibility and musical manner were disclosed. She had to add several encores to this number.

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## Sousa Marches Open Chicago Music Season

Audience Gives a Hand to Some New Ones.

BY EDWARD MOORE.

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Of these there were three new ones, all forged since last he was here, and all good ones. Expressing a purely personal opinion, I might cast a vote for "La Flor de Sevilla," written in honor of the exposition at Seville, Spain. At the same time there will be considerable of a reversal of form down at the University of Illinois if the football crowds there this fall do not break into hearty song to the melody of the march that Mr. Sousa wrote and named for that institution of learning. It calls for a first class marching chorus. In fact, it deserves considerable better words than college songs are in the habit of getting.

There were other works in the two concerts, of course, lots of them. Sousa audiences would seem to be in the habit of going to this famous leader's concerts less for what is on the printed programs than for what he donates as encores, a state of affairs shared by the audiences of John McCormack and Fritz Kreisler, and apparently no one else. Mr. Sousa played "The Stars and Stripes Forever," finest of all marches, likewise his third new march.

## Sousa and His Marches.

Believe it or not, but Edward Johnson says it is true. He was walking west of Ravinia behind two women after the "Aida" performance and heard one ask the other if she liked the performance and which part she enjoyed most. Her companion answered: "Oh, the Sousa march in the first act."

For more than a half century Mr. Sousa has found the inspiration for his marches in American events until, in these later years, hundreds of requests reach him each year for commemorative pieces.

In 1892, while preparing for his first tour at the head of his own band, he found the inspiration for "Liberty Bell" when his son, John Philip as Sousa II, now a staid New York business man, came home from a parade of school children to the Liberty bell in Independence hall in Philadelphia. The next year the Liberty bell was taken to the world's fair in Chicago and all along its route great city bands and crossroads "silver cornet" bands serenaded it with "Liberty Bell."

"Glory of the Yankee Navy" commemorates Dewey and Manila Bay; "Powhatan's Daughter," the founding of Jamestown; "King Cotton," the return of prosperity to the south in the nineties; "United States Field Artillery," the world war, and so on.

About ten years ago Sousa wrote a college march—"On the Campus." Since that time he has been invited to write "official marches" for many of the leading colleges of America, and one such is among the new compositions for his present tour. It is played with called "University of Illinois." The march, he requests for Sousa marches come from tones which Europe as well as from America. "La Flor de Sevilla," written for the Seville exposition, also will be presented between So American audiences for the first time.

## Marine Band Coming.

Mr. Sousa and his band will be at Orchestra hall Sept. 22 for afternoon and evening concerts. Nine days later, Tuesday, Oct. 1, the United States Marine band, where he began as bandmaster, will come to the same hall under the direction of his successor, Capt. Taylor.

This is the thirty-seventh annual transcontinental tour of Sousa and his band, which is in itself an outstanding record.

## SOUSA DROPS IN; PROMISES SONG FOR 1933 FAIR

'Feels Like Coming Home,' Says Dean of Bandmasters Here for Lunch.

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## Veterans of Rail and Baton Meet



Lieut. John Philip Sousa, who stopped off in Chicago with his band on his way to Rockford on his thirty-seventh annual tour, with D. J. Sullivan, I. C. engineer, who has served the conductor, with thirty-eight years' service, by Edward Heney with his saxophone.

## Sousa Concert

## Sousa Concert Thrills Huge Audience

BY HERMAN DEVRIES

Any one older than 10 could write a review of a Sousa concert with one hand tied and half a dozen typewriter keys.

A Sousa concert is to the general public an event of the importance of a John McCormack recital.

It is an ear-warmer and a hall-filler—a testimonial of loyalty and one of good taste.

That is why Orchestra Hall was crowded to its last seat yesterday afternoon, and the season of 1929-1930 opened with what reporters of other days used to call "ecstacy."

There was plenty of eclat, by the way.

Sousa manages to put quite a bit of éclat in everything he writes. Add to that the contributions of other composers, chosen among their liveliest portfolios, and you may gather that the listeners in Orchestra Hall were well recompensed for having foregone the lure of a bright, warm early Autumn sun and a cloudless sky.

We gained a good deal of pleasure from most of the program, beginning with a suite amusingly entitled "The Three S's"—meaning Strauss (not Richard), Sullivan (not the prize-fighter) and Sousa, the only Sullivan's "Lost Chord" has certainly never been phrased more finely and simply, nor played with lovelier tone than yesterday by the cornetist of the band, J. O. Knuttunen.

Mr. Sousa's "Mars and Venus" discovered an unusual artist, who must enforcedly be anonymous, since his name was not printed upon the program—the gentleman of the drum, who performed a virtuoso tour de force in an exhibition of remarkable dynamics, a pianissimo, crescendo, fortissimo and decrescendo that could not be excelled in any organization.

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**SOUSA MARCHES  
AND HUMOR IN  
CONCERT HERE**

Audience Is Warmed and Thrilled by Veteran Director's Program.

BY MAURICE ROSENFELD.

Good music and good humor went well together and so the capacity audience that filled Orchestra Hall yesterday afternoon enjoyed itself to the fullest extent in listening to Lieutenant-Commander John Philip Sousa and his band, playing selections that ranged from symphonic compositions through all the categories of popular and light music.

What evidently pleased the audience most, however, were the stirring, inspired marches composed by Sousa, and they included three new works, "University of Illinois," which was programmed, and "La Flor de Sevilla" and the "Foshay Tower, Washington Memorial" played as encores.

They were not the only marches played; there were his others, "Stars and Stripes," "U. S. Field Artillery," "Semper Paratus" and others, and all of them had the spark which makes them popular with the general public as well as with music lovers.

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And he played the finale from Tschalkowsky's fourth symphony and his own arrangement of the suite he calls "The Three S's," the three being Strauss, Sullivan, and Sousa. And Miss Marjorie Moody, a pleasure both to hear and see, was charming in the Shadow Song from "Dinorah" and extra numbers, while elsewhere Edward J. Honey at the saxophone and Howard Goulden at the xylophone were as flexible as she, and J. O. Knutinen at the cornet was almost as lyrically persuasive. And the audience loved it all and was quite right in so doing.

playing, and in an encore piece, played without the band accompaniment, he produced some resonant tones which had a sort of singing quality.

There was a pleasant communion between Sousa, the band, and the audience, so that the severity and austerity of the formal concert was done away with.

Gets Basket of Flowers.

After the band under Sousa's direction had played the new "University of Illinois" march, which has but recently been composed by Sousa, a large basket of flowers was handed to him, as a token of appreciation.

This is the thirty-seventh annual transcontinental tour of Sousa and his band, which is in itself an outstanding record.



## Sousa and His Band Heard Again at Orchestra Hall

BY GLENN DILLARD GUNN.

JOHN PHILIP SOUSA and his great band came to Orchestra Hall yesterday afternoon and evening to be greeted by audiences that were unlike those drawn by any other celebrity. One was impressed, first of all, by the youthfulness of his listeners. The average age of the matinee audience was probably less than 21.

For years the lieutenant-commander has given lavishly of his time and influence to develop bands in the high schools of America. Yesterday the youthful element in his public was represented by boys, all obviously interested in the program in a technical sense. One assumes, correctly, I am sure, that they were drawn from the ranks of the high school bands of Chicago.

Sousa has never had a better band nor has he ever played a better program. The printed list was comparatively brief, but it was supplemented by encores drawn entirely from the marches that have made him famous. They are all splendid examples of a form that he made distinctive and individual, and the best of them remains "The Stars and Stripes Forever."

Serious-minded Americans are still seeking a national anthem that may replace the two tunes we borrowed from England, and all the while the most stirring martial melody ever written has been singing itself into the hearts of the people. It is, of course, the trio from this same great march. All the world recognizes it as typically American. It is played by the bands of England, Germany, France and Italy, and, for all I know to the contrary, by those of Soviet Russia.

All that is needed is a text to match it, a text that shall also mirror the quick and ardent spirit of America, and this country will possess what it now lacks, an official musical definition.

Sousa has given America its marches. Also he has given us what might be called a style in music for the military band that is equally typical. The ensemble that played for him yesterday was drilled to an effortless precision that made the rhythmic impulse contagious; that practiced all the expressive refinements of symphony; that avoided all hint of exaggeration; that exploited the gentler resonances with only an occasional use of those brazen and percussive climaxes that are the peculiar prerogative of the military band.

In consequence the program was stimulating, but never tiring. It made but one excursion into symphonic literature, the finale from Tchaikovsky's fourth symphony. But it did match the famous "three S's" of the orchestra—Bach, Beethoven, Brahms—with the band's "three S's"—Strauss, Sullivan and Sousa. There was some lively song by Marjorie Moody, whose warm and vital coloratura made the "Shadow Song" from "Dinorah" something more than a bit of vocal pyrotechnics, and whose account of "Danny Boy," set to the famous Irish melody from "County Mayo," was deeply eloquent.

There were some surprisingly musical numbers for saxophone solo and ensemble. There was a breathtaking exhibition of xylophone virtuosity. As a penultimate number there was the new march dedicated to the University of Illinois, a rousing and infectious example of movement and melody. The whole program was gratifyingly American in matter and in feeling, a fact which the audience sensed and recorded, perhaps, in its continued and affectionate tributes to the veteran bandmaster.

### Women in Sousa Organization

Sousa's band is almost completely a masculine organization, but at least two young women have been members on his tours for a number of years back. One is Marjorie Moody, soprano, the other Winifred Bambrick, harpist. Both are talented specialists of their art, and both have stimulating and soothing effect on the optic nerves.

Miss Moody is from Melrose, Mass., where she gained reputation as a singer of charm and fine ability. Lieutenant Commander John Philip Sousa, in quest of a singer of her type for a band concert, engaged her at first hearing. She made an instant hit with his audience. That was a few years ago. She developed a wonderful repertoire and nothing was too difficult for her. Her perfect pitch always was apparent and she sang so truly and with such quality that she established herself everywhere she was heard throughout the country. For one season at least she wanted to remain at home, but the desire to go back to those places that had so graciously received her induced her to change her mind. Accordingly she will be here with Sousa and his band when it gives its matinee and evening concerts at Orchestra hall Sunday, Sept. 22.

Miss Bambrick has appeared as a soloist in the pit with orchestras of leading New York musical comedy and operetta productions. She hails from Quebec where she lives happily with her mother who, when at all possible, accompanies Miss Winifred on tour.

"It's a most fascinating experience to be with Mr. Sousa on concert tour," said Miss Bambrick the other day. "He is most considerate of everyone and he makes it a pleasure to be with him for he is appreciative of all that is done. He encourages us by his praise and is quick to say the kindly word that means so much to all of us. No wonder that he is able to keep his organization intact year after year. We are a happy family."

### "Don't Forget to Relax"—Sousa.

"Keep busy but do not forget to relax," is the rather open secret of the remarkable physical and mental vigor of Lieut. Com. John Philip Sousa, which has made it possible for the march king at the age of seventy-five to undertake the rigors of a tour with his famous band.

Half a decade beyond the allotted "three score and ten," Sousa will not admit that there is anything unusual in his ability to stand four to five hours a day on the conductor's stand or to make railway trips averaging 200 miles each twenty-four hours. He has been doing just these things almost every day for thirty-seven years as the head of his own organization and for half a century altogether.

### He Rests Easily.

Years ago Sousa began to train himself to avoid useless worry and tension. He has that rare ability to sleep anywhere and at any time of the day or night. He rests as comfortably in a theater dressing room or in a straight backed chair offstage before the beginning of a concert as in the easy chair in his home at Port Washington, on Long Island. Between concerts and even during fifteen-minute intermissions in his programs he habitually has attended to his voluminous correspondence, written books and magazine articles or even worked upon new compositions of others.

That Sousa's prescription has been a sound one is indicated by the fact that during his entire career he has been incapacitated but twice. In 1898, during the Spanish-American war, he was stricken by typhoid fever. More than twenty-five years later he was unable to conduct for two weeks as the result of a fall from a fractious horse.

The seat sale for the two Sousa concerts on Sept. 22 will open at Orchestra hall tomorrow morning. Word comes that advance orders have been unusually heavy.

## 1,200 Hear Sousa's Band in Concert at High School

The magic of Lieut. Commander John Philip Sousa's name resolved into actuality at the Elkhart High school auditorium Monday night as the "march king" led his 75-piece band, now engaged on its 37th annual tour of the country, in a two-hour program of band music.

The concert was attended by more than 1,200 persons, and the one in the afternoon drew an attendance of 1,400, mostly school children. The band appeared here under auspices of the Elkhart High school band.

In range and diversity of subject matter, the Sousa program probably exceeded the expectations of most of those in the audience, for it included not only a wide selection of classical and band numbers, but also two groups of popular airs played in one instance by a saxophone sextet and in the other by a xylophonist.

### Many Varied Effects

The resources of the organization for obtaining varying effects seemed never exhausted. A wave of Sousa's baton could raise the music to a magnificent crescendo or cause it to fade until nothing was heard but the faraway beat of the snare drums.

Sousa himself brought a quiet personality to the conductor's stand. Slightly stooped but carrying his age well, he seemed to wield perfect control over his band. The slightest motion of his baton had meaning, and the swinging of his white-gloved hands kept time during the merely straight passages.

He acknowledged the applause, which was enthusiastic after every number, with a slight bow and a little smile.

The concert opened with Lieut. Commander's "Festival," a number including several beautiful brass and wood winds. The encore was "La Flôr de Sevilla," a march written by Sousa for the Seville exposition.

### Saxophone Sextet

Edward J. Heney played Gnerewich's "Fantasy in F Minor," a difficult saxophone solo number involving especially deft work in the upper ranges. His encore was "The Pagan Love Song," after which five other saxophonists joined him to make a sextet based on "strictly modern technique." The sextet was applauded again and again, playing first "Vagabond Love," then Gnerewich's "Laughing Gals," with Heney producing weird laughter on his alto instrument, and finally a collection of popular airs entitled "Old Timers."

Strauss was represented on the program by a waltz, "Morning Journal," which the band played as the first movement of "The Three S's" suite. The somber undertones of Sullivan's "The Lost Chord" provided the second movement, with J. O. Knuttenan contributing a cor-net obligato, and the entire band reaching a vast crescendo on the final notes. Sousa's own march

"Mars and Venus," formed the third movement. "Foshy Tower" was played as the encore.

Miss Marjorie Moody, soprano soloist, sang Meyerbeer's "Shadow Song," a composition requiring unusual confidence in the singer, and encored with "Danny Boy," based on an old Irish tune, and Victor Herbert's gay "Italian Street Song."

Tchaikovsky's "Fourth Symphony" provided the finale of the first part of the program. This work of the moody Russian genius gave the band full opportunity to display its descriptive powers. The encore was Sousa's "Semper Fidelis."

### School Band Plays

During the interval, the Elkhart High school band, resplendent in blue and gold uniforms, took the platform and was conducted by Sousa in playing his march, "El Capitán." Sousa then presented Louis Heist, drum major of the band, with the cup which the band won last year in the Sousa competition at Notre Dame.

The last part of the program opened with "A Bouquet of Beloved Inspirations," including several famous classical numbers, notably the "Toreador Song." A piccolo quintet, which came to the front in playing part of this number, encored with "Piccolo Pic."

Howard Goulden, who had been diligently pounding the tympani at the rear of the stage, now came forward as a xylophonist of unusual caliber. Mr. Goulden played first Grossman's "Ghost of the Warrior," then encored with "The World is Waiting for the Sunrise" and "Indian Love Call." On the latter numbers he used the double-mallet technique, holding two in each hand. His third encore, entitled "Radio Echoes," included such popular airs as "Honey," "The Wedding of the Painted Doll," and "Down Among the Sugar Cane." He was called back for a fourth time and played "Lots of Pep," by Bein.

### Stirring Climax

Sousa's new march, "University of Illinois," was the next to the last regular number on the program. From the audience's standpoint, it was merely an introduction for the march without which no Sousa program could be complete, "Stars and Stripes Forever." The familiar rhythm of this nationalist air was translated first by the wood wind section, then by the piccolo quintet, then by the cornets, trumpets, and trombones, which ranged along the front of the platform to bring the piece to a full-throated brass climax. The encore was "U. S. Field Artillery," in which one of the drummers fired two revolvers in time just before the close. Even these did not sound loud, however, in comparison with the superb volume achieved by the band. The crowd called for still another encore, and received "Manhattan Beach," also written by Sousa.

The final number was a brief interpretation of "Turkey in the Straw" with the whole band racing at almost incredible speed. Sousa was required to take three bows before the audience would cease applauding and accept the fact that the concert was over.

The band left last night for Erie, Pa., where it is scheduled for two concerts today.

## THE ERIE DAILY TIMES, WEDNESDAY, SEPT. 25, 1929.

BY ALBERT H. DOWLING

THERE is an optimism about such a program as John Philip Sousa and his band presented Tuesday night in the Academy High school auditorium, in a crowded house, that will not permit the senses to droop, and as the writer overheard a lady remark on leaving the auditorium, "a program like this always makes me feel giddy."

On such occasions, one is permitted to tap one's feet, to shout if he feels like it or, if, in the mood to whistle some of the familiar tunes. In other words, a Sousa concert is a jolly affair and puts one in exceedingly good humor.

For the most part, the numbers performed Tuesday night were of the popular variety, the one serious note allowed to creep in being the finale from Tchaikovsky's Fourth symphony. Perhaps this is just as well, for it is in the popular rhythms, the snappy marches and the melodies one can whistle that Mr. Sousa's organization excels.

In the case of the United States Marine band, heard here last week, it is the finer effects, almost orchestral, which one remembers. It is the lustiness of the Sousa band which persists in one's memory after hearing a program.

Of course, there were encores beyond number, most of them Mr. Sousa's inimitable marches, including the thrilling, "Stars and Stripes Forever," all of which were received with almost boisterous glee on the part of the audience.

The soloists, Marjorie Moody, of the smooth, clear soprano voice; Howard Goulden, the wizard of the xylophone, and J. O. Knuttenan, cornetist, gave good accounts of themselves and were heartily encored.

A matinee concert also was given before a crowded house, made up largely of students.



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# SOUSA'S BAND HEARD HERE IN TWO CONCERTS

March King gets royal welcome;  
audiences still like old  
stirring favorites

Lieut.-Com. John Philip Sousa and his military band gave two concerts, afternoon and evening, in Elmwood Music Hall yesterday. The famous march king was in fine form.

At the evening concert, as one by one the melodious marches beloved of present and past generations was played, the rhythm of feet kept time among those in the audience. The distinguished conductor-composer received a royal welcome as he appeared on the stage for the first number, the Overture, Festival, by Leutner. It was played with superb style.

Sousa changes little with the years, and as the evening progressed his old-time gift of graceful conducting and the fiery impetuosity with which people are wont to associate him, were brought into play with such persuasive style that the hall rang with applause. Encores and double encores followed every number.

The Finale from Tchaikowsky's Fourth Symphony revealed the musical and dramatic resources of the players under Sousa's direction.

A new march, University of Illinois, proved a stirring number, but encores like El Capitan and Stars and Stripes Forever, which is undoubtedly the greatest march ever written, won still greater ovations and recalled the Sousa concerts of long ago.

Special numbers, with some of the various choirs in the band standing in line across the stage and playing ensemble parts, accompanied by their associates, were enjoyable features of the program. The soloists won instant favor, Miss Marjorie Moody, a coloratura soprano, sang the Shadow Song, by Meyerbeer, with crystalline purity of voice, and was recalled for two encores, the first being Danny Boy, which she gave with tender feeling, and the second, an Italian street song given with gay abandon. In all of these she was accompanied by the band, with Mr. Sousa conducting.

Edward J. Heney, saxophone, and J. O. Knutson, cornetist, both

scored brilliant success. Howard Goulden did wonders with the xylophone, playing three solos with tuneful beauty and technical fluency. The program closed with Turkey in the Straw, one of the big hits of the evening.

## Sousa Stays Popular

"March King" Presents Typical Programs With Old Favorites in Appearances Here.

By EDWARD DUNEY

Lieut. Commander John Philip Sousa, whose name has become a household word since the days long ago when his popular marches were for him the title "March King," still maintains a firm hold on the public. Sousa and his band gave two concerts Wednesday, in Elmwood Music Hall, presenting a program of popular programs which were enjoyed by a good audience.

The Sousa music standards and methods remain the same. The program of Wednesday evening offered the noted bandmaster few unusual problems, and his organization acquitted it-

self with the precision and general excellence to be expected from this thoroughly routinized group. Included in the program were a festival overture by Leutner, a Sousa composition entitled "Dwellers of the Western World," a new Sousa march, "University of Illinois," and many of the old march favorites, which held place in the rapid succession of encores. "Stars and Stripes Forever," Sousa's greatest success, was not omitted. Its performance was applauded vigorously. The most musically ambitious offering of the evening was the Finale of the Tchaikowsky Fourth symphony.

Edward J. Heney, saxophone player, won the applause of his listeners by his excellent performance of a solo number, which was followed by an extra and by numbers for a sextet of saxophones.

Miss Marjorie Moody, soprano, sang the "Shadow Song," from Meyerbeer's "Dinorah," disclosing a voice sweet and clear, an easy style and ability to negotiate the florid measures of the air. Miss Moody sang valiantly over the instrumental accompaniment which frequently was too heavy. She was called upon for encores.

Another soloist winning laurels was Howard Goulden, who gave a brilliant performance on the xylophone.

The Gullion version of "Turkey in the Straw," played by the band, was the final program offering.

THE DAILY NEWS, BATAVIA, N. Y.

FRIDAY EVENING, SEPTEMBER 27, 1929

## PAN-AMERICAN STANDS

### BEST SAYS MR. SOUSA

The Sousa band concert at the High School auditorium yesterday afternoon was an exceptional treat for music lovers of Batavia and brought many visitors from neighboring towns. The program as announced was augmented by many numbers given in response to encores. The appearance of the High School orchestra on the stage playing under the baton of Conductor Sousa was an incident which the participants will remember as an event in their lifetime. A basket of roses was presented the conductor from Glen S. Loomis Post of the American Legion.

After the concert, Everett A. Judd of the City Park Commission interviewed Commander Sousa for suggestions as to the best type of bandstand for construction in Austin Park and was told that the bandstands at the Pan-American Exposition in Buffalo were models of their kind and, if the plans could be secured, they would furnish an excellent design to be followed in the erection of a bandstand for this city. Sousa and his band were an attraction at the Pan-American Exposition, Buffalo, during the summer of 1901.

Over 1,000 attended the concert which was presented under the auspices of the music department of the school of which Frank E. Owen is the director.

## Artist Course—Some Pupil Recitals

Batavia, N. Y., Sept. 28.—Lieut. Com. John Philip Sousa included Batavia in his present tour—the thirty-seventh at the head of his own organization—giving a matinee and an evening concert in Elmwood Music Hall on Sept. 27.

Sousa's variety of leading music from the states was greeted with a most enthusiastic and cordial reception. The program included the Overture by Leutner, the Finale from Tchaikowsky's Fourth Symphony, a new march by the composer entitled "University of Illinois," and several old favorites, showing the good habits of the splendid organization and was enthusiastically received. Marjorie Moody, coloratura soprano, with her beauty and a pleasing rendition of Meyerbeer's "Shadow Song," and her expressive singing of "Danny Boy." Strong interest was made by the solo of Edward J. Heney, saxophone, and J. O. Knutson, cornetist, and Howard Goulden, xylophonist.

Music Starlow Ryder, the well-known Chicago pianist who came to Batavia for the Sixth Annual Music Festival, was enthusiastically received at his engagements in several nearby cities. His charming and skillful playing in several recitals at the Batavia State Teachers College, the Elmwood High School, and the Batavia City Club and Excelsior Falls. She also is a member of the Batavia and Keokuk High School and Batavia, and she was guest artist at the summer camp for the Music Festival of western New York.

The versatile artist received most hearty applause for his rendition of "Wagner's" "Prelude to Tristan and Isolde," "Dance of the Violets," and "Prelude to the Marriage of Figaro." Of special interest to the high school students were the national anthem of various countries as illustrated and illustrated by the band, by Music Starlow Ryder.

A. Van De Mark is arranging a series of two concerts to be given in Elmwood Music Hall this season. The first recital will be given by Edward J. Heney, leader of the Metropolitan Opera Company, and the Rubenstein Chorus, under the direction of Leon Brick. The second will feature Florence Austral, dramatic soprano, and the Gullion Chorus, Seth Clark, conducting. Susan Querein, famous contralto, will be the third artist in the series, assisted by the Gullion Chorus. Ruth Breton, a young violinist of repute, will appear at the fourth concert with the Rubenstein Chorus, and Harold Bang and the Gullion Chorus will close the series.

A very interesting recital was given at the Grosvenor Library Music Room, Tuesday evening by the violin pupils of George Schlageter and the members of his ensemble, assisted by Ruth Alway and May Goehler, pianists. In a variety of selections by Bach, Haydn, German, Victor, Herbert, and Strauss, the orchestra, under the direction of Mr. Schlageter, showed its careful training and played with rhythmic precision and regard for phrasing and shading. Mr. Schlageter's pupil, Edward Freischlag, a young violinist of ten years, played "Wienawski's" "Legende" with the tone and musical understanding of a mature student.

William Schmitt, a student of the Danrosch Institute of Music, New York, presented Handel's "Largo" and Koepping's "Himnospiele" with a fine tone and artistic finish. Chopin's C sharp minor Prelude was played by May Goehler, and Ruth Alway supplied sympathetic accompaniments for the soloists and the ensemble organization.

Special praise should be given Mr. Schlageter and the orchestra under his direction for the scholarly playing of the movements from Beethoven's First Symphony.

Arthur Piel, of Rochester, presented his Batavia violin pupils at Elmwood Music Hall, Sept. 19th. Concerts by Scitz, Viotti, De Beriot, Accolay, Bruch, Rode and Mendelssohn were given by Junior Collins, Aron Fayer, Catherine Hook, Bessie Worstfold, Sidney Archibald, Ester Rabinoff and Ethel Klonick. Various compositions by Dancs, Kela Bela, De Beriot, Vicuxtemp, Sarasate and Hubay, were played by Sanford Uman, Bernard Juycher, Leonard Cantor, Cornelius Boulange, Andrew Dengos and Chirley Lange.

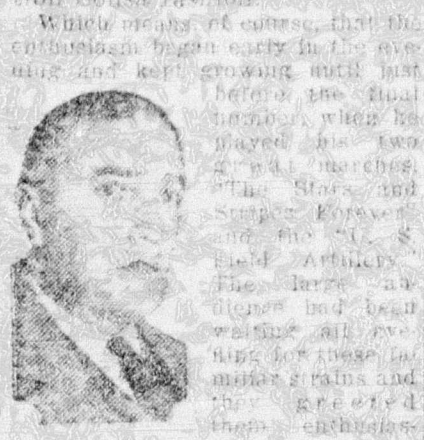
N. M. G.



# Sousa's Band Thrills Large Crowd with Famous Marches

By WILLIAM P. COSTELLO

Lieutenant-Commander John Philip Sousa, that greatest of all living band conductors, brought his band to Convention Hall last night and played a regulation Sousa concert in the regulation Sousa fashion.



W. P. COSTELLO

Which means, of course, that the enthusiasm began early in the evening and kept growing until just before the final number when he played his two great marches, "The Stars and Stripes Forever" and the "54th Field Artillery." The large audience had been waiting all evening for these two masterpieces and they greeted them enthusiastically.

Sousa does not let the quality of his band deteriorate with the years. Quite the opposite. Last night it seemed to us that it had grown in power and ability to play band music. There were some encores received that were really tremendous and then again he could handle his musicians down to the minutest plan.

## MARCH KING OF WORLD

For Sousa is the "March King" of the world. He has composed a number of the best loved marches in our history and his band plays them with the proper swing and rhythm. When they play "The Stars and Stripes Forever" it is almost impossible not to keep your feet tapping.

You think of a large military company marching down the avenue. When they played his new

"University of Illinois" march, you unconsciously thought of a large football game, and the variety band blaring forth the triumphant strains of the Sousa march.

All in all, a Sousa concert is one of the things which should not be missed. He is a great musician and is to be thanked for continuing to give us the best in band music.

## THE THREE S'S

He opened his program last night with Wagner's seldom heard overture, "Festival," which somehow did not seem so good a choice for an opening selection. Then the band played a suite, which was programmed as "The Three S's" and it contained Strauss' "Morning Journal," Sullivan's "The Lost Chord," which was beautifully played, with the band rising to a gorgeous climax and with the cornet obligato being played by J. O. Knottman, and the Sousa composition "Mars and Venus," which relied on the drummer for some clever work.

In the second half of the program the band played "A Bouquet of Beloved Inspirations," entwined by Sousa, the "University of Illinois" march and the cowboy breakdown, "Turkey in the Straw."

Of course there were one, two or three encores after every selection, and among these numbers were the Sousa marches "El Capitan," "Fosha's Flowers" and "Semper Fidelis," the Annapolis march, "Anchors Aweigh," a humorous one, "Follow the Swallow" and "La Flor de Sevilla."

## MARJORIE MOODY SINGS

Edward J. Heney, appeared as Sousa's saxophone soloist this year and he was a very good one. Mr. Heney began with Gurewicz's "Fantasy in F Minor" and then went on to more popular music, such as "The Pagan Love Song," "Just a Vagabond Lover," "Laughing Gas," in which he had the assistance of a saxophone quartet and several old timers.

Marjorie Moody is still the contralto soprano soloist with the band and she gave a great deal of pleasure with the way she sang the famous "Shadow Song" from Meyerbeer's opera, "Dinorah." Her encores included "Emmy Hay" and "Rahua Street Song."

Howard Goulton is the xylophone soloist this year and he managed to extract quite a lot of music with his hammer. His selections were "Bosman's" (most of the Warriors), a medley of "At Sunrise" and "The Indian Love Call," "Radio Blues," which included many of the tunes you hear every night of the year on the radio, and "Lots of Pop."



**BRAVES.**  
LEVERETTE AND SPOHRER  
**PHILLIES**  
KOUFAL AND DAVIS

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# SYRACUSE JOURNAL

VOL. LXXXV, NO. 228

SYRACUSE, N. Y., FRIDAY, SEPTEMBER 27, 1929.

PRICE THREE CENTS.

## PEACOX' FATE TO JURY



### Sousa Stricken in Syracuse

#### BAND LEADER KEPT FROM MATINEE

Stricken suddenly ill just before the scheduled matinee concert of his band at the State Armory, Commander John Philip Sousa, most widely known American bandmaster and composer of march music, is confined to his suite at the Hotel Syracuse in a serious condition.

Commander Sousa became ill shortly after lunch, while chatting with Melville Clark, sponsor of the concerts here. The aged bandmaster was taken to his room and Dr. A. E. Larkin was called.

Later it was given out that Sousa would be unable to conduct the afternoon concert and an assistant conducted the band.

At 4 o'clock those in the suite said the composer would be unable to conduct at the evening concert and that his attending physician had advised his remaining in bed at the hotel for several days, until he had recovered his strength.

Due to the advanced age of the veteran leader, he is 75, friends believe the strain of the present tour has weakened his resistance. He was in a train accident in the West recently and is also suffering from shock from that.

Sousa arrived in Syracuse at 11:30 o'clock this morning from Rochester.

(An interview with Commander Sousa, given just before he was stricken can be found on page 2, column 1.)

## SYRACUSE HERALD

SYRACUSE, N. Y., FRIDAY EVENING, SEPTEMBER 27, 1929.

Stricken Here



JOHN PHILIP SOUSA

### Sousa Ill, Unable to Lead Band

Commander John Philip Sousa, the bandmaster, was stricken seriously ill at Hotel Syracuse early this afternoon soon after his arrival in Syracuse. His band was to have given concerts here this afternoon and tonight.

The band leader was visiting with Melville Clark, one of the sponsors of the concert, when he was stricken ill in the hotel lobby.

He was taken immediately to his private suite on the seventh floor and Dr. A. E. Larkin summoned.

It was said at 3 o'clock, shortly after the bandmaster's illness became known, he was suffering from acute indigestion.

Dr. Larkin summoned a nurse after attending the commander.

Arriving at the hotel about 11:30 A. M., Commander Sousa was assigned the suite listed as 740.

Half an hour later he met Mr. Clark and another man in the lobby of the hotel. He talked with them for about five minutes.

"I do not feel very well," he confided to them. "In fact I haven't since my accident."

(This referred to a train accident in the West recently.)

"If you will excuse me I will be down for a few minutes," Sousa said. Mr. Clarke accompanied him to his room.

The afternoon concert of Sousa's Band at the Armory, give for school children, went on despite the absence of the famous leader. Every seat in the house was taken.

Clarence Russell, concert master, who has been with the band for many years, conducted.

Reports from Sousa's suite indicated that he will be unable to appear at the scheduled night performance.

An engagement in Birmingham tomorrow was cancelled.

Dr. Larkin late this afternoon said Commander Sousa's condition was not serious.



Only Syracuse Newspaper with Complete Wire and Cable Reports of Both the ASSOCIATED PRESS and the

# SYRACUSE HERALD

SYRACUSE, N. Y., SATURDAY EVENING, SEPTEMBER 28, 1929.

## Sousa Better as Daughter Arrives, But May Cancel Concerts Until Recovery



COMMANDER JOHN PHILIP SOUSA

### March King, Stricken With Bronchitis on Arrival Here, Unable to Lead Band—Decorated in Bed by Manlius

Commander John Philip Sousa, famous band master, was reported to be slightly improved today. He was taken ill soon after his arrival in Syracuse yesterday. Dr. E. A. Larkin, who attended him in his suite at the Hotel Syracuse, said he had a severe case of bronchitis, which, because of the age of the famous musician, might develop into pneumonia.

Commander Sousa told friends he had been ill for several days, but that he had been trying to fight it off.

The two concerts of Sousa's Band were given at the Armory yesterday before capacity audiences. Clarence Russell, concert master and a member of the band for many years, conducted. An engagement in Binghamton today was cancelled.

Dr. Larkin today said Commander Sousa had passed a comfortable night. He reported his general condition was improved. He added, however, that it will be several days before the band master will be able to resume his duties. It may be that his concerts for that time will have to be cancelled.

A day and a night nurse are in attendance.

Commander Sousa today was cheered by the arrival of his daughter, Miss Priscilla Sousa of Port Washington. She will remain with her father until all danger is passed.

The band master was forced to surrender to his illness soon after his arrival here. He was in the lobby of the Syracuse Hotel chatting with Melville Clark.

"I guess I had better go to bed," said Commander Sousa.

Mr. Clark assisted him to his room. Dr. Larkin was summoned. He ordered Sousa to rest and quiet.

Dr. Larkin predicted, Commander Sousa received Gen. William H. C. Guider Verbeck and Maj. Harry C. Durston of Manlius School who decorated him with the Order of the Manlius Legion of Honor.

General Verbeck, stepping to Commander Sousa's bedside, said:

"Sousa, we are terribly sorry that you are ill, and that you are unable to be with us at our din-

ner tonight, and we want to bestow upon you here the honor we had hoped to confer upon you in the banquet room."

The bandmaster's voice was weak and husky as he replied:

"I certainly appreciate your visit."

Then, when the decoration had been presented, Commander Sousa said:

"I am sure this will help make me well."

The dinner at which Commander Sousa was to have been the guest of honor was attended by more than 50 Manlius School officials and "old boys." The speakers confined themselves largely to expressions of sympathy regarding Commander Sousa's illness.

The concert programs of yesterday, afternoon and night, were of the type to stir audiences. Clarence Russell, a member of the Sousa organization for 19 years, conducted in the absence of the noted bandmaster. Hundreds of school children took advantage of the offer of Keder Khan Grotto and Tigris Shrine bands and enjoyed the matinee program to the utmost. The program included old favorites and some new numbers. "La Flor de Sevilla," written by Commander Sousa at the request of the directors of the Seville Exposition and "Foshay Tower Memorial," were newer compositions. Xylophone solos by Howard Goulden; saxophone numbers by Edward J. Heney, and soprano solos by Miss Marjory Moody added variety to the program. Interspersed with Wagnerian Tschai-kowsky, Debussy numbers were rousing Sousa favorites and popular hits. Manlius Cadet Band played "Songs My Mother Taught Me" and a Sousa march admirably.



# THE POST-STANDARD

Volume 101  
Number 13

SYRACUSE, N. Y., SATURDAY, SEPTEMBER 28, 1929

## SOUSA TAKEN ILL UPON ARRIVAL AT SYRACUSE HOTEL

Physician Says Condition  
of Band Leader Is Not  
Grave at Present

### RECEIVES MEDAL

Manlius Officials Ad-  
mitted to Room of Fa-  
mous March King

John Phillip Sousa, America's march master, was seriously ill in his suite at Hotel Syracuse last night, suffering from a severe attack of bronchitis, and threatened with pneumonia.

Dr. A. E. Larkin, his physician, said at 11 o'clock last night that he believed the ensuing 24 hours would determine the outcome of the great bandmaster's illness. "He has bronchitis, accompanied by a severe cough," Dr. Larkin said, "and of course the main danger in the case of a man of Mr. Sousa's age is pneumonia."

"I do not consider his condition critical," the doctor continued, "not at the present time. However, every precaution must be taken."

Commander Sousa is 75 years old.

### Forced to Take to Bed

He was forced to bed early yesterday afternoon, after a valiant but hopeless effort to shake off his illness in order to carry on thru concerts given by his famous band at the state armory in the afternoon and evening.

In spite of a general "no guests" order, Commander Sousa at 8:30 o'clock last night received General William Verbeck, Colonel Guido Verbeck and Major Harry C. Durston of Manlius school who decorated him with the Order of Phoenix, Manlius' legion of honor.

A dinner given by Manlius alumni at 6 o'clock last night in Hotel Syracuse, at which Commander Sousa was to have been the honor guest, was carried out, but speakers devoted their remarks largely to expressions of grief at the absence of the stricken band leader.

### Manlius Officials Admitted

At Commander Sousa's personal request, the Manlius officials were admitted to his rooms after the dinner.

General Verbeck, carrying the decoration of the Order of Phoenix, stepped to Sousa's bedside and said:

"Commander Sousa, we are terribly sorry that you are ill and that you were unable to be with us at our dinner tonight, and we want to bestow upon you here the honor that we had hoped to confer upon you in the banquet room."

The aged bandmaster's voice was weak when he replied.

"I'm sorry, too," he said. "And I certainly appreciate your visit."

"This," said General Verbeck, presenting a scroll and medal, "is a membership in the Order of Phoenix, Manlius' legion of honor, and I am happy to be able to present it to you."

### STRICKEN ILL



John Philip Sousa



# WEDDING WAIT

## HIS BAND WINS WHILE SOUSA LIES ILL

By ISIDOR GOODMAN.

Disappointed in the beginning because of the unfortunate absence of Director Sousa, the crowds attending both the afternoon and night performances in the State Armory soon settled down to the inevitable and enjoyed the splendid performances given to their fullest. True, the familiar figure of the old commander was missed from the leader's platform. That characteristic nonchalance of Sousa and confidential savoir faire were absent, but the band, ably conducted by Clarence Russell, veteran and to Commander Sousa, attacked the numbers programmed with their accustomed vim and thoroughness of ensemble. On edge to give notice though the guiding star was absent, the various divisions of the band put extra spirit into their work and kept their listeners on their feet from the start to the conclusion of both concerts.

### HOME EVENT.

The coming to Syracuse of Sousa and his band is always in the nature of a real home event. Numbered among the instrumentalists are many natives of Syracuse, Central and Northern New York, not a few being graduates of the band of Marjorie Moody. This latter organization was denied the thrill of being led by Sousa, but played with distinction during the intermissions afternoon and night under direction of their own leader, Capt. DeWitt K. Botts. Another marked local feature occurred in the evening when Harry Trowda, Syracuse bandmaster, conducted the Sousa players in the rendition of his own "Autograph" march.

Children formed the greater percentage of the afternoon audience and seemed to comprehend the musical significance of the selections presented with as much ease and interest as the grown-ups present. They listened attentively while the deeper numbers were played and cheered their satisfaction during encore presentations when the old familiar Sousa marches and popular compositions in the style of "The Marriage of a Painted Doll" were given.

### SOLOISTS SUCCESSFUL.

Miss Marjorie Moody was so piano soloist for both performances. She was in her usual excellent voice and won ovation at night for the artistry she displayed in singing the well known "Shadow Song" from Mayerbeer's opera, "Dinorah." Edward J. Heney pleased the audiences with several saxophone solos and Howard Goulder, playing the xylophone, gave a masterly display on this instrument.

The concerts were given under the auspices of Keder Khan Grotto and Tigris Temple bands and scores of members of these two organizations came to enjoy the entertainments. Potentate Charles E. Miller and Monarch Smith T. Fowler, with many members of their official families were there for the night concert.

## Sousa, Stricken on Visit to City, Out of Danger, Doctors Report Famed Band Master Better After Daughter Arrives; 2 Concerts Off.

STRICKEN ill at his hotel yesterday while preparing to lead his band in a local recital, Lieut. Com. John Philip Sousa was reported today as considerably improved.

His condition is, such, however, that he has cancelled all dates on his tour, and will return to New York as soon as his condition permits. Among the dates cancelled are those at Scranton and Binghamton.

Miss Priscilla Sousa, daughter of the "March King," and Harry Askin, manager of the band, arrived here today and completed details for removal of Mr. Sousa to his home as soon as possible. Askin said that he believed Mr. Sousa will have recovered sufficiently to keep his scheduled radio broadcasting engagement next week.

### PERIL ABATING.

Sousa is suffering from a severe bronchial cold and it was at first feared he was threatened with pneumonia, but this danger is now believed to be passed. He contracted the cold in Colorado some time ago and has not been able to shake it off.

Thursday night he was unable to sleep because of his illness, and at times to throw it off yesterday proved futile.

During the afternoon he complained to several friends that he was not feeling well and that he should be in bed. Dr. A. E. Larson was called and he ordered the bandmaster to bed in his room at Hotel Syracuse. It was explained that, due to Commander Sousa's case and his condition as the result of the protracted cold, pneumonia was liable to develop. He was under constant care of a nurse today.

### VISITORS BARRED.

The "no visitor" edict was ordered placed in effect last night, but Commander Sousa consented to see several Marjorie School officials, who decorated him with the Order of the Phoenix, highest honor given national notables by the military academy.

The party included Gen. William Verbeck, Col. Guido Verbeck and Maj. Harry C. Durston. They expressed regret that the bandmaster was ill and had been unable to attend a dinner given in his honor by Marjorie alumni earlier in the evening.

At the dinner speakers expressed sorrow at the inability of Commander Sousa to attend. Speakers included the Verbecks, James Durston, T. Eugene Hitchcock, Daniel Bender of New York, Charles Wall, Seelye Meager and Dr. A. H. Kallset. They suggested that Commander Sousa write a march for Marjorie School.

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FLORENCE FRENCH  
EDITOR AND PUBLISHER**MUSICAL  
LEADER**E. F. SMITH  
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CAREY ADDRESS: MUSICAL LEADER

PUBLISHED EVERY THURSDAY

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CITY OF CHICAGO, ILL.

YOUR ATTENTION IS CALLED TO THE ATTACHED CLIPPING WHICH APPEARED IN LAST THURSDAY'S ISSUE OF THE MUSICAL LEADER.

The article reprinted below appeared in Ashton Stevens' column in the Chicago Herald and Examiner Monday morning. It expresses the feeling we all have for the greatest of march creators. We are all anxiously watching his fight against bronchitis and are wishing for him a speedy recovery.

"If so-called thought waves are any good, John Philip Sousa will get well. But Lindbergh, and he is perhaps the most picturesque and the best liked American since Buffalo Bill, his grandparents were Portuguese refugees, and I have heard it told that originally their name was So. But their slight Portuguese being marked 'S' and 'A', somebody called them 'Sousa' and it stuck."

"Sousa once told me that his family motto was: 'The night was made for rest and the day was made for sleep.' Notwithstanding this, he has tromped almost a million miles, played his band for a billion people, written a dozen comic operas, fifteen suites and more than 100 marches.

"Some of these Sousa marches were the most contagious music ever penned. When I was a boy a chum of mine, Sam Peck, went to San Salvador and there, on his return, don't laugh, this is not a funny story, played for President Ezeta, 'The Washington Post' and 'The High School Cadets.' The President was so delighted that he got from Sam Peck crude piano scores of the marches, written from memory, which he turned over to his bandmaster. Next evening the band played them, and next day all San Salvador was humming or whistling them."

"About a month later revolutionists marched on the great building as Ezeta fled by the back door, and empty-handed. Their band was playing 'The Washington Post'."

YOUR ATTENTION IS CALLED TO THE ATTACHED CLIPPING WHICH APPEARED IN LAST THURSDAY'S ISSUE OF THE MUSICAL LEADER.

**SOUSA IS SUREFIRE IN HIS SEVENTIES**

He's pushing on toward his eightieth year, is John Philip Sousa, the good American of many matches and many medals, but he remains a surefire showman when it comes to putting on a band concert.

At his concert in Chicago on September 22, Sousa played 'The Stars and Stripes Forever.' A Sousa concert without 'The Stars and Stripes Forever' is unthinkable. Sousa himself doesn't think it is his best march, and he is alone in his belief. It is. It is not only that, it is the best marching march ever composed. The vitality of the march is such that I know soldiers and civilians will be reacting to its strains for hundred years from now.

In one of the numbers in 'Rain or Shine' there are two or three measures of 'The Stars and Stripes' and it is a lesson in what a vital tune means to note how these few snatches stir the audience, although it is quite possible that not more than one in every three adults is at the time aware that it is Sousa's music. If you had never heard the march played by its composer and his men, then you experienced a real and a lasting thrill by attending the great concert in Orchestra Hall. When the trumpets and the trombones rolled down stage and lined up for the trio and finale of 'The Stars and Stripes,' it seemed that the very heart of what we call America was beating in the major scale.

And it is just as well that Chicagoans shouldn't be permitted to forget the part the March King played in stirring up and maintaining the spirit of wartime when he was stationed out at Great Lakes. He was pushing on toward seventy then, and men in their sixties weren't expected to enlist. *Figaro Movie in the Chicago Tribune*

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YOUR ATTENTION IS CALLED TO THE ATTACHED CLIPPING WHICH APPEARED IN LAST THURSDAY'S ISSUE OF THE MUSICAL LEADER.

**Sousa in Favor of Air Tour**

To "play his way" across the American continent in a week's time, traveling by airplane, is the ambition of Lieut. Commander John Philip Sousa.

Sousa's ambition is a result of the March King's conviction that, in an era when many musical organizations are mourning the advent of the radio and talking pictures, other modern inventions can be used to make more profitable his appearances "in person."

For all practical purposes, the "hump" of an organization such as Sousa's, carrying 100 men and two railway carloads of baggage, is about 150 miles a day or, in a pinch, 200 miles. Over the western half of the United States, at least, cities large enough to turn out the 2,000 to 5,000 people necessary to support such an organization are located more than 150 to 200 miles apart. That means that the band must "break its hump" with engagements which scarcely pay expenses even with capacity houses.

Using airplanes, Sousa believes the "hump" could be increased to about 500 miles. A Chicago engagement today, for example, could be followed with a concert tomorrow in Pittsburgh, 405 miles away and now reached by railway in nine hours. From Pittsburgh, it would be possible, if necessary, to hop to St. Louis, a distance of 612 miles, at present covered by train in approximately seventeen hours.

Wash Herald

**SOUSA FINDS  
PLEASURE IN  
BROADCASTING**

He held out as long as any, did John Philip Sousa, the old master, the march king, the man who, many say, is the greatest composer ever produced in America and the greatest composer of band music of all time, but finally the radio got him.

And in his seventy-third year the old master has mounted the conductor's platform in a National Broadcasting Company studio, not with a breathless audience behind him, but only a blank wall. He leads his own musicians, those faithful ones who have been with him on more than one tour, and he also faces a group of microphones.

Is John Philip Sousa conscious that those microphones connect him with the greatest audience he has ever had? Ask him, he'll shake his gray head and say "yes." But it is all very strange with only a few broadcast beams behind him. He still peeks over his shoulder when he has made the final sweep of his baton to kill the piping of the woodwinds and the roar of the brasses. Perhaps he looks around to see how the audience look at, and then seeing no audience, turns sharply back again.

"It is all very wonderful," said the old master. "Yes, I know that great audience is out there listening. I know that everywhere, in little towns, in big cities, in the country, the people are listening. Didn't I stay away from the radio seven years because I felt that the personality of myself and my band had a great deal to do with public enjoyment? Didn't I receive 10,000 letters in that time urging me to play? Yes, I know the audience is out there."

Seventy-three years old is John Philip Sousa, but he is stout and erect, and he appears every week at the National Broadcasting Company studios, spick and span in the uniform of a Lieutenant Commander of the United States Navy. When he walks it is with the regular stride of a soldier. Perhaps the brass band throbs eternally in his mind and he merely marches to his music.

Sousa, like all the music masters of the past, seemed to have been born with a baton in his hand. The Sousa legend was in Washington, D. C., November 9, 1854. He was the son of Antonio Sousa, also a musician. His musical education must have been absorbed at a terrific pace, because at the age of 13 he was teaching music to others. At 17 he was a conductor.

In 1880 Sousa became the conductor of the United States Marine Corps Band, and in the 12 years he served at that post he gained his love of the brass and woodwind ensemble that has since so richly stocked the literature of the band. He left the Marine Corps to organize his own band, and life since has been mostly a series of concerts and compositions.

There is no exact figure on the number of Sousa marches, but he remembers writing some 200. And more than two-thirds of these are played in all parts of the world. At least two of these marches are national anthems, unofficial to be sure, but played as often and with as much patriotic fervor as those that are official. They are "Stars and Stripes Forever" and "Semper Paratus," the march of the Marine Corps.

And then there are the Sousa light operas, 10 of them, and 62 songs, two overtures, six waltzes, 11 fantasies, and 15 miscellaneous compositions. Remembering that Sousa has always been a conductor, that is certainly a good life's work for a composer. Then consider that he has also found time to write three novels, two volumes of his autobiography, and a half dozen technical books on music.

Sousa has been decorated by a half dozen governments. He holds commissions in the Army, Navy, and Marine Corps.



FLORENCE FRENCH  
EDITOR AND PUBLISHER**MUSICAL  
LEADER**TELEPHONE 14635  
HARRISON 75408

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**SOUSA IS SUREFIRE IN HIS SEVENTIES**

His pushing on toward his eightieth year, is John Philip Sousa, the good American of many marches and many medals, but he remains a surefire showman when it comes to putting on a band concert.

At his concert in Chicago on September 22, Sousa played "The Stars and Stripes Forever." A Sousa concert without "The Stars and Stripes Forever" is unthinkable. Sousa himself doesn't think it is his best march, and he is alone in his belief. It is. It is not only that, it is the best marching march ever composed. The vitality of the march is such that I know soldiers and civilians will be reacting to its strains five hundred years from now.

In one of the numbers in "Rain or Shine" there are two or three measures of "The Stars and Stripes"; and it is a lesson in what a vital time means to note how these few snatches stir the audience although it is quite possible that not more than one in every three adults is at the time aware that it is Sousa's music. If you had never heard the march played by its composer and his men, then you experienced a real and a lasting thrill by attending the great concert in Orchestra Hall. When the trumpets and the trombones filed downstage and lined up for the trip and finale of "The Stars and Stripes," it seemed that the very heart of what we call America was beating in the major scale.

And it is just as well that Chicagoans shouldn't be permitted to forget the part the March-King played in stirring up and maintaining the spirit of war-time when he was stationed out at Great Lakes. He was pushing on toward seventy then.

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**Sousa in Favor of Air Tour**

His plan to "zip" across the American continent in a week's time traveling by airplane is the ambition of Lieut. Commander John Philip Sousa, the March-King.

Sousa's ambition is a result of the March-King's conviction that in an era when many uninvited organizations are moaning the advent of the radio and talking picture, other modern inventions can be used to make more profitable his appearances in person.

For all practical purposes the "zip" of an organization such as Sousa's, carrying 100 men and two railway carloads of baggage, is about 150 miles a day or, in a pinch, 200 miles. Over the western half of the United States, at least, cities large enough to turn out the 2,000 to 5,000 people necessary to support such an organization are located more than 150 to 200 miles apart. That means that the band must "break its jump" with engagements which scarcely pay expenses even with capacity houses.

Using airplanes, Sousa believes the "jump" could be increased to about 500 miles. A Chicago engagement today, for example, could be followed with a concert tomorrow in Pittsburgh, 468 miles away and now reached by railway in nine hours. From Pittsburgh, it would be possible, if necessary, to hop to St. Louis, a distance of 612 miles, at present covered by train in a proximately seventeen hours.

Wash Herald

6

THU

**SOUSA FINDS  
PLEASURE IN  
BROADCASTING**

He held out as long as any, did John Phillip Sousa, the old master, the march king, the man who, many say, is the greatest composer ever produced in America and the greatest composer of band music of all time, but finally the radio got him.

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Seventy-three years old is John Phillip Sousa, but he is vigorous and erect, and he appears every week at the National Broadcasting Company studios, quick and spry in the uniform of a lieutenant-commander of the United States Navy. When he walks it is with long, regular strides. Perhaps the brass band throbs eternally in his mind and he merely marches to its music.

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WEEK  
ENDING  
OCT. 5, 1929

5c

# Liberty

A Weekly for Everybody

OVER  
2,000,000  
NET PAID  
CIRCULATION

## TWENTY QUESTIONS

Liberty will pay \$1 for any question accepted and published. If the same question is suggested by more than one person the first suggestion received will be the one considered. Address: Twenty Questions, Liberty Weekly, 247 Park Avenue, New York, N. Y.

1. Who was a member of the House of Representatives after he was President of the United States?
2. What is a Canuck?
3. In what play does the character Bob Acres appear?
4. How many players on a lacrosse team?
5. The name of what ancient king suggests wealth?
6. For what term is a United States senator elected?
7. Albion was the ancient name for what country?
8. What is *ad valorem* duty?
9. From what is the following quoted: "The world will little note, nor long remember, what we say here"?
10. What is the designation, in carats, of pure gold?
11. In Louisiana what are equivalent to counties in other states?
12. Who is called the March King?
13. Data is the plural form of what noun?
14. What is the source of "For the wages of sin is death"?
15. The fiftieth anniversary of what important Edison invention is celebrated this year?
16. What are called the Low Countries?
17. Who was the author of Trilby?
18. What three women members of the House of Representatives are named Ruth?
19. The name of what outlaw is associated with Sherwood Forest?
20. With whom do you associate "My hat is in the ring"?

(Answers will be found on page fifty.)

## ANSWERS TO TWENTY QUESTIONS ON PAGE 34

- 1—John Quincy Adams.
- 2—In Canada, a French Canadian; in the United States, any Canadian.
- 3—The Rivals, by Richard Brinsley Sheridan.
- 4—Twelve.
- 5—Census.
- 6—Six years.
- 7—England.
- 8—A tax based upon the invoice value of goods.
- 9—Lincoln's Gettysburg Address.
- 10—Twenty-four.
- 11—Parishes.
- 12—John Philip Sousa.
- 13—Datum.
- 14—The Bible (Romans vi. 23).
- 15—The incandescence lamp.
- 16—The Netherlands, Belgium, and the grand duchy of Luxembourg.
- 17—George du Maurier.
- 18—Ruth Pratt of New York; Ruth Bryan Owen of Florida; Ruth Hanna McCormick of Illinois.
- 19—Robin Hood.
- 20—Theodore Roosevelt.

International Press-Cutting Bureau,  
51, Red Lion St., London, W.C. 1.

Extract from  
The Bulletin  
Sydney, Australia

Date

## The Red Page

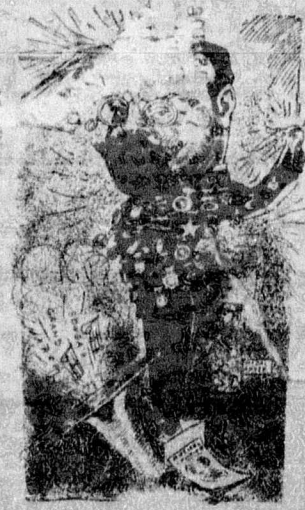
### Journeys of Sousa

"We sailed the 24th of December, 1910, 60 of us, on the Baltic for Liverpool." Before the tour had ended, "we"—that is, the great band of Sousa—had played in every principal city of England, Ireland, Scotland, Wales, South Africa and Australasia. When the party set out John Philip Sousa was already established as composer and conductor, and he has added considerably to his reputation since. Among other achievements, the ex-baker's boy has to his credit 10 operas, 12 suites, 53 songs, half a dozen waltzes, 100 marches (alas, not all meritorious), a book of airs for the violin, a book of instruction for the trumpet and drum, a book of the national, patriotic and typical airs of all lands, three novels, and now *Marching Along*, recollections of men, women and music, published in attractive binding and with numerous illustrations, by Hale, Cushman and Flint, Boston.

Sousa, who was born in Washington, went to the city

boy, after having had a row with a boil-embittered violin teacher. However, musical education and high-punching were not incompatible. And, by 15, Sousa was self-teaching the violin.

He conducted operas. In 1892 he was director of the United States Marine Corps Band. For the last 36 years he has been the leader of Sousa's Band, and he has found time also to win repute as an expert trap-shooter and gain a lieutenant-commandership in the U.S.A. Navy. He records that his trap-shooting got him into trouble in Sydney, where he received a trenchant letter from a person commenting in horrified terms upon the wickedness of a great musician indulging in the cruel sport of shooting clay pigeons. He wrote to the person, sending a few clay pigeons and asking to be invited round to eat them when cooked, but the churchman was "not sport enough to acknowledge his error." Of course, that was away back in the dark ages of 1911; persons in backblocks Sydney are doubtless a little more sophisticated now.



SOUSA.

Sydney at that time was "an interesting city, of a character half-English, half-American." Australia, as Sousa saw it, and still sees it, is a "crust country"; "Its towns are usually on the seashore, and little is known of the interior." Melbourne, too, must have been in a pretty raw state. At a Fourth of July performance in the Exhibition Hall he planned, he says, a programme that overflowed with American music. It was to end with "The Spangled Banner," and he had arranged with a soldierly-looking chap to march the centre of the stage and wave the United States flag throughout the playing of the anthem. Meanwhile, just as the band reached the penultimate number, a note was handed up from "Sir George High Commissioner of Australia," worth repeating here, if for no other reason than that it at least seems to reveal rather different George from the one of approximately the same name with whose face and figure "Hop" used to play his own line of symphonies in THE BULLETIN.

My Dear Mr. Sousa,—I am here with a party of friends and enjoying every moment of your concert. Some of my party heard your beautiful rendition last night of Chopin's "Funeral March." May I ask that you repeat it? We are most anxious to hear it.

George Reed.

Sousa obliged, without a thought of the arrangement with the soldierly chap, who duly marched on and waved triumphantly while the band moaned out the dirge. And, to give Mr. Sousa's words the italics they deserve, "a Melbourne paper observed next morning that it was indeed strange that wide-awake America should have so funeral a piece of music for its national anthem!"

Though he gave a rushed lot of concerts here—in Tasmania, in Sydney, Melbourne, Adelaide, Toowoomba and Brisbane—before going off to do likewise in Maryland, Sousa found a little time to study our native fauna:—

The "Laughing Jackass" is perhaps the most interesting bird in Australia. He is a member of the

kingfisher family and a great snake-killer. When he spies a snake, he darts down, grabs it by the back of the neck, takes it far in the air, and then drops it to the ground; like the Irishman's explanation—it is not the fall that kills it, but the sudden contact with the ground. During the descent of the snake the bird laughs wildly and delightedly. I have heard his laugh many times, and certainly it is a happy, satisfying sort of sound.

Sousa tells heaps and heaps of these little stories, all of them engaging and amusing even if sometimes incredible, but there is a more important side to his book, for, though he has not a strong gift for accurate or sweeping observation, he met interesting personalities. One might, for instance, be pardoned for wishing there was a little less in a patronising vein and a little more contact with personalities such as J. C. Williamson, who, apropos the recent death of Gilbert, discussed with him the G. and S. operas.

"Gilbert," remarked Mr. Williamson, "was terribly excited and worried at the final rehearsal for 'The Mikado' when it was being prepared for production in London. Apparently he could not obtain the desired results from the company. It seemed to me that his method of explaining his conception made them more mechanical each time he had them repeat a scene. Of course at the dress rehearsal the thing limped horribly. From a brilliant gathering of professionals, society leaders and press representatives, there came scarcely a ripple of applause. The only thing which seemed to awaken much interest was the Mikado's song, and that they had been planning to cut out. However, since it received a little encouragement from the audience it was suffered to remain. But the dress rehearsal was in every way disappointing, and the wise ones were shaking their heads and prophesying a failure for 'The Mikado.' I was present at the first performance the next night, and it was an overwhelming and triumphant success. Gilbert was not in the audience. He was nervously pacing up and down the Embankment during the entire performance."

## 25 years ago today

by C. KESSLER



JOHN PHILIP SOUSA.  
THE FAMOUS  
BAND MASTER  
WAS PLANNING  
ON A WORLD  
TOUR WITH  
HIS BAND.

TY COBB WAS PLAYING HIS  
FIRST SEASON OF PROFESSION-  
AL BASEBALL WITH AUGUSTA, IN  
THE SOUTH ATLANTIC LEAGUE.

### THE OLD AUTOGRAPH ALBUM

You asked me to write in your album.  
Pray tell me how to begin.  
There's nothing in me that's original,  
Excepting, original sin.

FROM MARGARET BELL'S ALBUM, BROOKLYN, N.Y.

WHAT DID YOUR  
BOY FRIEND WRITE  
IN YOUR ALBUM?



# NEWSBOY CLUB IN BOSTON HELPS THEM TO CAREERS

## Burroughs Foundation Provides Cultural Facilities the Donor Found Hard to Get—Varied Opportunities Include Training in Trades and College Scholarships

By C. G. POORE.

ON Beacon Hill, Boston, there is a new club. It is furnished with oriental rugs, fine furniture, and reproductions of paintings by famous masters. The qualification for membership is to be a newsboy, and the dues are ten cents a week.

Several hundred members gather there every evening. Like other clubmen they are very much at home, but a visitor may be surprised to see what they are doing. Music comes from several directions, in varying tones and harmonies. In one large room a harmonica band is earnestly blowing thin melodies; in another a concert orchestra is rehearsing, and further down the hall a jazz band and a choral group are neighbors.

Oblivious to all these, young sculptors and painters and printers and goldsmiths and draftsmen are pursuing their arts and crafts in different parts of the building. Youthful representatives of a dozen races are discussing world politics on the second floor. The two libraries and the game room offer sharp contrasts in objective and subjective concentration, as books come down soundlessly from the shelves and chess players look up to watch the play on the billiard tables.

This club is the Harry E. Burroughs Newsboys Foundation. It was established last December, and its purpose is "to bridge the great gap that exists between the street life of the newsboy and his future responsibilities." Mr. Burroughs, the founder, is a Boston lawyer. Once he was a newsboy, and he has embodied in his unique organization a remarkable range of cultural ideas gathered from his experience of the needs of newsboys whose working hours are spent on the street. He has spent some \$300,000 in carrying out these ideas, and the building and land for the foundation are appraised at nearly \$600,000. Others have donated such things as grand pianos and printing presses to the club, and distinguished advisers give their services.

The foundation already has a membership of 2,500 members; there are approximately 4,000 newsboys in Bos-

ton—and it is constantly expanding. The club hours are from 7 to 9 o'clock in the evening. The rest of the newsboy's time is taken up with going to school, selling papers, and returning to his own home to sleep. The youngest newsboy may belong. The age limit is 18.

"There are no rules or regulations anywhere in the building," remarks Mr. Burroughs. "Everything is left to the boy's sense of honor, and he responds to it. With more than 2,000 boys coming week in and week out, nothing has been marred, nothing spoiled, nothing broken. They respect everything about them."

### Making Use of Environment.

"Now from my impressions and reactions when in the street, I know that environment plays a great part in a boy's future. He is impressed by what he sees. Therefore, the foundation is located on Beacon Hill, in front of the court house, back of the State House, next door to the Boston City Club, near the jail, near the City Hall, near the Boston Athenaeum, one of the oldest clubs and libraries, and within a stone's throw of where I sold my papers. When a boy comes to the Foundation day after day, subconsciously he decides whether he will build himself up to be a member of any one of these other institutions, or do the contrary. It is all within his own power—no lectures, no nagging."

The change that the Foundation has wrought in the boys who have been members for several months and had the opportunity to feel the influence of the Foundation is apparent, Mr. Burroughs said. Those who have already found their interests in literature, sculpture, painting, or one of the industrial arts are already developing latent talents.

The physical health of the newsboys who belong to the Foundation is taken care of fully. Each boy is thoroughly examined when he arrives. The attention does not end there, however. The information collected from each boy is acted upon. If he has trouble with his teeth and a good many of them have, he gets dental care in the Foundation's dental office, where the most modern dental equipment has been installed.

The medical office has the advice of the foremost physicians in Boston, and during the hours that the Foundation is open there is a physician in charge.

Athletics take rank in the Foundation after training in the fine and the useful arts. George Owen and Isadore Zarakov, Harvard athletes, are the athletic advisers. There are baseball and basketball teams. On Sundays the boys go into the country on nature study and photography excursions. One of the many projects Mr. Burroughs has in mind for the Foundation is the acquisition of a large farm. This will be used not only as a Summer camp, but as a place where the boys can learn to till the soil, and about the life in the country.

When one enters the Foundation in the evening one sees boys everywhere, taking part in the club activities and attending some of the twenty-six different classes. Their teachers are men and women who could not be persuaded to devote their time to ordinary educational schemes. They have been attracted to the Foundation by its unique character and the talent for creative learning that the boys show.

### College Scholarships.

On the right as one enters is a luxurious room where the boys make first contact with the Foundation. It is like a drawing room. Dr. Alfred E. Burton, for 22 years dean of the Massachusetts Institute of Technology, meets the boys here, and in conversation draws out the facts of their personal and family lives, their interests and ambitions. When a boy tells him what he would like to do, he gets the opportunity to do it, in one of the classes in the building. Even those boys who want to go to college have an opportunity to do so.

Mr. Burroughs has already established eight annual college scholarships on a \$100,000 fund, and this year he hopes to send two more boys. The boys pledge themselves to repay the loans—without interest—when they are well established.

The first advantage offered to the boys is musical training. They all take it up in one form or another. The Foundation has a harmonica

group that has played in public on numerous occasions; it is conducted by a skillful harmonica player who contributes his own time to teaching them, as many of the other instructors do.

There are several other musical groups, led by the orchestra and the band. Many of the boys who now play in it had never had the opportunity to own a musical instrument. Now they have become proficient enough to win the praise of John Philip Sousa, who conducted the band on a recent visit to the Foundation. There is a chorus of those who have elected singing as their musical field, and even a jazz band, formed independently by the boys, which broadcasts selections from the Foundation's own radio studio on the second floor.

One of the most interesting organizations in the Foundation is the News of the World group that meets under the direction of Miss Marian K. Brown. They have a room to themselves, and there they consider the problems of the world and the



Sculpture Classes Are One of Many Activities at the Harry E. Burroughs Foundation.

nation. They may be of a dozen different creeds and races—for no racial or religious distinction whatever is recognized in the Foundation. On the walls are maps of the countries under discussion and banners inscribed with the principles of international law and cooperation. Topics

such as the signing of the Kellogg peace pact are debated, and well-known authorities are asked to address the boys and answer their sometimes pertinent questions. Minutes of the meetings are kept by the boys.

der the direction of Albert Pokat, not only printed the song, but also prints all the stationery used by the Foundation, as well as cards of announcement and other forms used by the medical department and the administration office. The boys plan to publish a miniature newspaper of their own. In the printing department the boys spend their evenings learning the intricacies of the type box, the form and the press. So far their equipment is limited, but recent gifts have made possible the future extension of the printing plant.

Next door to the printing room is the wood working shop, where the boys make many things from airplane and ship models to tables and ornamental cigar stands. Beyond, in the shoe repair shop, boys take care not only of their own footwear, but that of the families of members of the Foundation. Thus the pledge that the boys make when they join the Foundation—to strive, serve, save and study—is carried out in all departments.

A class in jewelry making has been established by two Boston jewelers, friends of Mr. Burroughs in

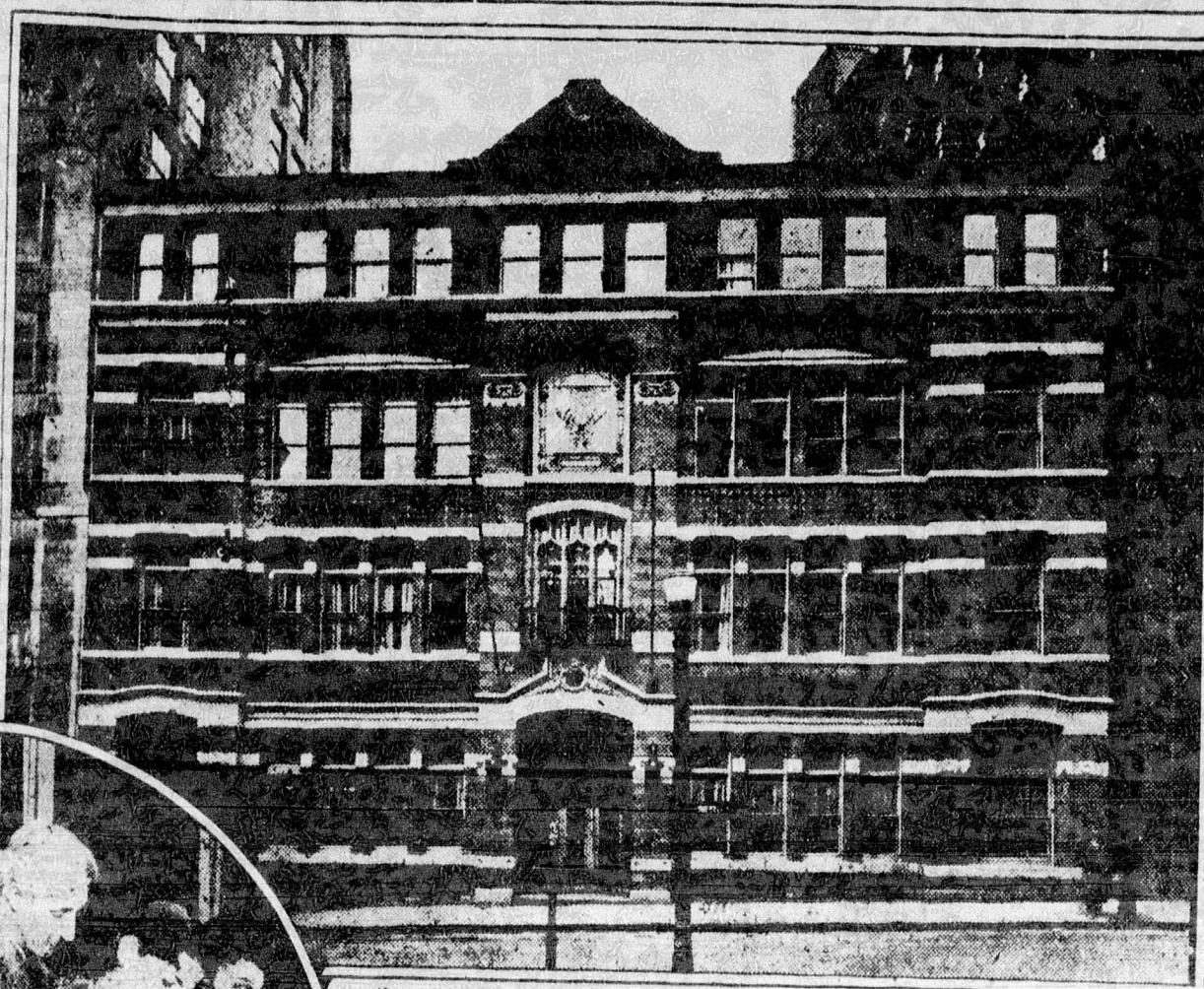
his newsboy days, who teach a group the old craft methods of fine jewelry work. This group has devised some striking pieces for presentation.

All the fine arts classes attract enthusiastic groups. Here, in the modeling room, boys are reproducing famous plaques and pieces of sculpture, and creating original designs of their own under the direction of the sculptor, Leonard H. Craske. Drawings and paintings that show original points of view and a flair for movement adorn the walls of another room. Ornamental designs and borders are created in still another class.

### The Founder's Own Experience.

When Mr. Burroughs arrived in Boston in the Winter of 1903 he found that the one place where a newsboy could find an intellectual haven was a dilapidated newsboys' reading room situated in one of the disreputable streets of the time. He went there, he said the other day, chiefly because the place was kept consistently overheated. And having experienced the bitter cold of a New

## BOSTON'S UNIQUE CLUB FOR NEWSBOYS



England Winter all day long on the streets, he appreciated it. But the inadequacy of that shelter in providing a substitute for the life on park benches and in low dives then open to the newsboys impressed on his mind the necessity for such a newsboys' club as he has now established.

He had arrived in this country an orphan of 12, without any means of support besides that which he could provide for himself, after his own home life in Russia—which had not been one of privation—had been broken up by death. In the fierce competition of a Boston newsboys' life, where the fittest alone survive, he began to plan ways of bettering himself and others. He prospered in that vocation.

Attracting the attention of Governor Curtis Guild, he was awarded the privilege of supplying papers to the entire State House. Meantime he completed his high school education and then entered law school at night on a scholarship given by one of the newspapers. Although he had been a member of the bar for two years before he received his law school degree, he finished his course. And last year Boston University conferred the honorary degree of M.L.L. on him.

### The Opportunities Supplied.

The facilities and education that came to him as a result of that struggle made a deep impression upon him. He particularly recalls now every one who was kind to him in that period. And the Foundation is the result of his determination that newsboys should have an organization that would afford them the opportunities he found so hard to get.

Among the trustees of the foundation are Roger W. Doherty, the economist; Rabbi Harry Levi, who is also a former newsboy; Mrs. Curtis Guild, wife of the late Governor of Massachusetts, who befriended Mr. Burroughs, and several outstanding lawyers and men of affairs.

The idea will be combined with training in citizenship, soon, when the City of Newsboyville is established in the Foundation. Each group in the organization will constitute a ward, named for an outstanding public figure in that field, such as Edison in science, and so on. Then the wards will send their representatives to a general council, which, with a constitution and full legislative and executive function, will administer the affairs of this unique organization as it continues to expand its services to the newsboys of Boston. Eventually, the founder hopes, similar organizations will be established in other places, to fill the same purpose. —NEW YORK TIMES.



# When Manhattan Beach Was It

By Arthur H. Folwell

It is possible to cut away jungle and reveal the lost civilization of Yucatan, and it is a simple matter to lay bare the intimate details of Ur, but old Manhattan Beach is a closed book. A recent expedition (by bus from Sheepshead Bay) could find but four fragments of the Manhattan Beach that was. (1) A section, probably transplanted, of the old block pavement which looked like squares of head-cheese. (2) A few twisted willows, young trees once, old trees now, that framed the path to the pumping station out on the meadows back of the Oriental Hotel. (3) A small shack surmounted by a blue minaret which once sheltered the Oriental's exclusive guests while they waited for their train. (4) The abandoned quarters of the Manhattan Beach Coast Guard, once solitary amid the eastern dunes and still bearing upon its side in raised numerals the date, 1884. All the rest is of today—streets, bungalows, lawns, motor cars, radios.

And the BANG-spangled BANG-er in BANG-umph shall BANG.  
Or the BANG of the BANG and the BANG—BANG—BANG—BANG!

No mystery about it. It is the final number of one of Sousa's concerts in the Manhattan Beach summer theater. It has been a grand program. The demand for encores has exhausted his supply of marches. Arthur Pryor, first trombone, has done his solo stuff. So has Walter B. Roger, first cornet. And now comes "The Star-Spangled Banner." The dapper Mr. Sousa controls with an electric push-button a park of field artillery on the lawn without and supplements the crescendo of brass and drums with the crash of gunpowder. It will take some time for the fumes to clear away. The smoke and the audience will drift out together. There will be another concert later and Mr. Sousa will do it again. Some times he will give "The Anvil Chorus," that artillery sauce. The guns have been there on the lawn since the days of his predecessor, Patrick Gilmore, Civil War veteran, and Manhattan Beach bandmaster until his death. As a child, I feel a personal loss in his going and wonder who this Sousa is, who dares to take his place. I listen to my elders discussing how Sousa is pronounced. Is it ou as in Lou? Or ou as in south? Nobody is quite sure. But Manhattan Beach music, they feel, can never amount to much now that Gilmore is gone.

This is an exclusive beach, this Manhattan. Unless you come into it by train and have your ticket taken at the gate, you can't get in at all. No walking along the sand from West End or Brighton; it is all bulkhead and surf. If you are at Brighton and wish to reach Manhattan, you enter what is known as the Marine Railway station and pay 10 cents for the privilege of riding 500 feet along a fenced-in right of way. There are two trains, one car each. Two cars in rush hours. The trains pass midway, each on its own track. One locomotive is called East End, the other West End. Mr. Austin Corbin, president of the Long Island Railway and creator of Manhattan Beach, has no wish to cater to the mob. He made Manhattan for New Yorkers, in opposition to Brighton, which was for Brooklynites, and already the cream of the business from both is his.

Manhattan Beach Hotel is the center of life. The verandas are wide; the

rocking chairs are many. You may dine on the veranda or in airy dining rooms. There is a bar, fifty feet long, wet but never noisy. Unless you seek it you do not know it is there. At the drug store, adjoining the hotel, the charge for soda is steep, 10 cents; a nickel more than city prices; but it is a six months season; you have that to consider. Men open wine at the hotel tables, in sight of everybody. And why not? Are there not three metropolitan racetracks within two miles, more or less—Sheepshead, Brighton and Gravesend? And do not men who "have had a good day" come down to the beach to celebrate? They do. They dine and—simple days—they take in the fireworks and the show that follows—Rice's "Evangeline" or De Wolf Hopper in "Wang."

For those who are of an ultra-exclusive turn and have money there is always the Oriental. Ah, the Oriental! As a child, in tow of the parental hand, I walk by it in reverence and awe. There is none of the informal frolic that marks the Manhattan Beach. There, toting my shovel and pail, I pace the veranda unabashed. But what child would think of setting foot upon the sacred steps of the Oriental? What adult, even? It is the magnificent refuge of the rich and powerful; of the season guest. Ladies on the veranda wear camel's hair shawls against the fresh sea breeze; and occasionally, among the men of large means, a pearl-gray "topper" may still be seen.

"Last train" for Thirty-fourth Street and Long Island City.

The last train for Flatbush Avenue, Brooklyn, has departed; it pulled out at 11:55. Now it is 12:05 and the last train for New York is going. There is the thud of hurrying feet and a thousand people pass the gate and out to the open platform between the terminal tracks. A train is waiting. It is composed of open cars, dimly lighted, and at the rear end are a couple of Wagner parlor cars, by day a bright yellow. Over the footboards swarms the crowd and soon every seat is taken. Lillian Russell and the other parlor car passengers look out with languid interest.

Our little party is slow. We pass car after car without spotting a vacancy. Now we are abreast of the locomotive; out where we can hear the whizz-whizz-whizz of the crickets in the tall grass and where the flare torch of the engineer is the only light there is. There are five of us. Are we doomed to stay at Manhattan all night? We are not. . . . The engine is uncoupled. It rolls to a siding, gets an extra open car, backs down and couples to the already long train. The engine starts; the car is ours. All its other seats stay vacant. No standing is permitted on Manhattan Beach trains; no wedging of huge bodies in front of folks already seated. Your ticket entitles you to a seat, and the railroad sees that you get one.

The name of the railroad? It is the Long Island Railroad, gentlemen. Time: the early '90s.

From shovel and pail and digging in the sand to "covering" twenty-five mile paced races on the Manhattan Beach bicycle track—memory has wide range and large variety. Paced races between Linton and Jimmy Michael, each doubled up on his twenty-pound wheel and riding for dear life (and a fat purse) behind eight pair of pedalling feet, eight pacing wheels in one, before a pay crowd of frenzied men and women. Billy Brady and Pat Powers are the

promoters. It will be some years before Brady goes seriously into show business on Broadway.

From shovel and pail and digging in the sand to "doing" the beaches as a Saturday night newspaper assignment, scanning the register at the Oriental for celebrities and prodding the clerk for tips on stories, plaguing the dramatic editor for the Manhattan Beach passes—railroad, concert, fireworks and comic opera—and taking the whole thing in, ab-sol-ute-ly free, in the summer of 1896, seeing Rice's "Evangeline" eleven times—Fred Solomon, George Fortesque, Cheridah Simpson and Sam Bernard.

From shovel and pail and digging in the sand to taking girls to see the fireworks, "Dewey at Manila," "Last Days of Pompeii" or some such thunderous spectacle; thence to the theater, to "Florodora" or "Very Little Faust." In the latter the novelty of a horseless carriage is introduced, right there on the stage. No faking, an electric hansom, just like those we're beginning to see in town.

Odd-lots over memory's counter. "Fairy Land"—Manhattan's paths hung with little glass cups—red, purple, yellow, green—in each of which a fat candle burns. . . . Pat Gilmore's beautifully waxed mustache. . . . John Philip Sousa's magnificently groomed black beard. . . . The blue flags on all Manhattan Beach locomotives. . . . The "Swept by Ocean Breezes" electric sign at Broadway and Twenty-third Street, first erected in 1892 and forerunner of a brilliant line of successors. . . . The famous "swim train" on Sunday mornings. . . . The brass-buttoned coat tails of the train conductor flapping in the gale as he walked the footboard of the open cars, punching tickets. . . . The flower beds and perfect lawns within twenty feet of the pounding surf. . . . Girls wringing water from the skirts of their bathing suits. . . . The white sand sticking to their wet, black stockings. . . .

And then, one afternoon in the 1920's. For sentiment's sake, I have gone to Long Island City and boarded the shabby two-car train for Manhattan Beach. Two trips daily, morning and evening. (It now makes none). Its passengers are "commuters" for East New York, factory workers, railroad employees, an office girl or two. The train pulls out behind a steam locomotive and after leaving East New York I have it practically to myself all the way to the beach. I have it still more to myself all the way back to Long Island City. Mine is a return ticket—the only one sold. The conductor leisurely takes it and calls it a day.

I hear the old baggageman, who has nothing to do, talking to two young brakemen, who have even less. They have removed their uniform coats and are sitting side by side, their feet on a reversed plush seat, full of cinders.

"Yes, sir," the old baggageman is saying, "I remember when trains used to pull out of here for Manhattan Beach every twenty minutes. Crowded trains. Eight cars and a parlor car, sometimes two parlor cars."

The two young brakemen looked at each other and at the whiskered baggageman. Is this old guy kidding them? Probably.

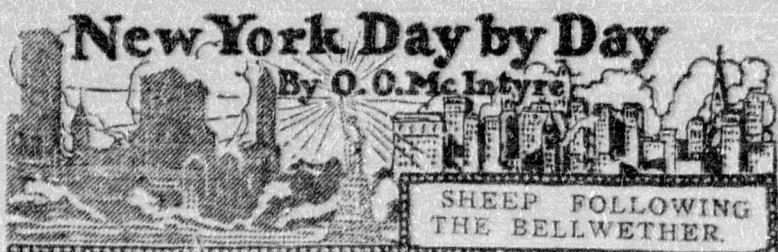
"Yes, sir! two parlor cars," repeats the baggageman impressively.

"Gee, two parlor cars," murmurs one of the brakemen.

"Two parlor cars—Gee," murmurs the other. "Parlor cars—to Coney Island!"



MONDAY, SEPTEMBER 16, 1929



NEW YORK, Sept. 15.—Diary of a modern Pepsy: Early to Grand Central for a bite at a stool counter and on the way out asked a clerk at the information

desk the distance from New York to Gallipolis, O. And he told me within twenty miles without consulting a reference book.

Then browsing about a newsstand which interests me more than a old world galleries and a well-dressed fellow asked an alms to get to New Haven, declaring he had been on a spree and never begged before. And I believed him until an attendant told me it was another sucker game.

In the evening to a benefit performance and talked to Eddie Cantor, who sat in front and declared he was serious in a resolve to quit the stage next year. Also talked to Mayor Walker, Harry Hershfield and Benny Holzman. So home long after midnight and to bed.

THE New York theatrical "benefit" is falling into bad repute. Many, of course, are for worthy causes and on the level, but the majority belong to the Broadway classification of a "racket."

Stage players are called upon to sacrifice sabbatical rest solely to aid in exploitation of social climbers whose names are on the advertising and programs. From October to May there are on an average 299 such affairs for which performers are asked to appear free.

Some must appear five and six times during an afternoon and evening. At one benefit recently the receipts totaled \$4,342, while expenses were more than \$4,000—leaving a sum less than \$300 for the charity for which it was rigged up.

Most professional people would much rather donate a check for \$100—well, maybe \$50—and have leisure on their off-day; but this seems impossible. The psychol-

ogy of sheep following the bellwether is employed. If one famous artist consents, others rarely refuse.

"MUGGING" is a flippancy term in theatrical argot. When an actor "mugs"—and what one doesn't?—he is taking advantage of a friendly audience to remain on the stage. Benefits are a paradise for "muggers." It is a variant of "stealing a bow."

THE most enthusiastic reception recorded at a benefit recently was for the appearance of John Philip Sousa. The veteran bandmaster led in one of his march tunes and lifted the audience electrically to its feet. Mr. Sousa is now smooth shaven, bald and a little stooped, but has not lost his touch. He was called out of the audience to direct an orchestra he had never seen before. At the finish he shook hands with each musician.

ON the same bill following Mr. Sousa was a wah-wah singer and the reception accorded his capers resembled something from the Icelandic. Mr. Sousa's vogue antedates even early rag-time, and it was interesting to see how it endures.

EXTRAVAGANT claims of fly-by-night theatrical dancing schools are being punctured. An investigator in a single day found six graduates who had been promised stage jobs working as waitresses in the same restaurant and ashamed to go home.

ONE of those trigger-minded comedians in the midst of his comedy was interrupted by a series of thumps backstage. "My salary just coming in!" he admitted.

FROM a real estate magazine: "The New York columnist is in every instance a mediocre reporter, who could not hold down a superfluity on a poultry journal. He shows no originality in subject matter, writes slovenly, perpetrates moth-eaten rags and in ordinary conversation is as dull as dishwater. How he continues to hold his job is a mystery."

Heavens! Maybe it's the soap appeal.

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## 'Dixie's' Origin Found in North

That "Dixie," traditional song of the American South, was originally a northern tune and that "The



JOHN PHILIP SOUSA.

Battle Hymn of the Republic," sung throughout the North during the civil war, originally was a southern tune is the interesting declaration of

Lieut. Commander John Philip Sousa, who, on his thirty-seventh annual tour at the head of his famous band, comes to Orchestra Hall Sunday, September 22, for a matinee and night performance. In his latest book, "Marching Along," Sousa draws attention to the well-authenticated but little known fact that "Dixie" was originally written and sung in New York in 1859 in a minstrel show by Dan Emmett, its composer. The familiar words beginning "I wish I was in de land ob cotton" were replaced during the war by new verses written by a southerner, Albert Pike.

Julia Ward Howe's words, "The Battle Hymn of the Republic," were set to a southern hymn tune, written by a man named Steffe, who lived in Charleston, S. C. Steffe's original words, according to Sousa, have been lost.

## SOUSA, AT 75, BEGINS 37TH TOUR

As capar and as vigorous at 75 as at any time during his long career, Sousa this season will make his thirty-seventh annual tour of America, conducting the full program in person and spurning the idea that an organization selected and trained by Sousa and playing the Sousa compositions might tour the country as Sousa's band, even with another on the director's stand.

Perhaps one of the reasons for the popularity of the Sousa organization—a popularity which has enabled it to pay its way for so many years—has been that Sousa's band meant Sousa. There never has been a concert by the Sousa organization during which Sousa was not on the director's stand, even to the extent of conducting the accompaniments for the solo numbers—a task which most directors delegate to their assistants.

Through the years, Sousa has guarded his name with scrupulous care. About ten years ago, when a fall from a horse incapacitated him for three or four weeks, the tour was canceled rather than risk the criticism that might have come had another conducted in his place.

Sousa's band appears only with Sousa—in person—and Chicago will have the opportunity of hearing this famous organization at Orchestra Hall Sunday matinee and evening, September 22.







**THE WEATHER**

showers and thunderstorms  
and continued warm today;  
tomorrow, fair and cooler.  
Yesterday's Max. temp., 83;  
Min., 69.

# The Scranton Republican

BOOST-BUY-BURN

ANTHRACITE

ESTABLISHED 1867 VOL. 148, NO. 62

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TWENTY-FOUR PAGES •

PRICE THREE CENTS

## *Rout Politics--Save Justice, Morrow's Plea*

# **SOUSA'S TRAIN DERAILED; 7 INJURED**

## *Denies Admirals Revealed Naval Secrets*

### **Famous Band Director Has Close Escape**

**Leader Unharmed as Cars Leap Tracks, but  
Declares It Miraculous That Many Were Not  
Killed—Pennsylvanians Among Those Hurt**

(By the Associated Press)

WALSENBURG, Colo., Sept. 9.—Seven persons were injured when John Philip Sousa's special train was derailed thirteen miles southwest of here, this afternoon.

Sousa, the noted band conductor, escaped with only a slight shaking up. He said it was a miracle that many were not killed. The cause of the derailment was undetermined.

The Denver and Rio Grande train left the track at Capps, Col. It was en route to Pueblo, Col.

**List of Victims**

The injured:  
William J. Robinson, 46. Bu



# 1938

## SOUSA AND HIS BAND ROUTE SHEET

— 1938 —

Oct. 6. (mat. and nite)	High School Auditorium	RIDGEFIELD PARK, N. J.
7. " " "	High School Auditorium	MONTCLAIR, N. J.
8. " " "	Masonic Auditorium	SCRANTON, Pa.
9. (matinee)	Normal College Aud't.	YPSILANTI, Mich.
(evening)	New High School Aud't.	JACKSON, Mich.
10. (mat. and nite)	I. M. A. Auditorium	FLINT, Mich.
11. " " "	Central Campus Aud't.	MUSKEGON, Mich.
Sun. 12. " " "	Civic Opera House	CHICAGO, Ill.
13. " " "	Arcada Theatre	ST. CHARLES, Ill.
14. " " "	University Aud't.	URBANA, Ill.
15. " " "	So. Ill. State Normal U.	CARBONDALE, Ill.
16. (matinee)	High School Aud't.	CAIRO, Ill.
(nite)	Orpheum Theatre	PADUCAH, Ky.
17. (mat. and nite)	New High School Aud't.	JACKSON, Tenn.
18. " " "	Auditorium	MEMPHIS, Tenn.
Sun. 19. Lay-off		
20. (mat. and nite)	High School Auditorium	GREENWOOD, Miss.
21. (matinee)	A. & M. College Aud't.	A. & M. COLLEGE, Miss.
(nite)	Whitfield Auditorium	COLUMBUS, Miss.
22. (mat. and nite)	City Auditorium	JACKSON, Miss.
23. " " "	New State Teachers Coll.	HATTIESBURG, Miss.
24. " " "	Junior High School Aud't.	SELMA, Ala.
25. " " "	High School Aud't.	PENSACOLA, Fla.
Sun. 26. Lay-off		
27. (mat. and nite)	Municipal Auditorium	MACON, Ga.
28. " " "		ATLANTA, Ga.
29. " " "	Municipal Auditorium	ROME, Ga.
30. " " "	Municipal Auditorium	BIRMINGHAM, Ala.
31. " " "	Ryman Auditorium	NASHVILLE, Tenn.
Nov. 1. " " "	High School Aud't.	HUNTSVILLE, Ala.
Sun. 2. Lay-off		
3. (mat. and nite)	Memorial Auditorium	CHATTANOOGA, Tenn.
4. " " "	Lyric Theatre	KNOXVILLE, Tenn.
5. " " "	Capitol Theatre	JOHNSON CITY, Tenn.
6. " " "		GREENVILLE, S. C.
7. " " "	Richmond Acad'y Aud't.	AUGUSTA, Ga.
8. " " "	Victory Theatre	CHARLESTON, S. C.
Sun. 9. Lay-off		
10. (mat. and nite)	High School Aud't.	FLORENCE, S. C.
11. " " "	Auditorium	COLUMBIA, S. C.
12. " " "	Armory Aud't.	CHARLOTTE, N. C.
13. (matinee)	Boyden H. S. Aud't.	SALISBURY, N. C.
(nite)	N. C. College Aud't.	GREENSBORO, N. C.
14. (matinee)		DURHAM, N. C.
(nite)	City Auditorium	RALEIGH, N. C.
15. (mat. and nite)	Grainger H. S. Aud't.	KINSTON, N. C.
Sun. 16. Lay-off		
17. (mat. and nite)		NORFOLK, Va.
18. (matinee)	Robt. C. Ogden Aud't.	HAMPTON, Va.
(nite)	High School Aud't.	NEWPORT NEWS, Va.
19. (mat. and nite)	The Mosque	RICHMOND, Va.
20. " " "	D. A. R. Auditorium	WASHINGTON, D. C.
21. " " "	Academy of Music	PHILADELPHIA, Pa.
22. " " "	Columbia University	NEW YORK CITY, N. Y.

(Please avoid sending mail to Sunday towns.)



Ridgefield  
Friday, October 20/30

## Two Concerts by Sousa and His Band Presented by Musical Department of Public Schools Enraptured 2,000 People — High School Band Makes a Striking Impression on Veteran Conductor.

Monday was a gala day and banner night for music lovers in Ridgefield Park and vicinity. It was a day without parallel in local musical history. It was a great day because Lieutenant Commander John Philip Sousa and his band were here, under the auspices of the Musical Department of the public schools.

Two concerts were rendered, one in the afternoon, the other in the evening, in the High school auditorium. Capacity audiences greeted the noted bandmaster and his picked artists. Nearly 2,000 people were enraptured throughout both concerts.

The bandmaster and his band were accorded a hearty welcome as they stepped from the train at the station. They were met by Mayor McGowan, the High School Band and Henry P. Cross, Supervisor of Music.

The procession from the station was headed by a police escort, followed by the High School Band, resplendent in their uniforms, led by Miss Margaret Campbell. Following the band, in an automobile, was Mayor McGowan and Musical Director Henry P. Cross. In the next car with Mr. Sousa were three distinguished artists, members of the Sousa family.

Drum Major Campbell, leading the High school Band, was strikingly and impressively picturesque. They not only made a fine impression on the veteran conductor, now nearing his seventy-sixth year, but must have caused every onlooker's heart to bump with joy and community pride.

Mr. Sousa is a composer of exceptional resources—able in opera, song, and martial music—he has created a unique type of band which has in turn developed a unique power of appeal to the vast majority of the music-loving public. That appeal is based upon three main factors: Sousa's own personality and phenomenal command of his material; the uniformly high standard of the individual musicians; and the effective theatrical methods of presentation. Through the progress of years the entertainment thus provided by Sousa and his band has become known around the world. He commands an organization of remarkable resources which is supreme in its own particular line and within its own clearly defined limits, and which can accomplish the wildest, incredible, even when it steps outside those limits.

Arriving at the High school after a short line of march, Mr. Sousa almost immediately prepared to proceed with the program, which had been selected for the matinee performance.

Almost on the minute Mr. Sousa swung his baton, and the concert was started. At least fifteen minutes before the time set for the concert to begin, every available seat was filled.

At exactly 8:30 o'clock the evening performance began. A few minutes

after 8 o'clock every seat in the orchestra and balcony were filled, and scores of people were compelled to stand.

It is difficult to pick out the renditions of any one single composition, or the work of any of the soloists, for the program was so uniformly good and impressive. Possibly one of the most spectacular and impressive moments was when, as an encore to his new march, "The Royal Fusiliers," Mr. Sousa directed his artists to play "Stars and Stripes Forever." The applause was spontaneous and could be heard in the street.

The soloists, Miss Marjorie Moody, soprano; Edward J. Hiney, saxophone; Howard Goudon, xylophone, and William Tong, cornetist, played no small part in the performance. Each of them were vociferously applauded.

Another special feature was when Mr. Sousa led the High school band in the selection, "The Washington Post March." The young men and young women counted it one of the proudest moments in their school life to be led by a musical wizard known all over the world.

The outstanding numbers played at the matinee were Tchaikowsky's Waltz of the Flowers and the Introduction to the Third Act of "Lohengrin," by Wagner.

At the evening performance the audience was spellbound in the rendition of "The Lost Chord" by Sullivan and Mr. Sousa's "Mars and Venus." In the former composition the band displayed all its resources in tonal quality, and the tremendous climax of the final chords was magnificent. The other selection brought out a delightful contrast of theme, and some very clever snare drum technique.

Too much cannot be said regarding the calibre of soloists which form a prominent part of Mr. Sousa's unique organization. Miss Moody, soprano, phonist, Mr. Goudon, xylophonist, and both performances. Mr. Hiney, saxophonist, Mr. Goudon, xylophonist, and Mr. Tong, cornetist, and artists of first rank and received much deserved encores. Mr. Goudon produced a beautiful tonal effect in his playing upon the marimba.

Mr. Sousa, in his usual generosity, favored with a considerable number of encores, which included marches of his own writing. His "Stars and Stripes Forever" was accorded a great round of applause and seemed to be the big hit of the evening.

Many compliments were extended to Mr. Cross for the excellent playing of the High school band, which was led by Mr. Sousa in the "Washington Post March."

The Concert Committee were: Henry P. Cross, chairman; John Little, secretary; A. Ray Palmer, vice chairman; John Price, treasurer; Herbert Fleischmann, advertising; and Geo. L. Albright, publicity.

## March King Heard In Two Concerts

### Sousa and His Band Thrill Capacity Audiences in Masonic Temple Auditorium

By D. E. JONES, MUS. DR.

(Republican Music Critic)

The walls of the huge Masonic Temple auditorium seemed to tremble yesterday during some of Sousa's tremendous climaxes. Pail upon pail of pure, unadorned tones came in those glorious crescendos, ending in a mighty exaltation of unblemished music which was matched only by the uproarious and clamorous applause of the capacity audience that followed every selection.

More than ever a prime favorite, Sousa played again on the heartstrings of said business men, freed from restraint, arose from their seats to applaud, the ladies waved handkerchiefs and hundreds shouted their encores. It was a gala night that can only be seen at a Sousa concert. And nearly every one was in the encores.

Promptly and active as ever, the veteran conductor stepped to the stage, and immediately the show was on. To play a list of twenty-six numbers in two hours needs promptness.

#### Conducts Dumbore Orchestra

During the interval in the afternoon program, Mr. Sousa conducted the Dumbore Symphony orchestra in three of his own marches, Washington Post, King Cotton and El Capitan, and aside from having a moment's trouble in establishing the tempo of the first march, the local orchestra did very well.

At the conclusion, the celebrated band master presented Prof. M. E. Farley, leader of the orchestra with a silver cup and Professor Farley responded in a few appropriate remarks. The afternoon list included the Russian overture (Wagner), "Last Days of Pompeii" (Gounod), "Waltz of the Flowers" (Tchaikowsky), "A Study in Rhythm" (a new work by Sousa in which the rhythms of Handel's Largo, "Old Folks at Home," Dvorak's "Humoresque," the Sextet from "Lucia," and Liszt's "Second Hungarian Rhapsody" were changed and elaborated humorously, with solos for each saxophone, piccolo and other instruments, and the introduction to the Third Act of Wagner's "Lohengrin."

The solo numbers were: "Southern Cross" (Clark), played by William Tong, cornetist; "Fantasia in F minor" (Gurewicz), Edward J. Hiney, saxophonist; and "Passage of the Toy Boat" (Grieg), Howard Goudon, xylophonist.

The vocalist was Marjorie Moody, soprano, who sang Sousa's "Love's Radiant Hour," "Capin' Time" (the Bow) and "Pistol Pop" (Stickers).

The encores were all the familiar marches of Sousa's: "El Capitan," "University of Illinois," "Sempre Fidelis," "George Washington Bicentennial" and "Stars and Stripes Forever," in which the famous batteries of piccolos, cornets and trombones came to the front and made the most famous march in the world new again.

The saxophone section of eight played some familiar tunes, and repeated Haydn's trick in the Surprise symphony, in walking off the stage one by one, leaving at the end the big, double bass saxophone.

#### Evening Program

In the evening concert the band numbers consisted of Beethoven's overture, "Carnival Romances" (a suite), "The (Continued on Page Nine)

Three S's" which included Strass' "Morning Journal," Arthur Sullivan's "Lost Chord" and Sousa's "Mars and Venus," the grand music from Wagner's "Parsifal," a Spanish rhapsody, "Espresso" (Chabrier), the new Sousa march, "Welsh Fusiliers" and a cowboy breakdown, "Turkey in the Straw."

And as encores, "El Capitan," "University of Illinois," "Sempre Fidelis," "When My Dreams Come True" and "Stars and Stripes Forever."

Mr. Tong, cornetist, played his own composition, "Tower of Jewels," and Gershwin's, "The Man I Love." He is an exponent of the first order, and won much applause. Mr. Hiney, saxophonist, displayed some technical fireworks in DeLuna's "Beautiful Colorado," and as an encore Nevill's melody, "Mighty Lak a Rose" and Mr. Goulden's xylophone numbers were Kreisler's "Liebesleid," Bond's "I Love You Truly" and the Aragonaise from Massenet's "Le Cid."

Marjorie Moody's selection was the Stravinsky Polka (Midd), but the ones which captured her audience were "Danny Boy" and Victor Herbert's "Italian Serenade." Miss Moody is equipped with a voice of much beauty and sweetness although not a powerful one. It carries easily and the reduced band gave her a splendid accompaniment.

The saxophone section provided some entertainment in playing popular melodies, and their imitation of a little German band.

During the interval, Miss Fanny Hamilton of the Republican Cooking school presented Mr. Sousa with a cake, the band master saying he was sorry he could not eat it just then.

The management of the concerts was all that could be desired; Mr. Kohnstamm looking well after the comfort of the large audience. The artists were members of the De Mello order.

## Sousa at 76 Attributes His Success to Faith

### Composes Better Now Than He Ever Did Because of It, March King Declares, Adding That Age Has Nothing To Do With Question.

By D. E. JONES, Mus. Dr.

John Philip Sousa, 76, famous band leader, declared yesterday that "faith is the foundation upon which he has built his success. I have always possessed the beautiful attribute faith," he said, "faith in America in the American people, in American music, and in myself."

"I compose better now than I ever did because of this faith. Age has nothing to do with the question. I shall continue to compose and lead my band until I die."

#### Thoughts Born Spontaneously

"There are composers the modernists who are groping in the dark for some new expression; something may come of it; it hasn't yet. My music thought came spontaneously. If I were to grope I would produce nothing."

"There's the 'Stars and Stripes Forever,' many have asked if I was not filled with patriotism when I wrote it, and although I am always a patriot, my thoughts were far from that at that time. I was returning from Europe, having just heard of the death of my first manager, Tracy, and the tune came on board ship while thinking of my dear friend."

"There may be some element of patriotism by the fact that I was far from home, as the strains developed in my brain. And there you are."

"Take the modernists, they have elected to banish melody altogether from their compositions. To me the melodic note is the spinal column of any musical work. Give the people something that they can understand, and whistle and sing."

"In New York a few years ago Eva

### Does Not Like Modernist Idea of Banishing Melody. "Give People Something They Can Understand, Whistle and Sing," His Motto.

came to this particular strain, the musicians laid aside their instruments and sang it. I stopped the band and asked, 'why?' their answer was that the music sang itself, and I consider such music useful and adaptable. It is not only what the people want, but it is good for them."

#### Question of Guest Conductors

"There is the question of guest conductors. The New York Philharmonic Symphony orchestra spends hundreds of thousands of dollars annually in engaging world famous conductors usually from all parts of the world except America."

"Every conductor has his own ideas, and when an orchestra plays a Beethoven symphony under three different leaders, each with his own pet concept, it not only imposes a hardship on the players but makes them indifferent, and offers an opening for argument. I often wish the Philharmonic would have more faith in America and in itself."

"Jazz music has its place, it helps to confuse, and cannot endure."

"America is now one of the most cultured of musical countries. We have spent much money, but our people are becoming musical. I recognize my duty. It is to carry good band music to every available city and town. I have done this for half-a-century and intend to carry on."



JOHN PHILIP SOUSA

Booth, Salvation Army leader, asked me to write a march for her army. I did, and one of the strains in it includes the beautiful old hymn tune, 'There Is a Fountain Filled With Blood.' Some time afterwards I was asked to lead the Salvation Army band playing this march. It was a good band, well trained, but when we

more clearly  
more interesting



Jackson Much  
Citizen Patriot  
Friday Oct 10/30

## SOUSA CAPTIVATES LARGE GATHERING

Famous 'March King' And  
Band Give An Exception-  
ly Enjoyable Program.

Bandmasters, like some other things, improve with age, for never has John Philip Sousa given as satisfying a program in Jackson as he did Thursday evening when he and his famous band played at the Jackson High School, under the auspices of the Exchange Club. The program was varied enough to appease the musical taste of the most exacting and each number was given in such a finished manner nothing but words of highest praise were heard from the large number in attendance. It was about 14 years ago that Sousa was here before.

Jack on music lovers have probably never heard "The Lost Chord" (Sullivan) played as it was portrayed by Mr. Sousa and his organization, for it was a masterly performance.

"Mars and Venus" written by the "March King" himself, has the characteristics of a novelty number, with a snare drum feature that is indeed striking.

Miss Marjorie Moody, soprano soloist was heard in "Staccato Polka" (Mulder), her voice being exceptionally well adapted to this number.

William Tong gave a cornet solo "Tower of Jewels" of his own composition. It was a pleasing number.

A saxophone solo, "Beautiful Colorado" (DeLuca) was effectively given by Edward J. Heney. A xylophone solo, "Liebestraum" (Kreisler), completed this portion of the program. It was remarkably well played by Howard Goulden.

Humor was provided by a double quartet of saxophone players, who were recalled several times.

Of the encore numbers "The Stars and Stripes Forever" (Sousa) was given the greatest applause.

Mr. Sousa directed the Jackson High School Band in one selection during the intermission, highly complimenting the youthful musicians on their excellent showing.

Not only was the concert a success artistically but also financially, as the welfare fund of the Jackson Exchange Club will be increased by more than \$200 as a result of the musical treat.

## SOUSA'S BAND IS HEARD HERE

Director Declares He Is  
Pleased By High School  
Players

John Phillip Sousa and his band faced a large audience of Jackson music lovers at the high school auditorium Thursday night in a program sponsored by the Jackson Exchange Club. As a special feature, the Jackson High School band rendered two selections with Sousa conducting.

Only two of Sousa's compositions, "Royal Welsh Fusiliers" and "Mars and Venus" were presented with the exception of the "El Capitan" march played by the high school band.

Miss Moody Sings  
Miss Marjorie Moody, soprano, sang "Staccato Polka." Other soloists on the program were Edward J. Heney, saxophone; Howard Goulden, xylophone, and William Tong, cornet.

Commander Sousa was loud in his praise of the Jackson High School band. Following the concert he congratulated Hugh Wolcott, director, for the manner in which his musicians played "El Capitan."

## Sousa's Varied Concert A Delight to Audience

By WILLIS W. THORN

There probably is no adequate analysis for the pleasure which Sousa's band brings to us. All we know is that it is a thrill we shall always remember.

Yesterday Sousa led his famous organization in two concerts at the I. M. A., both of which were attended by large audiences. In the afternoon several thousand school children went to see the illustrious march king—the grand old man of the band world.

Why should Sousa appeal to the world so particularly?

Perhaps it is because of his own personality. Perhaps it is because of the splendid musicians he has whipped into the world's most famous band. Perhaps it is the music he plays. More than likely, it is a combination of all these things.

Sousa is original. No other conductor, for example, has his individual manner of wielding the baton. He loves to play music which people like. Yet he never permits anything cheap to spoil his programs. He believes in variety. The net result, with the magnetic Sousa conducting, is a joy to the world.

The program offered last night was as diversified as any ever given in Flint. There was everything in music from Wagner to Irving Berlin—but all of it played masterfully. There were solos and ensembles. There was Marjorie Moody, soprano, in several very beautiful solos.

A surprise "package" was opened when a saxophone octet took the platform for a series of numbers of a lighter sort. These capable musicians dropped their seriousness for a little while and became clowns. They did nothing important, yet they filled a vital part on the program. They showed how music and fun can be combined.

Of all the selections offered on Sousa's very generous program, none was more sincerely applauded than his famous march, "The Stars and Stripes Forever." This enduring piece of musical literature, surely an inspired work, never fails to stir its listeners. And to hear it properly played, it should be by Sousa's band.

During an intermission in the program the Flint Central High school band took the stage and played two marches with Sousa conducting.

The work of the several soloists prove the caliber of musicians included in the Sousa band. William Tong, cornetist, Edward J. Heney, saxophonist, and Howard Goulden, xylophonist, all were called several times.

John Philip Sousa is 76 years old. But there is no reflection of age in the work he gets out of his band. His motto always has been "Make It Snappy"—and he does it. We hope Sousa will continue to make his annual tour of the country and that Flint will be one of his frequent stopping off places.

## Audience Thrills To Music By Sousa's Band

Concert First on Teachers'  
Club Course; March King  
Given Ovation as He Steps  
to Platform.

A capacity audience thrilled to the inspiring music of Sousa's band directed by Lieut. Com. John Phillip Sousa in the Central Campus auditorium, Saturday night, giving the March King an ovation as he stepped for the first time on the conductor's platform.

The concert brought to Muskegon by the Teachers club Lyceum course as its opening number, opened with the "Carnival Romaine" by Berlioz, introducing to the enthusiastic audience the splendid ensemble and its director.

Featuring the program of band pieces was the "Royal Welsh Fusiliers," one of the latest of the Sousa compositions, which had its first performance in America, the past season when it was played by the United States Marine band, with Sousa conducting for the first time, since his resignation from the directorship of the band in 1893 to establish his own organization.

A suite of three numbers, a typical Strauss Waltz movement, "Morning Journals," "The Lost Chord," by Sir Arthur Sullivan; and a descriptive composition of War and Love, "Mars and Venus," by Sousa, were splendid examples of band literature and execution.

Replying to demands for encore, the band treated the audience to three of the best known and popular of all the Sousa compositions, "El Capitan," "The Stars and Stripes Forever," and "Sempre Fideles," eliciting enthusiastic applause.

Miss Marjorie Moody, coloratura soprano, and one of the solo artists of the band, in her number "Staccato Polka," Mulder—displayed not only a marvelous technique, but a fresh lovely voice which showed at its best, and became more and more popular with the audience at each appearance. Miss Moody responded three times to encore singing the lovely old Irish song, "The Kerry Dance," "The Italian Street Song," the favorite of coloratures, and "Wake Up," a light lifting melody.

Other solo performances were cornet numbers by Mr. William Tong, who played one of his own compositions, "Tower of Jewels," a saxophone number, "Beautiful Colorado," De Luca, by Mr. Edward J. Heney, and a xylophone number by Mr. Howard Goulden, who played Kreisler's "Liebestraum." Each of the soloists responded to encore, and there were several opportunities given for excellent work by groups of instruments, which added to the variety of the program.

The matinee performance, featured a suite by John Phillip Sousa, "The Last Days of Pompeii," descriptive of scenes in the destruction of the city and the death of Nydia, the blind flower girl; Sousa's "George Washington Bicentennial" March, written for the celebration of the 200th birthday anniversary of Washington, to be held in Washington, in 1932; and the beautiful introduction of the third act of "Lohengrin," by Richard Wagner.

Each of the solo artists appeared in several numbers.

Chicago Daily News

Monday, Oct. 13/30 THE CHI

## Sousa, Kreisler, Gall and Others Furnish Sunday Music Here

BY MAURICE ROSENFELD.

World-famous musicians and artists furnished music for yesterday, and the city's music lovers assembled in thousands to hear their favorites discourse and perform their best in concerted and solo musical compositions.

The ever-youthful, magnetic Lieutenant-Commander John Phillip Sousa and his band at the Civic opera house fascinated a large audience in a program of band music which began with the overture "Carnival Romaine," by Berlioz, music well suited to just such instrumentation as the Sousa band, and it was played with spirit and with sharp rhythmical accents.

Naturally, an encore was demanded, and Sousa's own stirring march "El Capitan" followed.

A new suite, also, by the famous bandmaster, "The Last Days of Pompeii," in three movements, was one of the feature numbers, and his march "The Royal Welsh Fusiliers" was also listed on the program.

Last evening the second concert by the band included other well-known numbers.

Kreisler Here Again.

Fritz Kreisler comes to us perennially, and every time that he visits Chicago he is greeted by an increasing number of admirers. His recital of violin music at Orchestra hall brought an audience that not only filled the hall, but also the stage, and his playing of the standard literature, his own editions of violin music, his interpretations of the classics, have become authoritative for musicians and students.

He was heard in the Mendelssohn E-minor concerto, the last movement of which he played in genuine virtuoso style, with a brilliance and sparkle that brought him much applause.

His playing of the "Romance in A Major," by Schumann, was lyric in style and musical in phrasing.

His program contained, besides the above-mentioned numbers, works by Corelli, Bach, Mozart and some ancient composers, Stamitz and Cartier, arranged by him, and closed with his version of one of the Paganini caprices.

Carl Lamson assisted with musicianly accompaniments at the piano.



## Sousa Triumphant

SOUSA AND HIS BAND are America's only native musical organization of national scope and influence, just as he is the country's most beloved musician. He has filled his celebrated ensemble with native musicians and he has represented the American composer consistently upon his program, without, it must be confessed, having yet found one who could compete with him in his own special field. Yesterday, at the Civic Opera House, he played a long list of his marches, beginning with "El Capitan" and ending with one of the five written in this, his 75th year. He calls it "Royal Welsh Fusiliers." It is brilliant and zestful, but I still think "The Stars and Stripes Forever" not only the best of the Sousa marches but quite the most inspiring expression of the military spirit to be found in all the literature. It was interesting, too, to hear again Sousa's "Last Days of Pompeii," with its charming second movement and its expert and thrilling exploitation of effect. The program borrowed wisely from the orchestral repertoire, representing Berlioz, Verdi and Chabrier. There was some delightful coloratura song by Miss Marjorie Moody and attractive solo relief by cornet and xylophone.

Chicago Tribune  
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## KREISLER, SOUSA, GALL START THIS SEASON'S CONCERTS

BY HAZEL MOORE.

Chicago's fall opening of concerts yesterday afternoon drew a surprising patronage, especially considering the magnificence of autumn's outdoor display. Five theaters filled to capacity, or near capacity, augured well for the 1930 musical season.

Also the quality of the concerts marked the day as auspicious. With a Kreisler and a Sousa to top the list, a three star soprano new to Chicago in the guise of recitalist, a far East program of drama and dance, and a pianist, there was much to choose from.

Yvonne Gall has been known both to the Chicago and Ravinia opera audiences as an artist of individuality and charm, but it remained for those fortunate enough to hear her yesterday at the Studer theater in a recital of French and English songs to discover what a thoroughly delightful artist she is.

Greeted at the door by enthusiastic reports of her Debussy group, one was equally delighted by a group of Ravel, and completely captivated by the charm of an excellently sung group of good English songs. Miss Gall's audience waited for encore after encore, and it is evident that this artist may, and should return again and again.

At Orchestra hall, King Kreisler held court to an audience that has diminished as little with the passing seasons as the luster of his matchless tone. To this pair of woods-fresh ears, this tone had never sounded fresher. The Mendelssohn E-minor Concerto was played with the mellowed art that marks all that Kreisler does. His program was typical in form, comprising Corelli, Bach, Schumann, Mozart, and the usual applauded arrangements of his own.

Another and equally famous king, the March King John Philip Sousa, and his famous band, stirred the blood of a large audience at the Civic Opera house. Here again is a reigning artist whose fame will never die as long as there are feet to march, hands to play, or boys to whistle the incomparable Sousa marches.

Relegated to the encore list they still comprise the major part of any Sousa program, and that in spite of, or rather the addition of, an occasional new march, or suite from the pen of the ageless Sousa. Yesterday's new march was the "Royal Welsh Fusiliers," played for the first time on his recent visit to Wales and England, with the inevitable stirring result.

A suite, "The Last Days of Pompeii," also by Sousa, was much liked yesterday. The program was of the type that has made the Sousa band concerts so popular.

## Sousa Goes Marching On!



**LEAVES CHICAGO**—John Philip Sousa (left) bids farewell to Herman A. Burkhard, secretary of police, regretting that he could not direct the police band during his visit. Mr. Sousa, as vice president of the American Society of Composers, Authors and Publishers, also met Rudolph H. Schoeppe (center), the association's representative here. Mr. Sousa scoffed at the idea of a farewell tour.

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"Not for me. I've seen too many artists go on them and they last year after year. I intend to die with my boots on."

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During his visit here the noted composer was greeted by Herman A. Burkhard, secretary of the police department, to whom Sousa expressed regret that he was not able to direct a number by Chicago's police band. Another caller was Rudolph H. Schoeppe, local representative of the American Society of Composers, Authors and Publishers, of which Mr. Sousa is vice president.

## Gall, Sousa and Kreisler Star

BY HERMAN DEVRIES.

Perhaps the most heartening news that has gone out from this department in many months is a record of yesterday's attendance at the concerts which marked the so-called formal opening of our musical season.

In spite of radiant skies, Indian Summer warmth and a holiday atmosphere, all of the ubiquitous Miss Ott's concerts were played and sung to excellent "houses" and for the most part to applause that was anything but biased and indifferent.

We pause in our imposed judicial duties to record this with the hope that it is an augury of better times and to attest to the fact that "living music" is by no means out of style.

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THE DE PAULIA

THURSDAY, NOVEMBER 13, 1930

## SOUSA GIVES HARD WORK AND MORE OF IT AS SECRET OF SUCCESS: SEES OPPORTUNITY FOR COLLEGE BOYS

Columbus Day might have been just Sunday for most folks, but not for those who saw America's March King, Lieutenant Commander John Philip Sousa direct his band at the Civic Opera House on that day. Those fortunate persons were treated to a musical festival that overwhelmed all musical programs for the day.

I invaded the backstage of the Civic Opera House to greet the incomparable composer, who is known best to Americans for his stirring "Stars and Stripes Forever." I approached a figure of medium height, poised and graceful. I introduced myself. Mr. Sousa acknowledged the introduction. As most great men, he did have time for a few words.

"To what factors do you attribute your success," I asked him. "Hard work and more hard work is the chief administrator of my success," he answered.

"I would not trade my work for any other in the world," he answered a moment after I had inquired, "How do you like what you are doing?" Mr. Sousa has the interest and devotion of the true artist. I might say also that his men approach his manner; all of them work diligently and with interest.

I asked the March Master if there

is opportunity in band music work for young men of today. He replied, "Yes, always for the man who works for what he wants. After all, one gets seed only what he is after."

If De Paulia readers have ambition to direct an orchestra or band, they should paste these words of Mr. Sousa somewhere within their craniums. "A leader must understand music thoroughly so that he is able greatly pleased to transfer it to his men." In that usa is still his sentence is contained the reason for has not forgot- the fact that Mr. Sousa and his men is reputation by of band-rhythm are inseparable.

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"Classical music will always pre- dominate over his disinherited brother, jazz," viewed the music master. "I have played a violin and little of other instruments," he went on. "I have written one hundred forty marches of which 'The Royal Welsh Fusilier' is the newest link in the chain."

"A college education helps in this work as it does in others," Mr. Sousa said.

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### Kreisler, The Star.

Kreisler played superbly to an audience that filled every seat in Orchestra Hall, including about four hundred on the stage.

This is Kreisler, the "star," the lionized idol of the layman and professional, technic, tone, phrase, those of the true aristocrat of the violin. I like to quote the resume criticism of Herman Felber, who was my next door neighbor at this recital. After the Corelli la Polla and Sarabande, Felber, who is himself a violinist, a quartet leader and such, said:

"Well, every time I hear Kreisler I find that he has a trick or two that makes every other violinist envy him."

This is praise indeed!

### AND SOUSA, TOO!

Sousa, the perennial, presented his famous band at the Civic Opera House to his loyal friends and admirers, closing a program that scarcely taxed their talents, but by its popular flavor greatly pleased the public. Mr. Sousa is still his own pres agent and has not forgotten that he made his reputation by his understanding of band-rhythm and the captivating swing of his marches.

So we had some of them and could easily have heard the whole repertoire. The soloists were William Tong, cornetist, and Miss Marjorie Moody, the latter a favorite of this column, but other duties called me away before I could hear.

At the Playhouse a pleasant sympathetic young pianist Yampolski, played a group pin pieces while I was in and while admiring her serious musicianship and ness, I cannot honestly find her ready for the technical demands of meat as the ballade, audience was encour

Chicago Evening American  
Monday  
Oct. 13/30



SOUSA CONCERTS APPRECI-  
ATED BY MUSIC LOVERS

Local music lovers are loud in praise of Monday's concerts at the Arcada, also in appreciation of Manager W. L. Pracht's efforts to supply such attractions. The great musician led the high school band during the matinee. This was an event that none of the students will forget. During the evening concert the audience was delighted to hear a composition of J. W. Chadwick, director of music in Geneva.

# DAILY ILLINI

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CHAMPAIGN-URBANA, WEDNESDAY, OCTOBER 15, 1930

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By EUGENE SCHOOLEY '32

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Popular and classical music, a saxophone octet, a piccolo sextet, a cornet octet, saxophone, cornet, xylophone, and vocal solos gave the concert a pleasant versatility.

With a program ranging from the organ-ringing selection of "The Lost Chord," by Sullivan and "The Holy Grail," from "Parsifal," by Wagner to light jazz selections, the band presented a program which was so varied in subject matter, interpretation, and manner of presentation that not one moment of the short two hours was void of interest.

More than 20 encores, including the University of Illinois march, Semper Fidelis, Illinois Loyalty, and Stars and Stripes Forever were played by what has been called the world's greatest band.

The triumphant grandeur of "The Lost Chord," the soft symphonic effect of the "Carnival Romaine," and the peaceful harmony of the "Holy Grail," were all reproduced under the masterful direction of the master himself.

The brisk traveling melody of "Libesfrond," by Krusler, played by Mr. Howard Goulden on the xylophone, the "Staccato Polka," by Mulder, sung by Miss Marjorie Mood, the rippling theme of "Tower of Jewels," his own composition, played by Mr. William Tong on the cornet, and "Beautiful Colorado," a saxophone solo by Mr. Edward J. Henry gave the concert the ever-present Sousa refinement.

Seven of Sousa's compositions, five of them given as encores, were played during the evening and all were received enthusiastically by the audience. Among the marches played were: Daughters of Texas, University of Illinois, El Capitan, Semper Fidelis, Stars and Stripes Forever, New March, Royal Welch Fusiliers, Mars and Venus.

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## Silver Anniversary Concert

ALBERT AUSTIN HARDING, *Director*

University of Illinois Bands

1905-1930



# DAILY ILLINI

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(b) Waltz from the ballet, 'The Swan Lake' Tschalkowsky

Mr. Carl R. Wood

7. Till Eulenspiegel's Merry Pranks, Op. 28, . . . . . Richard Strauss

This work, which is probably the most grand humoresque ever written in sound, was the first work to establish the belief in the genius of the composer. However, when the composer was pressed for an interpretative analysis, he replied: "It is impossible for me to furnish a program to this piece; were I to put into words the thoughts which several moments suggested to my, they would sicken, sully, and might even give rise to offense. Let me leave it, therefore, to my hearer—each will find out which the realm has to beget in them."

Soon after his promotion, Wilhelm Klatte wrote a lengthy and amusing letter to his commander, the whimsical Till, riding his horse through the market square sitting clatteringly on his saddle, puts his hands on his hips and assumes an uncertain, but certainly uncomfortable in this position. He becomes a Don Juan and seduces pretty women. One how advances are treated with derision. The regime's amor is scorned of worthy Philistines appears, and these good people are glibbed

## ACKNOWLEDGMENTS

We are indebted to Mr. John Philip Sousa for the use of his manuscript arrangement of "Till Eulenspiegel's Merry Pranks," and to Mr. Del Staigers, Cornet Soloist of the Goldman Band, New York City, for the use of his manuscript arrangement of "The Carnival of Venice."

Illinois people will be glad to know that this is the twenty-fifth anniversary of the writing of "Illinois Loyalty" by Thatcher Howland Guild. During the year 1905-06, Mr. Harding's first year as director of the University Bands, "Illinois Loyalty" was presented to the University community.

In recognition of the presence of a number of former members of the Concert Band, who are here for Director Harding's Silver Jubilee Celebration, several of the outstanding numbers from previous Anniversary Concert programs have been reminiscently included in this evening's concert.



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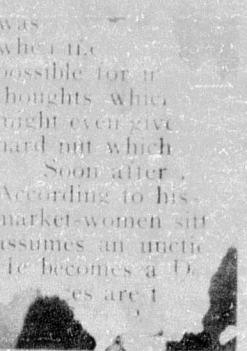
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## UNIVERSITY OF ILLINOIS CONCERT BAND Repertoire, Twentieth Annual Tour Spring, 1930

A limited number of requests will be entertained for encore or extra numbers.

In order that the audience may know what selections the band is prepared to play the repertoire for the present tour is printed below.

It is apparent that it may be impossible to grant all requests, but as many selections for which there is a general demand, and for which time will permit, will be played.

Those who desire to make a request may do so by checking the number on the list below. This slip should then be signed and passed to the person standing at the end of the row, from whom the ushers will collect the slips.

- |   |   |
|---|---|
| 1. Sousa, "The Band Leader's Overture"          | 21. Danby, "Rhapsody in Blue"           |
| 2. Wagner, "Prelude to 'Die Walkure'"           | 22. Danby, "Rhapsody in Blue"           |
| 3. Elgar, "Cello Concerto, Op. 85"              | 23. Verdi, "Overture to 'La Traviata'"  |
| 4. Thomas, "March of the Minstrels"             | 24. Thomas, "Overture to 'La Traviata'" |
| 5. Saint-Saens, "Le Carnaval de Venise, Op. 92" | 25. Thomas, "Overture to 'La Traviata'" |
| 6. Gounod, "The Merry Widow, Op. 71"            | 26. Thomas, "Overture to 'La Traviata'" |
| 7. Tchaikovsky, "The Nutcracker, Op. 71"        | 27. Thomas, "Overture to 'La Traviata'" |
| 8. Tchaikovsky, "The Nutcracker, Op. 71"        | 28. Thomas, "Overture to 'La Traviata'" |
| 9. Tchaikovsky, "The Nutcracker, Op. 71"        | 29. Thomas, "Overture to 'La Traviata'" |
| 10. Tchaikovsky, "The Nutcracker, Op. 71"       | 30. Thomas, "Overture to 'La Traviata'" |
| 11. Tchaikovsky, "The Nutcracker, Op. 71"       | 31. Thomas, "Overture to 'La Traviata'" |
| 12. Tchaikovsky, "The Nutcracker, Op. 71"       | 32. Thomas, "Overture to 'La Traviata'" |
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| 17. Tchaikovsky, "The Nutcracker, Op. 71"       | 37. Thomas, "Overture to 'La Traviata'" |
| 18. Tchaikovsky, "The Nutcracker, Op. 71"       | 38. Thomas, "Overture to 'La Traviata'" |
| 19. Tchaikovsky, "The Nutcracker, Op. 71"       | 39. Thomas, "Overture to 'La Traviata'" |
| 20. Tchaikovsky, "The Nutcracker, Op. 71"       | 40. Thomas, "Overture to 'La Traviata'" |
| 41. Sousa, "The Band Leader's Overture"         | 61. Sousa, "The Band Leader's Overture" |
| 42. Sousa, "The Band Leader's Overture"         | 62. Sousa, "The Band Leader's Overture" |
| 43. Sousa, "The Band Leader's Overture"         | 63. Sousa, "The Band Leader's Overture" |
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| 45. Sousa, "The Band Leader's Overture"         | 65. Sousa, "The Band Leader's Overture" |
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| 48. Sousa, "The Band Leader's Overture"         | 68. Sousa, "The Band Leader's Overture" |
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## UNIVERSITY OF ILLINOIS CONCERT BAND

ROSTER—SEASON 1930-1931

ALBERT M. TEN HAREN, Director

RAYMOND E. DOWD, Assistant Director, GERALD E. EDWARDS, President  
NELL A. KOPF, Assistant Conductor, GEORGE C. WILSON, Vice President  
ROBERT B. LYON, Business Manager, FRED M. VIEROW, Secretary  
RUSSELL S. HOWLAND, Chief Musician, DONALD R. FIOR, Assistant Business Manager  
JAMES A. SULLIVAN, Librarian, MELVIN E. BALLIETT, Asst. Librarian  
WALTER L. WOOD, Drum Major

Heavy type indicates those who wear a varsity band emblem.

Light type indicates those who wear a varsity band emblem.

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SECOND REGIMENTAL BAND  
SECTION A ROSTER, 1929-1930



## SECRETARY B ROSTER, 1020-1030



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Presenting another of his popular concert programs last night in the University Auditorium, Lieut. Commander John Philip Sousa, America's premier bandmaster, again demonstrated his right to the title, "The March King," given him years ago.

Popular and classical music, a saxophone octet, a piccolo sextet, a

### ENTERTAIN SOUSA

Lieut. Commander John Philip Sousa was guest of honor at an informal dinner given by the University Concert band at 6 o'clock last night in the Green Tea Pot.

Immediately after the concert, the Sousa bandmen were entertained at the annual mixer held in the band building.

Thirteen men were presented with varsity letters by Prof. Harding, director of University bands. The men were: C. E. Arch '31, M. L. Balliett '33, R. H. Davidson '33, F. C. Goetz-berger '33, D. S. Mitchell '33, C. W.

Newcomer, transfer student, R. M. Read, transfer student, R. M. Radl '33, I. H. Rosenthal, transfer student, R. P. Sedgwick '33, R. H. Sifferd, transfer student, J. R. Skidmore, transfer student, R. E. Turner '33, and R. L. Johnson '33.

### Father of Jazz

John Philip Sousa, the bandmaster of bandmasters who gave such a delightful concert last night at the University, may be soon termed the "Father of Jazz" as well as the "March King" if the paid mutterings of his press agent can be regarded as authentic.

It seems that about three decades ago John composed a bit of music set to an unusually rapid tempo. He tried it out at one of his concerts but it shocked his staid audience and he soon withdrew it from his list of numbers.

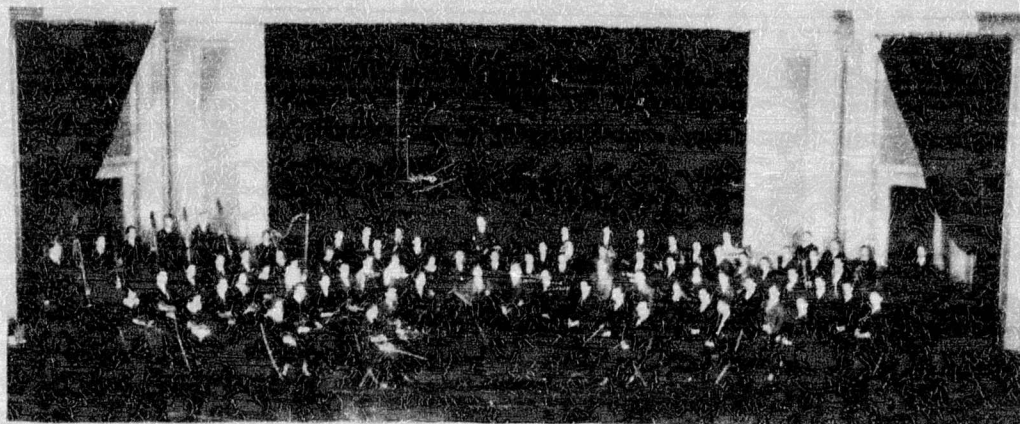
A few months ago Sousa came across the once-discarded manuscript and now he is playing "The Gliding Girl" as an encore number—A perfect example of modern jazz composition.

### Concert Witticisms

The titles of a pair of special numbers that the Sousa boys played last night:

"Where the Heart Is, the Lung Is Nearby."

"It Is Better to Have Loved and Lost—Much Better."



THE UNIVERSITY ORCHESTRA  
A. A. Hanson, Conductor  
A. A. Hanson, Conductor

[T]he University maintains two instrumental music organizations. The Concert Band, the First Regimental Band, the Second Regimental Band, the University Orchestra and the Second Orchestra. Clubs in all the organizations are determined on competitive basis. Service in the bands takes the place of the required military drill and tactics. After satisfying the required four semesters military credits, those who have attained membership in the Concert or First Regimental Bands receive a scholarship amounting to the term fees for the year as required of students who are residents in Illinois.

The First and Second Regimental Bands, which are composed entirely of students, furnish the necessary music for military ceremonies, parades, etc., and serve to train members for the Concert Band. In the same manner the Second Orchestra is conducted on the basis of having the players for the First Orchestra.

The University Orchestra and the Concert Band are composed of selected musicians organized for the purpose of studying and performing the higher forms of music. These organizations are composed primarily of students. However, a limited number of faculty musicians assist in filling such vacancies as may be caused by a lack of players on certain instruments which are necessary to complete the instrumentation of the organization.

In addition to numerous concerts on the campus, the Concert Band makes an annual tour of mid-western cities.

The University owns a most varied and complete band instrument and equipment. The University band library is one of the largest and finest in the United States and includes an especially fine collection of recent band music.

The University provides unusual opportunity for musicians who desire to pursue their musical studies along with other university work.

### PROGRAM COMMITTEE

HAROLD B. JEWELL  
RUSSELL S. HOWLAND  
ROBERT B. LYON



(1)



(2)



(3)

(1) Varsity Band "T" sleeve emblem worn by those who have become members of Concert Band. (2) Medal (gold, silver or bronze) presented to members of Concert Band at time of graduation. (3) Pin worn by those who have become members of Concert Band.



Carbondale, Ill  
Oct 15  
no writing

Cairo Evening Citizen & Bulletin  
Friday Oct 17/30

### SOUSA'S BAND THRILLS CAIRO WITH MELODY

#### "March King" Brings Music Lovers a Rare Treat

Lieut. Commander John Philip Sousa and his band of 70 pieces gave a wonderful concert at the Clendenen High school auditorium Thursday afternoon. The audience, although, for various reasons not large, was so enthusiastic that every number was encored and a hearty response was given in each instance. Music lovers of Cairo who attended this concert were delighted with the program which was varied and beautiful throughout. The great leader, Mr. Sousa, directing the big band in an easy and unostentatious manner, courteously acknowledged all applause, and if the audience was small the band members seemed to realize that it was a good judge of good music, and treated the assemblage to many encores, just as if the audience included thousands instead of just a few hundred.

From the opening number, the beautiful "Carnival Romaine," by Berlioz, to the concluding rollicking selection, a cowboy breakdown by Guion, the program was delightful. The blending of instruments, the expression and perfect concord of the organization made this entertainment one to be remembered for many a day by those who heard it. From the wonderful and inspirational beauties of Sullivan's "Lost Chord," played by the band in the manner of a huge organ with a master at the keys, to the brilliant numbers by the xylophone soloist, William Paulson, who made a big hit and was compelled to respond to half a dozen encores, the band proved its versatility and ability in an unusually well balanced program.

A cornet solo, "Tower of Jewels," by William Tong, was played by Mr. Tong, a master of this instrument. This was followed by a suite by the "Three S's," Strauss, Sullivan and Sousa. The Strauss number was "Morning Jewels," the Sousa number, "Mars and Venus," and the Sullivan selection the inspirational "Lost Chord."

Miss Marjorie Moody, soprano, contributed to the program with a pleasing solo, "Staccato Polka," by Mulder, with "Annie Laurie" as an encore. Her voice was unusually pleasing.

"The Holy Grail," from "Parsifal," was one of the finest numbers of the afternoon, beautifully interpreted by the band.

A "Spanish Rhapsody," by Chabrier, and Sousa's new march,

"Royal Welsh Fusiliers," were two outstanding numbers, and it should be remarked that all of the band encores were favorite Sousa marches, including "El Capitan," "Semper Paratus," and the great "Stars and Stripes Forever," which brought the audience to its feet.

Edward J. Heney played a saxophone solo, "Beautiful Colorado," by De Luca, with clever encores in which saxophonists from tenor varying to big bass, furnished a period of fun for the audience, at the same time exhibiting unusual skill.

Paducah, Ky  
Sun Democrat  
Friday Oct 17/30

### SOUSA'S BAND APPEARS HERE

#### Pleasing Program Is Given At Orpheum

Lieut. Commander John Philip Sousa, world-famous band conductor and "march king," personally led his band in a program of popular and classic numbers Thursday night at the Orpheum theater. Beginning with the overture, "Carnival Romaine," the program was pleasing throughout. Especially pleasing were the solo numbers, which included three vocal numbers by Miss Marjorie Moody, and novelty numbers by William Tong, cornetist; Edw. J. Heney, saxophonist; a saxophone septet; and xylophone numbers by William T. Paulson.

The band program contained such popular numbers as Morning Journals by Strauss, the Lost Chord by Sullivan, Mars and Venus by Sousa, the Holy Grail by Wagner, Spanish Rhapsody, Espana, by Chabrier, Sousa's new march, Royal Welsh Fusiliers, and Sousa's Stars and Stripes Forever. There were many delightful encores.



## SOUSA'S BAND IN EXHILARATING ENTERTAINMENT

Exchange Club Deserves  
Much Credit for Sponsor-  
ing Concerts Here.

(By Guy Windrom)

Swing, viv, precision, irresistible rhythm and buoyancy were the characteristics never lacking in the two concerts here Friday by Lieutenant-Commander John Philip Sousa and his world famous band at the high school which was sponsored by the Jackson Exchange Club, and drew the attention of discriminating people from all over this section. The club deserves much credit for sponsoring such a worthwhile entertainment in Jackson, and it is hoped that their efforts were so rewarded that other attractions of a like nature will be brought to Jackson.

As usual the unprinted program equalled if not eclipsed in interest the announced program for many favorites were played as encores for the admiring audiences. Folks go first of all to see Sousa and hear the compositions which long ago won for him the title "The March King." The lively quicksteps stir the pulse and set feet tapping in the form of generous encores. Friday night and Friday afternoon there were such well known favorites as El Capitan, Hands Across the Sea, Canadian Patrol, Stars and Stripes Forever, etc.

From the first swing of the baton the program progressed at quickstep tempo with not a dull or idle minute. Program and encores numbers followed immediately on the heels of one another, the latter made known by banners brought in and displayed with business-like and military precision.

Conductor and musicians, masters of their craft all were alert and wide awake. Even the tiredest business man could not seize forty winks in a Sousa concert. He might call the brasses noisy on occasion, but he would be vastly amused and stimulated nevertheless.

Four gifted soloists were introduced. Miss Winifred Bambrick's playing of the harp was an artistic feature of the evening, revealing a robust and ringing tone, brilliant and delicate showing her superb mastery of the instrument and a depth of artistic appreciation. Miss Marjorie Moody, soprano, had a most flattering reception and an encore for her dazzling coloratura singing in her initial number Staccato Polka. She possesses not only amazing vocal dexterity but a voice of much sweetness and power and sympathetic quality.

The possibilities of a saxophone as an instrument for artistic achievement were admirably demonstrated by Edward J. Heney. The "wailing" saxophone was unrecognizable in his instrument of flexibility, tunefulness and liquid quality of tone.

The concerts were highly enjoyed. Sousa was more than satisfactory, and it is felt the Exchange Club is due the congratulations of the people of this section who are seeking the better mode of entertainment.

## MEMPHIS WILL HEAR U. S. NAVY BAND OCT. 31

Auditorium Arranging For  
Low Admission Price.

Selection of Memphis as the only Tennessee city in which the U. S. Navy band will make an appearance on this year's official tour was announced yesterday by Charles A. McElravy, Auditorium manager. The band will be here for two concerts Oct. 31.

Miss Velma Hughes, band agent, said that the sailor players, now on tour, will appear in 56 cities this fall, the season ending Nov. 25 when the band must report back to its base, the Washington, D. C. navy yard.

The government is sponsoring tours of three bands this year, the army band to New England, the marine players in California and the sailors in the midwest. These tours are not commercial tours nor are they made for profit, Miss Hughes said. Expenses are prorated among the cities booked, and receipts above the expenses are retained by the city visited.

There are 50 pieces in the band. The organization travels by special bus, with their instruments transported in a special truck.

Arrangements are being made by Mr. McElravy for a reasonable price which will be announced shortly. It was said this possibly will be 10 cents for school children.

## "Sweet Adeline" Heard In Harmony for First Time in Many Seasons

For perhaps the first time since prohibition, Memphis last night heard a "perfect" rendition of "Sweet Adeline." Sousa and his band did it at the Auditorium and to make it more realistic, the musicians added excerpts from the "Soldiers' Chorus" and "We Won't Go Home Until Morning."

Commander Sousa's program included two most impressive pieces of music, splendidly executed. Sullivan's "The Lost Chord" and the "Holy Grail" from Wagner's "Parsifal."

William Tong, cornet soloist, presented a charming composition of his own, "The Tower of Jewels," with the band playing the echo. After Miss Marjorie Moody had given a brilliant but painstaking exercise in vocal calisthenics singing "Staccato Polka," she sang "Dixie" and brought down the house. Edward J. Heney's saxophone solos "Beautiful Colorado" and "Mighty Lak a Rose," found their way to the audience's heart, as did William Paulson's xylophone interpretation of Kreisler's "Liebesfreud."

Among the encores "2nd Division March" by H. A. Steinmetz of Memphis, and "Sammy Edwards," with cornets "front and center," drew most applause.

At the matinee, Commander Sousa presented his own suite "The Last Days of Pompeii" and the ever-moving prelude to the Third Act of Wagner's "Lohengrin."

Among the encores in the afternoon was "In the Vale of Sweetened Memories" by Louis J. Livingston, of Memphis. Both Mr. Livingston and Mr. Steinmetz were in the audience to hear their compositions played by America's Great brass organization.

*Greenwood & Sons  
Memphis, Oct. 20, 1930  
Commonwealth*

## THOUSANDS GIVE WELCOME TO JOHN PHILIPP SOUSA

When John Philip Sousa's world famous band arrived in Greenwood yesterday afternoon, fifteen hundred Greenwood people



were on hand at the railway station to welcome the famous director and his equally famous band.

The band arrived by special train at 6:15 over the Y. & M. V. railroad from Memphis. Mayor John Ashcraft presented an official welcome on behalf of the

city and the Drum and Bugle Corps was out in full force to add color to the arrival in Greenwood of the world's greatest director.

Twenty-two years ago John Philip Sousa and his band visited Greenwood and for many years that occasion was the high light in the musical circles of the growing little city. On the occasion of his present visit many of those who welcomed Sousa on his first visit here were present to present their compliments and to see how the hand of years had dealt with the musician.

Sousa is a magic name in the musical world. The first great band director. He has never receded from the high place he won years ago and his band today is at the pinnacle of fame as is its composer, older somewhat, but a master of the art in which he pioneered in America.

Mr. Sousa declared that he is glad to visit Mississippi again on his southern tour and renew old acquaintances of the state.

Two programs will be presented in Greenwood by this band. The matinee this afternoon at 2:30 and an evening performance tonight at 7:30.

Both programs will contain humorous, jazz and martial music, with vocal novelties as well as the latest classical music.

## SOUSA PRESENTS FINE PROGRAM IN CHAPEL

Special Numbers And Octet Of  
Saxophonists Are Well  
Received

Lieutenant-Commander John Philip Sousa, world's foremost band conductor stepped onto the stage in the College Chapel promptly at three o'clock Tuesday afternoon, October twenty-first, and with the overture, "Carnival Romaine" opened his concert at the Mississippi A. and M. College on thirty-eighth annual tour.

Special numbers were rendered by Miss Marjorie Moody, Soprano, Mr. J. Heney, Saxophone, Mr. William T. Paulson, Xylophone and Mr. William Tong, Cornet. There was also a feature of saxophone harmony by the eight members of the Saxophone Section of the band. This group was forced to play a number of encore pieces attesting to their popularity.

The concert lasted two hours and a half slightly longer than intended, but hardly then long enough to satisfy the audience who called for encore after encore until Director Sousa was forced to decline in order to make train connection for Columbus where a similar program was arranged for M. S. C. W. that night.

## SOUSA DINES WITH LOCAL CHAPTER OF KAPPA KAPPA PSI

Honorary Member Of Band Frat And  
Several Of Troupe Meet  
Boys Here

Lieut. Commander John Philip Sousa, honorary brother in Kappa Kappa Psi, was met at his arrival Tuesday by members of the local chapter, Epsilon, and conducted to the banquet room of the Y. M. C. A. There the members of Kappa Kappa Psi met him and four of the soloists. A delicious luncheon was served immediately.

A few words were offered by a local brother. Then Weems introduced the guests beginning with Mr. Sousa of course. His remarks ran thus: "Young gentlemen, I appreciate this little welcome and would like to say that my success has been for the most part due to the fact that I have always had confidence in everything I did. Each time I write a new march I think it is the best that I have ever written; perhaps no one else would think so—but I did."

In succession the other guests, Mr. Zimmerman, Mr. Wahl, Mr. Tong, and Mr. Paulson, expressed their thanks. Mr. Tong adding that he had for his ambition for many years the opportunity of playing in "Sousa's Band." "My joy at this acquisition was inexpressible," he said. It will be remembered that Mr. Tong was the cornet soloist.

The few moments with Mr. Sousa and the other gentlemen were very pleasant and made the hosts feel prouder than ever that the "March King" was their brother.



# Famous March King Well Received Here

Notables Meet Director At  
Train; Scouts Greet  
Active Old Man

Two Concerts Feature  
Own Compositions of John  
Phillip Sousa

John Phillip Sousa and his band appeared at the city auditorium Wednesday afternoon and night under auspices of the Business Women's Club and the Parent-Teacher Association. Both concerts drew keenly appreciative audiences of music lovers.

Time has dealt gently with the March King of America and master musician of the world. The fast-flying ears have slowed his step, stooped his shoulders, silvered his hair, and the full black beard has been replaced by a snow-white mustache, but he is still John Phillip Sousa, greatest of them all. From the tip of his baton music flows in notes of living fire, and his present band is unquestionably the greatest he has ever directed—not even excepting the superb organization he formed at the Great Lakes naval station during the world war.

Thirty-eight years have passed since John Phillip Sousa, then leader of the celebrated Marine band, made his first concert tour of the United States, and a quarter of a century has been dumped into Father Time's discard since his first appearance in Jackson. Many great band leaders have come and gone during that period—Innis, Herbert, Pryor, Creatore, and others of lesser fame. Sousa alone remains, and it is fitting that he should, for Sousa will be remembered and his music played when the names of others and their compositions will be only dust-covered memories.

The martial music written by John Phillip Sousa fired the patriotism of more men and sent them post haste to recruiting stations during the early stages of the World War than all the orators in America combined. If he had written no other composition than "The Stars and Stripes Forever," his fame would endure.

However, Sousa's niche in the Hall of Fame is not based on one militant march. For nearly four decades he has been the most prolific composer in the history of band music, and today, with the weight of more than three-quarters of a century on his shoulders, he keeps right on composing marches that have the same wonderful rhythm and tingle that characterized his earlier selections.

The list of compositions and arrangements from the pen of Sousa is worth recording as a matter of history in connection with what possibly may have been his last appearance in Jackson. He is: Washington Bi-Centennial, Royal Welsh Fusiliers, Daughters of Texas, University of Illinois, Charlatan, Bride Elect, Diplomat, Directorate,

El Capitan, Fairest of the Fair, Free Lance, From Maine to Oregon, Glory of the Yankee Navy, Hands Across the Sea, Imperial Edward, Invincible Eagle, Jack Tar, La Fleur de Seville, King Cotton, Minnesota, Liberty Bell, Man Behind the Gun, Salvation Army, Harmonica Wizard, Manhattan Beach, Power and Glory, Ancient and Honorable Artillery, Peaches and Cream, Music of the Minute, Nobles of the Mystic Shrine, The Dauntless Battalion, High School Cadets, Washington Post, Semper Fidelis, The Gallant Seventh, U. S. Field Artillery, Sabre and Spurs, Comrades of the Legion, On the Campus, Boy Scouts, University of Nebraska, Bullets and Bayonets, The Thunderer, Golden Jubilee.

Sousa's band has come and gone. In the brief stay here Jackson was treated to two concerts under the direction of Lieut.-Commander John Phillip Sousa, Wednesday afternoon and Wednesday evening at the Municipal Auditorium.

Both concerts were well attended. Although the large auditorium was not strained to take care of the crowds, the number of persons hearing "one of the world's most distinguished citizens," as Sousa was introduced by Mayor Walter Scott, was large, and appreciative of the excellently arranged program presented at both performances of the band.

The afternoon concert opened with Wagner's Rhenish Overture. William Tong's cornet solo "Southern Cross," was skillfully and beautifully presented. "Last Days of Pompeii," a suite composed by Sousa, brought out the full power of the band in the destruction scene.

Miss Margaret Moody, soprano with the band, thrilled both afternoon and evening audiences with her songs. "Love's Radiant Hour," by Sousa was her afternoon selection with encores. In the evening she sang "Staccato Polka," and as

encored "Dixie" and "Kerry Dance," an Irish folk song.

"Waltz of the Flowers," by Tschaiowsky; "A Study in Rhythms," Sousa; "George Washington Hotel Bicentennial," Sousa; and Introduction to the Third Act of Lohengrin, by Wagner, were among the selections played by the band under the direction of the March King.

The evening concert began with an overture, "Carnival Romaine," by Berlioz. This was followed by "U. S. Field Artillery" march. William Tong played one of his own compositions, "Tower of Jewels," as a cornet solo, and, with the band, rendered a recent popular number, "A Little Kiss Each Morning," as an encore.

The suite, "The Three S's," compositions by Strauss, Sousa and Sullivan, drew thunderous applause. The swinging waltz selected from Strauss' famous compositions was "Morning Journals," and his beloved Vienna was almost pictured in the lovely strains of the music. The power and majesty of the band was most evident in the last "grand amen" in Sir Arthur Sullivan's "Lost Chord" in which the harp was heard for the first time. And Sousa's own "Mars and Venus" made the audience catch its breath as the roll of the drum told the soldier's story. One of Sousa's new marches, "Daughters of Texas," was played as an encore.

Following Miss Moody's vocal selections the band played "Holy Grail," from "Parsifal," by Wagner. The deep cathedral tones of the basses in this solemn composition filled the auditorium with their melody. The band encored with "Semper Fidelis," by Sousa.

"Spanish Rhapsody" by Chabrier opened the second part of the program. An arrangement of medleys built around "Sweet Adeline" was the encore. In this medley number were heard "Little Annie Rooney," part of the "William Tell" overture, "Merry Widow" waltz, "Good-bye My Lover, Good-bye," and "You've Brought a New Kind of Love to Me."

A saxophone solo, "Beautiful Colorado," played by Edward J. Heney was followed by numbers by eight saxophonists who almost "stole the show." Popular and humorous numbers were played by these eight wizards with the saxophone and they received good applause.

Sousa's new march, "Royal Welsh Fusiliers" was followed by the "greatest march ever written," the "Stars and Stripes Forever." Sousa's best known composition. Fifes, cornets and trombones at the front

of the stage brought out the stirring swing of this great march.

Kreisler's "Liebestreud," played as a xylophone solo by William T. Paulson and his encores "Swanee River," Bunch of Roses," and "12th Street Rag" were applauded.

The program closed with Guion's arrangement of "Turkey in the Straw."

## SOUSA HAILED ON ARRIVAL HERE

Met by a reception committee of the city's most prominent men and women including the mayor and city commissioners, the president of the chamber of commerce, and the presidents of various women's clubs of the city, Lieut.-Commander John Phillip Sousa, director of one of the greatest bands in the history of the nation, arrived in Jackson Wednesday afternoon.

When the distinguished composer and director alighted from the train he was greeted by Mrs. Maxey McKee, president of the Business and Professional Women's clubs who with the local Parent-Teacher associations brought Sousa to the city in his concert. Mrs. McKee presented the director to Mayor Scott and Commissioners Hawkins and Taylor and H. T. Newell, president of the chamber of commerce.

As Lieut.-Commander Sousa walked down to the street he was saluted by a large delegation of Boy Scouts on hand to meet him. He graciously returned their salute.

With all his 77 years Sousa is still active, as his concerts here proved. He said his health was good now and that he was glad to be back in Jackson. On one or two occasions before he had to cancel engagements here on account of ill health.

Only 15 minutes intervened between the time the train arrived and the concert here Wednesday afternoon.

At the first concert Mrs. J. K. McDowell, president of the local council of P. T. A., introduced State Superintendent of Education W. F. Bond who in turn introduced Lieut.-Commander Sousa to the audience. At the evening concert Mrs. McKee presented Mayor Scott who introduced the distinguished band director. In his introduction Mayor Scott congratulated the women's clubs who had made the concerts by Sousa in Jackson possible.

DAILY CLARION-LEDGER, JACKSON, MISS.,  
THURSDAY MORNING, OCTOBER 23, 1930

## Sousa, U. S. Institution, Well Greeted In City

Music—bright, brilliant and inspiring, the kind of music that washes from the soul the dust of everyday life.

That was the double treat given large Jackson audiences yesterday when Lieut.-Commander John Phillip Sousa, world-renowned bandmaster played two splendid concerts at the city auditorium under the joint auspices of the Jackson P. T. A. and Business and Professional Women's club.

Sousa's hair may be gray and his personal directing efforts enfeebled, but the quality of the music his band dispenses has not been impaired in the slightest, though 1930 is his 50th consecutive year to tour the nation with his band. His ability as a composer is still of a vigorous brand, as he played several of his new compositions for Jackson audiences Wednesday and they pleased the crowd to perfection.

The evening crowd was treated to several highly pleasing numbers not on the program as the generous band gave encore after encore.

The trombone sextet performed when the Field Artillery March was played, trumpets, a double quartet of them, took the spotlight when the march of the Marine Corps "Semper Fidelis" was played, and the climax was reached when that greatest of all Sousa marches, "Stars and Stripes Forever" was played. For this number half a dozen fifes were featured, then the trumpets and trombones joined in and the effect in ensemble was highly impressive.

Comedy of the evening was dispensed by a double-quartet of saxophonists who were applauded and applauded and applauded.

Mrs. J. K. McDowell, president of the Jackson Council, Parent-Teacher association presented Prof. W. F. Bond, state superintendent of education who introduced Commander Sousa in the afternoon, and Mrs. Maxey McKee, president of the Jackson, Business and Professional Women's club and Mayor Walter A. Scott were the introducers at the night concert.



# SOUSA'S BAND POPULAR HERE

Representative Audience of  
Hub Area Music Lovers  
Applaud Veteran

Sousa and his band are popular as ever. This was fully proved last night at the State Teachers College when this famous musical organization under the direction of the veteran conductor played a varied program before a large and representative audience of appreciative music lovers.

Father Time has failed to make much impression on Lieut. Com. John Philip Sousa, who, despite his three score and ten odd years, is making his thirty-eighth tour of the country at the head of his fine organization of artists. Sousa is the same as of yore, alert and masterful.

There were several in his band who have been with him virtually from the beginning of his public career as bandmaster. There were others, mere youths. But all were true artists.

Much has been said of the inroads which radio has made on concert entertainment. The so-called "canned music" of the day, in records and films, also no doubt has narrowed the field of musicians. Sousa, however, remains triumphant, a popular idol of the classes as well as the masses.

The tribute paid the veteran conductor is fully deserved. When he made his appearance last night, he was given an ovation by the audience, a testimonial to his greatness as leader as well as composer. Throughout the program there were sustained demands for encores and the band might be playing yet, if the wishes of the audience could have been granted.

The program started with "Carnival Romaine" by Berlioz, an overture. This number caught popular fancy and there were demands for more. The band responded graciously with one of Sousa's own most favorite marches, "U. S. Field Artillery."

William Tong next held the stage with a cornet solo, playing his own composition, "Tower of Jewels," with soft accompaniment by the band. "A Little Kiss Each Morning," one of the popular contemporary ditties was well played as the encore number.

Followed a suite, "The Three S's" comprising works of Strauss, Sullivan and Sousa. The numbers were in order: "Morning Journals," "The Lost Chord" and "Mars and Venus". There were several encores.

Miss Marjorie Moody, soprano soloist, was next presented in "Staccato Polka" followed by "Dixie" and "Kerry Dance". Miss Moody combines the talent of voice with a charming personality.

"Holy Grail" from the opera "Parsifal" by Wagner, rounded out the first section of the program.

Following the intermission the band swung into a Spanish rhapsody, "Espana" by Chabrier. For an encore a surprise number was offered, "Sweet Adeline," a medley of songs of today and yesterday.

Edw. J. Heney delighted with a cornet solo. But the appetite of the

audience was not satisfied even after he consented to play sweet "Mighty Lak a Rose" for an encore. As an extra treat the eight saxophonists of the band played a number of selections with a humorous twist as to selection as well as presentation.

"Royal Welsh Fusiliers," a new Sousa march, was supplemented by the greatest of all marches ever written, "Stars and Stripes Forever" which has placed Sousa among the immortals.

William P. Paulson gave xylophone solo selections, "Liebesfreud," Kreisler's touching composition and followed it with "Swanee River" concluding with "12th Avenue Rag."

The program closed with "Turkey in the Straw" which revived tender memories in the oldtimers present.

## Sousa's Concerts To Be Memorable In Local History

Reckoning from a major event, hundreds of school children and many others will date happenings this winter in Selma as before or after the Sousa concerts, which attracted large crowds to the Junior High School Friday when John Philip Sousa appeared at the head of his remarkable organization which is concluding its last annual tour of the South under his baton.

The zest and thrill of a Sousa concert, recalled by numbers of persons who recall the great band leader in his earlier years, was not lacking Friday at either the afternoon performance, when many persons were turned away, or at the evening concert, enjoyed by an enthusiastic and representative gathering of Selmians.

The programs for both afternoon and evening were carefully selected and presented about an even proportion of classical and popular numbers, with Sousa's own compositions included. In the matter of encores the band master was particularly generous.

Selma heard for the first time the new Sousa march, "The Royal Welsh Fusiliers," which was dedicated the past summer and as an encore to his enthusiastically received number, Sousa played "Liebesfreud," "Stars and Stripes," which brought the greatest thrill of the evening, with its martial strains which furnished the climax of the program.

Soloists with the Sousa band were unusually well received, with Henry Tong, cornetist, Alex. Marjorie Moody, vocalist, Edward J. Heney, saxophonist and Howard Goulden, xylophonist.

Proceeds of the concerts, which were given for the benefit of the Public Schools, amounted to more than \$100.

## Greetings

### TO PHILLIP SOUSA

When Sousa plays,  
Diamonds and pearls and other  
jewels fall  
From our all moisture on the an-  
tears all.  
Throwing on all sides their beau-  
tiful rays.

When Sousa plays

When Sousa plays,  
Helen with Paris storms again the  
Aegean main.  
And Egypt for her Roman sighs her  
absence pain.  
And Genet backward turns her an-  
gry gaze.  
When Sousa plays.

When Sousa plays,  
Cherub and Seraph ride the lofty  
cloud.  
They break the air, their voices  
clear and loud.  
All heaven is united in high Elysian  
lays.

When Sousa plays,  
W. H. TAYLOR  
Uniontown, Ala.

One consolation a harassed hus-  
band has in eating out is that he  
has an opportunity to give an order.

Even if Wickersham's proposal to  
flog racketeers is carried into effect,  
the chances are great some will win  
immunity because of rheumatism or  
lumbago.

## SOUSA'S BAND IS GRANTED SPLENDID OVATION IN MACON

Programs For Two Perform-  
ances Are Enjoyed and  
Are Given Applause

The master of marches placed his world famous band on the stage of Macon's municipal auditorium twice yesterday with a program with everything on it from Twelfth Street Rag, a forerunner of jazz, to Holy Grail from Parsifal. John Philip Sousa, his soloists and his whole smart band were applauded for encore after encore matinee and night.

The nearly perfect symphony of his reed instruments came to the attention of a fair sized audience in Carnival Romaine, the first number of the program. Later the crash of cymbals and the splash of brasses raised Berlioz's overture to stronger emotions.

William Tong, veteran soloist, displayed his mastery in the fast notes of Tower of Jewels, of his own composition. As an encore he played A Little Kiss Each Morning, modern froth made popular by the orchestra of Mr. Rudy Vallee.

The kettle drum and flute were prominent in Morning Journals, first half of a suite, and Sullivan's The Lost Chord, the latter part, began sadly to the notes of reeds and ended in vigorous tragedy. Many of Sousa's best known marches were given as encores.

### Tell Same Story

Perhaps the most interesting number was Mars and Venus, by Sousa, in which the soldier's sweetheart sings of love while the soldier sings of glory. After the drummer's roll the songs unite and together they told the same old story.

The sweet, strong soprano of Marjorie Moody filled the copper dome of the auditorium in her solo, Staccato Polka, and as encores she sang Dixie and Kerry Dance. The dignified Holy Grail ended the first part of the formal program and at its completion the band burst into Semper Fidelis, one of Sousa's most famous marches.

During the interval the Lanier High school band, in khaki, went upon the stage and was led by Sousa in the National Emblem march.

The second part included Chabrier's Espana, a saxophone solo, Beautiful Colorado, by Edward J. Heney; Sousa's new march, Royal Welsh Fusiliers; a xylophone solo, Kreisler's Liebesfreud, by Howard Goulden, and the "country breakdown," Turkey in the Straw, which was played with a good deal of clatrap.

Royal Welsh Fusiliers is the kind of march you like while you are listening but you can't remember the tune while you're driving home from the concert.

### Plays Best Composition

Following it Sousa led his men in the grand Stars and Stripes Forever, his best composition. The brasses filed to the front of the stage and, standing, played magnificently.

The audience last night seemed to like best a series of comic numbers by a saxophone octet, playing both old and modern favorite tunes after the manner of vaudevillians. The bass saxophone was the most ridiculous thing imaginable, but this feature was too prolonged for the high quality of the program.

Sousa conducted his 75 musicians quietly, without ostentation, but evidently with a sense to every sound. They watched his baton, but not too obviously, and responded to it markedly.

Sousa says he likes "good music," whether simple or complicated. He proved here yesterday that he makes good music, both simple and complicated.

—H. B. L.

## SOUSA'S BAND GIVES CONCERT

Few Hear Noted Bandmaster On  
His Last Tour Appearance

Sousa's band played last night at high school auditorium to a house less than half filled, offering a diversified program that included even jazz.

Martial music predominated in the program. Lieut.-Comdr. John Philip Sousa, "the March King," introduced his latest creation, "Royal Welsh Fusiliers." The response was not so good, as an encore, "The Stars and Stripes Forever," brought down the house. Feature numbers were "Sweet Adeline," with variations by Sousa, and "Swanee River," played on the xylophone by Edward J. Heney.



## SOUSA IS GIVEN THUNDEROUS APPLAUSE

John Philip Sousa and his band, in two concerts at the municipal auditorium here Monday, aroused musical enthusiasm as few other musical organizations could do. In both programs the bandmaster and his 75 men won thunderous applause at the completion of each number. As encores they offered some of the best known marches of Sousa's composition.

In addition to the excellent band renditions the soloists came in for their share of high praise. Miss Marjorie Moody, soprano, in her initial solo, "Staccato Polka," won such a

response that she was compelled to sing two others, "Dixie" and "Kerry Dance."

Edward J. Henry, saxophonist; Howard Gould, Jr., xylophone selections; and William Tong, corset soloist, completed the list of excellent specialties. Each rendered several encores.

A saxophone octet provided a generous sprinkling of comedy in connection with a number of popular selections.

In playing the "Stars and Stripes Forever," generally considered as Sousa's most popular march, the band played to the front of the stage and played in a manner that could not but make the heart beat faster.

During the intermission the Lanier High school band went upon the stage and Sousa led the youths in the "National Emblem" march.

One of the most novel and inter-

esting number was "Mars and Venus," in Sousa's style, which the sound effect produced by the drummers was distinctly unique. The flutes and little drums were predominant in "Morning Journal" and the crucial climaxes and bits of brass came to the fore in the latter part of "Cavalry Romance" by Berlioz, after the perfect symphony of the two instruments in the first passage.

Sousa and his band were brought to Marion under the auspices of the Junior Chamber of Commerce.

## OPERA CANNOT DIE, SOUSA DECLARES

"Opera is not dead and will not die," said John Philip Sousa, noted band leader, while here for the two concerts with his band Monday at municipal auditorium. "Singers may leave opera, and may die, but opera is immortal."

Sousa, in a reminiscent mood, recalled his early days as a musician, and how he narrowly missed becoming a baker after he had differences with his violin teacher at the age of nine. Going to sleep while rocking the crib of the baker's baby, a blow by the outraged mother sent him back to his music and to the world which has proclaimed him the premier of band leaders.

music of importance written today is because the musician lacks faith. Nothing can be accomplished without faith," the musician said. "There are composers of great technique but they lack the breadth of soul which is necessary to immortal music."

At the age of 21 Sousa had written an opera and was directing an orchestra in Philadelphia when he was seen by the commandant of the marine band. This began his career as a band leader, he said.

# ATLANTA GEORGIAN

ATLANTA, GA., WEDNESDAY, OCTOBER 29, 1930

## SOUSA PRESENTS CUP TO SCHOOLS



H. REID HUNTER MISS ELIZABETH RITTER JOHN PHILIP SOUSA  
Mr. Sousa making presentation of silver mental class having best record at end of cup to be given Atlanta High School instru- each year.



THE FAMOUS BANDMASTER CAUGHT IN INTIMATE POSE AS HE ATE AT BILTMORE YESTERDAY NOON.

## SOUSA SCORES TRIUMPH HERE

By RUTH HINMAN CARTER.

Lieutenant Commander John Philip Sousa led his gay and shining brass band through two colorful programs at the City Auditorium Tuesday. Classical numbers alternated with popular music, varied by solos for voice, saxophone, xylophone and cornet, all liberally sprinkled with Mr. Sousa's own brisk marches.

The conductor's suite, "Last Days of Pompeii," was the finest musical selection of the afternoon. The soft, mellow woodwinds imparted to the melody a haunting quality well suited to the Bulwer-Lytton description around which the composition was woven.

The high lights in both afternoon and evening performances were Mr. Sousa's leadership of Atlanta school bands. Many a seasoned school musician made favorable comparison with members of the conductor's own organization. Robert Horney, Atlanta's school band instructor, is to be congratulated on the training he has instilled into these boys.

Mr. Sousa is quite a showman, borrowing a few tricks from our jazz leaders, but he does not feature "hot mama" melodies.

These two programs ended the Atlanta engagement of this remarkable man, who has conducted his band for 50 years, and who, at the age of 76, is making his 38th annual tour.



## Great Audience Is Stirred By Sousa's Martial Marches

BY B. R. CRISLER.

Any move to perpetuate peace among the nations, if it is to have the slightest practical value, must inevitably begin by suppressing John Philip Sousa and those rousing marches of his, which constitute an irresistible call to arms.

Looked at from a sane, dispassionate, adult viewpoint, such music does seem like the prancing of youngsters with toy guns and adolescent imaginations, but it is precisely there, where the danger to "world-peace"—that Utopian chimera of political idealists—must eternally dwell. For beneath the surface tameness and respectability of every "red-blooded" male there exists a child with an incurable fondness for "playing soldier." And when the trumpets and percussion instruments are blaring and crashing out a march like "The Stars and Stripes Forever," this dormant youngster comes violently to life, shoulders his imaginary arms, and goes marching superbly off into the regions of fantasy. You can't be sane, unemotional, grown-up and civilized in the teeth of seven barbarous trombones and half a dozen shrill, martial and generally impersonal files. War, therefore, like Lieutenant Commander John Philip Sousa, probably will continue to be an American institution.

Approximately 4,000 people wanted very badly to hear these martial airs at the auditorium Tuesday night. Just to prove their earnestness they stood in patient queues on the sidewalks and patiently let themselves be rained on while waiting to get tickets at the box office. After each number, an ocean of damp humanity was swept

by waves of applause, applause which, in its intensity, was almost as stirring as the marches. The audience, in other words, had a perfectly grand time.

The overture from Wagner's adolescent opus, "Kienzi"—sounding anything but Wagnerian—opened the program, which got into its stride immediately with the first encore, "U. S. Field Artillery." Then came Mr. William Tong, cornet virtuoso, who got a big hand. After that a pretentious "suite" entitled "Last Days of Pompeii," reminded us that Sousa would do well to stick to his marches. Musically, it ranks even lower than Bolwer-Lytton's masterpiece of the same name, a quotation from which appears on the program.

But the big dramatic hit of the evening was when Sousa led the Georgia Tech band playing his own "Semper Fidelis" march, and later the combined bands in "Ranabin' Wreck." The latter brought tears to the eyes of people who never graduated from high school.

No long as he gives us marches, Sousa is supreme. When he wanders off into even the more mediocre compositions of Wagner and Tchaikowsky he begins to founder. A stirrer-up of the superficial emotion of flags and trumpets should never essay even the pebbly shadows which lie on the borders of the Wagnerian sea.

returned the compliment by tendering a dinner to Noble Sousa in the banquet room of the Shrine mosque at 6 o'clock Tuesday night.

The invitation to the dinner was made several weeks ago by Noble Frank B. Jamison, president of Yaarab's band, and immediately accepted by Noble Sousa. Prior to the dinner he was greeted by Potentate William A. Fuller, members of the divan and every member of the band, among the latter being Noble A. J. Garing, director of the band at Georgia Tech, who for ten years was a member of Sousa's organization.

Potentate Fuller acted as master of ceremonies and short talks were made by several members of the band. Noble Sousa expressed his pleasure at being the guest of such a notable band of musicians as Yaarab's famous organization, and by special request gave a humorous account of why he had his famous beard removed.

At the close of the dinner Yaarab's band voted unanimously to call off its regular weekly practice that the members might all attend Sousa's concert in the auditorium.

### NOBLE SOUSA HONORED

BY YAARAB TEMPLE BAND

Having played under the direction of Noble John Philip Sousa, America's premier bandmaster, at the session of the Imperial Shrine Council in Washington some years ago, Yaarab Temple's Million Dollar Band

## SOUSA AND BAND PLAY TO SMALL AUDIENCES HERE

Famous Conductor Pleases  
Romans Who Appreciate  
Good Band

Sousa and his band gave two performances at the city auditorium in Rome Wednesday. The audiences, afternoon and evening, were not large. They were, however, most appreciative; they gave full meed of applause and enthusiasm to the efforts of an organization which has become a national institution.

Somewhat in keeping with the times, when jazz and novelty are in order on every popular program, Sousa has returned to his former practice of presenting musical jokes. This season, his organization features a saxophone octette in the clown role. On each of his programs appeared two popular fox-trot numbers. His solo artists were, as always, exceptional; the maestro has, in the past, presented such artists as the late Maud Powell, violin, and Herbert L. Clarke, cornet. This year, Marjory Moody and Winifred Bambrick were most pleasing, and the cornet, saxophone, and xylophone numbers received much applause, and gave generous encores.

While the performances given were artistic successes, the financial returns were not sufficient to cause much enthusiasm in Music Festival circles; it was stated, however, by executives of the association, that there was merely a slight loss to the sponsors.

John Philip Sousa, in an interview given a representative of the News-Tribune Wednesday afternoon, said that this was the thirty-eighth consecutive year that he had taken his band on tour. The premier conductor of brass and woodwind instruments is a cultured and genial gentleman. His home is in Port Washington, on Long Island, N. Y. He was born in Washington, D. C., the fourth of ten children, and is 76 years of age. The commander is still young in thought, but has many years of service behind him. Asked whether he would return next year, he replied, "Just so long as the people want to hear my band, and will come to my concerts, I will play for them—if I am physically able."

## SOUSA AND BAND TWICE DELIGHTS

Veteran Composer Leads  
In Classics And His  
Own Compositions

Lieut. Com. John Philip Sousa and his band delighted several hundred persons Thursday when they appeared in two recitals at the Municipal Auditorium under auspices of the Birmingham Music Club.

A somewhat lighter program was given at the matinee, although several of the encores, including the widely famed "Stars and Stripes For-

ever" (Sousa), were delivered again at the evening performance.

William Tong, cornetist, played "Pavane of Jewels," a number of his own composition. Miss Marjorie Moody, soloist, sang "Staccato-Polka" (Muller) and several encores, all of which were well received.

"Beautiful Colorado," a saxophone solo by Edward J. Henry, was excellent, both from standpoint of musical beauty and technique of rendition. His numbers were followed by a saxophone octet in popular airs and medleys.

One of the most interesting numbers of the evening was "Liebestrend" (Kreislere), by Howard Golden on the xylophone.

More than 1,000 schoolchildren with a large number of adults enjoyed the somewhat lighter afternoon program, when a large number of Sousa's own marches, together with two numbers by Wagner were the chief items on the program.

Perhaps the hit of the entire afternoon program was the singing of "Dixie" by Miss Marjorie Moody, when she was called back to the stage time after time, and while the audience cheered during the singing.

Another number that was more than favorably received was the saxophone choir which followed a saxophone solo by Edwin J. Henry. Eight saxophones, ranging from the diminutive solo phone to the enormous bass instrument, were used to render several popular numbers, the finale being such favorites as "Turkey in the Straw," and like numbers.

A march number that was especially thrilling was the playing of the "U. S. Field Artillery" march, as an encore to the opening selection on the program.

No review of any of Sousa's programs would be complete without mention of the greatest march number of them all, played as only the composer and his band can play it. Everyone knows the "Stars and Stripes Forever." Most everyone can whistle snatches from it and some few can reach the high notes in the trio, but until one has heard Sousa's own choir of six flutes carrying the high pitched melody as directed by the baton of the veteran composer, they have never heard the piece at its best.

During intermission at the matinee, Mr. Sousa directed the High School Band in two numbers. The audience thundered its applause.

Birmingham, Ala.  
Age 10  
Friday Oct 31/30

Nashville  
"Tennesseean"





# Nashville, Tenn

## JOHN PHILIP SOUSA The MARCH KING

Talks to be made in all schools on Thursday, October, 30th, stating that Friday is to be observed as "Sousa Day" in Nashville, the occasion being the visit of John Philip Sousa with his famous band on that day.

At the age of 76, Lieut-Commander John Philip Sousa is celebrating his Golden Jubilee, and his achievements are so outstanding and worthy of comment, that every student should be informed as to this musical director and composer. He has made a distinct contribution to the happiness of every individual in his own country, in distant lands and in the islands of the seven seas, for everyone, almost everywhere, has heard Sousa's music through the medium of the band, orchestra, phonograph and radio.

Sousa was the first to demonstrate that American love for good music made necessary the subsidy for the maintenance of fine musical organizations. He was the first to introduce through his long tours, the best of music to audiences outside of the great cities. He played excerpts from the Wagnerian operas on tour with his band before these operas were performed in New York.

Sousa is the only American who has served his country as a commissioned officer in the United States Navy, United States Army and United States Marine Corps. His "Semper Fidelis", is the official march of the Marine Corps, and his "Stars and Stripes Forever" is the unofficial National Anthem.

"The March King" is the adoring title which the world has bestowed upon Lieut-Commander John Philip Sousa. From symphonic poems to popular songs is the range of the Sousa musical genius, and at seventy-six Sousa is still composing. Almost three hundred titles are included in the complete catalogue of Sousa's compositions. A recent catalogue of Sousa's compositions credited him with the authorship of no less than twelve suites, fifty-four songs, twelve fantasies, ten scores for light operas, six waltzes and one hundred and thirty-seven marches. His "National, Patriotic and Typical Airs of All Lands", compiled during his days as director of the United States Marine Band by order of the Secretary of the Navy, is still the standard work in that field, used officially not only in the United States, but throughout the world.

Sousa has also written three novels. His autobiography, "Marching Along", which appeared a few years ago as a serial in the Saturday Evening Post, was a best seller when it was published in book form. He also wrote the lyrics for his own opera, "The Charlatan", and "El Capitan", and the libretto for "The Bride Elect". All were tremendously successful when first produced in the eighties and early nineties.

For almost a half century Sousa has meant "The March King", and "The March King" has meant Sousa. The Sousa marches are American history in terms of music, the singing, shouting chorus of the glories of America. Sousa has given America its marches and America has given Sousa a measure of love and adoration which has been accorded no other musician.

### SOUSA PRESENTS TWO CONCERTS

Large Crowds Hear Band  
Programs Directed By  
"March King."

By ALVIN S. WIGGERS

Music Critic of The Tennessean

Lieut-Commander John Philip

Sousa, on his 35th annual tour with

his concert band, gave two well-

attended concerts yesterday and

last night at Ryman auditorium un-

der the management of Mrs. L. C.

Naff.

Mr. Sousa was born in Washing-

ton, D. C. 76 years ago next Thurs-

day. His father was a Portuguese

and his mother a Bavarian. The

marches that made him famous

were written 35 years ago. "High

School Cadets," "King Cotton,"

"Liberty Bell," "Washington Post,"

"A Captain," "Semper Fidelis,"

and "Stars and Stripes Forever"

have never been equaled by him

since. All the marches about bal-

lets and bayonets sabers and spurs

are vain attempts to duplicate early

successes.

A foreign paper named him "The

March King" in 1935. On yester-

day's visit he seemed to scorn the

praise and the fact that real inspi-

ration and were not poured into a

mind like the succeeding ones, as

he played only "Semper Fidelis"

and the one that will be known

generation hence, "Stars and

Stripes Forever."

Belkoz "Carnival Romanche"

Arthur Sullivan's impressive "Lost

Opportunity," the majestic "Holy Grail

Procession," from Wagner's "Parsifal,"

which opera we last heard in

Chickamauga last July and Chabrier's

"España" were the classic numbers

played with fine masses of tone.

We have heard many great bands

beginning, Lieber's and Gilmore's,

with young Victor Herbert as cello

soloist. These were back in the

dark times, when fines, Ballo's,

Herbert's, The Farde Republicque

of Paris, King Edward's band of

London, Pryor's, and what's his

name, who has the big band in New

York every summer.

William T. King, the cornetist, play-

ed his own "Tower of Jewels" with

extraordinary expertness. Edward

J. Henry was saxophonist and Wil-

ham T. Paulson was xylophonist

showed such virtuosity that they

had to play many encores.

Miss Marjorie Moody sang Nel-

der's "Succato Polka" with purity

of tone and flexibility of voice.

Harriet were "Carry Me Back

to Old Virginia," "Dixie," and

Herbert's Italian Street Song. We

wish she had sung an aria that

would just have suited her voice

and which would have been appro-

priate for the recent celebration of

the great Latin poet's 200th

anniversary, the song from Haydn's

"Creation," "With Vergil Glad."

All the middle sections of the

auditorium were well filled with

children and grown-ups at the

matinee concert.

Mr. Sousa, with his customar-

geniality, was quick on the trigger

with encores. After each number

a young fellow would spring for-

ward with the name of the encore

printed in large letters. Sousa seems

to admit that Wagner and Tschai-

kowsky also knew something about

music so he permits their names

on his printed programs, but the

encores are nearly always by

Sousa.

Even Liszt's well-known "Second

Hungarian Rhapsody" was pro-

grammed as "A Study in Rhythms"

by Sousa, and the encore, "When

Dreams Come True," was placard-

ed as by Berlin-Sousa.

Overture Brilliant.

The overture to Wagner's "Rein-

old" played at our last symphony

concert was brilliant and sonorous,

and gave both the reeds and his

fine brasses fine opportunity to

show their virtuosity. The interpi-

tation was spirited, even though

Sousa merely indicated the beats.

The encore was "The Gladiator,"

by Sousa.

William Tong did some rapid

triple-longueurs in his cornet solo.

Clark's "Under the Southern

Cross," and his encore was "Believe

Me If All Those Endearing Young

Charmers" by an earlier composer.

Sousa's suite, "Last Days of

Pompeii," with its contrast of blind

Nydia's song on the harp and the

eruption of Vesuvius had colorful

instrumentation and gave every

body a shudder. The Harmonica

Wizard," by Sousa, was the encore.

Miss Marjorie Moody, who has

been here before with Sousa, has

a small sweet coloratura soprano

and a pleasing stage presence.

"Love's Radiant Hour," by Sousa,

was followed by one encore, "Car-

ry Me Back to Old Virginia," in

which the singer started out much

faster than the band in her seem-

ing haste to get to Virginia first

and "In Dixie" when she sang "I

Wish I was in Dixie," the band

got ahead in the contemplated pi-

gramme.

Tschaiakowsky's "Waltz of the

Flowers" was a high spot on the

program as was also the closing

introduction to the third act of

"Lohengrin," which opera we last

heard in Memphis last March.

Edward J. Henry played a facile

saxophone solo. Greynich "Fan-

tasie in F Minor," and his many

encores were aided and abetted by

seven other saxophones of differ-

ent sizes, while a lot of comedy

highly amused the youngsters and

their elders alike.

Sousa's new march, "George

Washington Bicentennial," evident-

ly two years ahead, brought "Star-

and Stripes Forever," for which

the audience was waiting and

which we have heard played at

parades in foreign lands. It was

stirring when five trumpets, six

piccolos, and five trombones

lined up at the footlights and

raised the roof.

William T. Paulson is an adept

at the xylophone and was recalled

for several encores.



Nashville Tenn  
Nov 2/30  
Banner

## SOUSA THRILLS TWO AUDIENCES

Famous Band Master Presents Well Balanced Musical Menues.

By GEORGE PULLEN JACKSON

High class musical whoopee plus, was the pair of concerts Friday in the Ryman auditorium staged by Sousa and his concert band before an unusually good sized matinee audience and a still bigger one at night. By "whoopie" I have reference to such stunts as the xylophone athletics, piccolo sextets, trumpet aerobatics, and saxophone comes which the veteran bandmaster's talented boys performed, to the great delight of everybody. By "plus" I mean the good music of the more enduring sort—Wagner's *Rienzi* overture, introduction to the third act of *Lohengrin*, and the Holy Grail music from Parsifal, Berlioz' *Roman Carnival* and Chabrier's *Spana*—which used up about one fourth of Sousa's stage time and pleased these same audiences equally well.

Mr. Sousa knows his band and his audience. He knows so well that his sixty-two musicians (not 100 as publicized) are perfectly capable that he economizes the energy that goes into that aging right arm. He knows that he has picked the largest, best instrumented, and most efficient group that he has ever brought to this city. And as for his audience, the American people, he knows just the elements they want in their musical diet and just the proportions of each they will consume with zest.

Judged from the purely musical standpoint, the best thing on either program was the *March of the Grail Knights* from Parsifal. Of course a band, not even a Sousa's band, can do full justice to a thing that was intended for a symphony orchestra of over 100 players. But, aside from a little too much bombast toward the end, it was the composition that showed besting artistic heights to which the visiting ensemble could have climbed, if their leader had not felt keenly the economic necessity of remaining most of the time flat on the ground of common musical understanding. To say that his brasses and reeds played "like a great organ" would be to insult them. For they clearly exceeded any organ.

Among the numerous musical acts, the most thrilling was the sixty-foot row of piccolo, trumpet and trombone players lined up behind the foots playing the lead in the closing strains of *Stars and Stripes Forever*. The funniest was the octet of saxophones, all ages. The most appealing to professional Southerners was the singing of Old Virginia and Dixie by Marjorie Moody. These were her favorites. Her principal numbers were hardly hearable by reason of the too loud band accompaniment. The most recent feature was the score of *Antares*, all of Sousa's all stars in the *Antares* Sousa's orchestra, one of the best between every number on the programs and all of them producing enthusiastic applause. From the endless number of them and from the program note that many of them were new, it would seem that the "March King" still sits securely on his throne.

Long live the King

## Sousa Says He Has No Favorite Among His Works

"I am like a mother and her children about my compositions. I have no favorites," said Lieut.-Commander John Philip Sousa when interviewed at the Hermitage Hotel Friday morning prior to the two concerts which his band was scheduled to give at 2 p. m. and 8:15 p. m. in the Ryman Auditorium.

And as he refused to single out a favorite composition, the veteran march king, whose "Stars and Stripes Forever" has been heard around the world, paused to smile as if completely lost in his own reflections.

Then speaking with the quiet certainty of a master, he declared that every composer feels that his compositions are the best of which he is capable at the moment. That is Mr. Sousa's reason for saying he has no favorite composition.

However, he explained that from the popular and monetary point of view his "Washington Post March" and "Stars and Stripes Forever" are, perhaps, his best compositions.

Looking back over fifty years Lieut.-Commander Sousa said that the band as a musical unit has progressed much musically speaking since those early days when it was thought of as a street music affair.

Again he smiled reminiscently as he recalled his own entrance into the field of band work, for as a young man he first went into orchestral work and there acquired the disdain of an orchestral artist for a band musician. It was during a performance of one of his own comedy compositions "The Follies" in Philadelphia, that a navy commandant saw him directing the orchestra and this subsequently led to his entrance into band work as a marine conductor.

"And I suppose it was intended that I should for it was a valuable thing for me," the leader declared.

College and high school bands have done much to advance the band as a musical unit in Sousa's opinion, and he feels that it is remarkable how well they play.

This is Mr. Sousa's first trip to Nashville in several years, though he

has been here many times before, and the showy greeting which he received gave him quite a surprise.

"And Mr. Sousa, where do you go from here?" one of his interviewers concluded.

Without a word, he turned quietly to the dark blue and gold braided band conductor's cap lying on top of the suitcase, picked it up, looked at a printed list inside and replied laconically—"Huntsville."

Huntsville Ala  
Early Times  
Nov 2/30

## SOUSA'S BAND PLAYED HERE

Greatest Musical Organization Appeared at High School Saturday

The personal direction of the Public School band by the great John Philip Sousa at which time one of Sousa's own compositions, "El Capitán" was one of the features of the great Music Master's appearance here yesterday, Saturday, November 1 at the Huntsville High School.

This courtesy to the young musicians was given by Sousa during the Matinee Interval.

Crowds of Huntsville music lovers heard the "World's Greatest Musical Organization," Sousa and his band in their two appearances yesterday, afternoon and evening. The concerts were given in the High School auditorium under the auspices of the Music Study Club and were acclaimed as the outstanding musical events and one of the items of the greatest interest.

Early in the day yesterday the town was decked with the national banners, a direct compliment to Sousa who is the only man with the distinction of holding commissions in the Army, Navy and Marine Corps with the rank of Lieutenant Commander. When the Sousa's train came in at 1:30 o'clock Saturday afternoon the musicians were greeted by a delegation, among whom were representatives of the Music Study club and the Rotary Club, the "March King" being a member of that organization.

The Matinee was opened with the Overture from "Rienzi" and the following program was given: Cornet solo, "Southern Cross"; Suite, "Last Days of Pompeii"; vocal solo "Love's Radiant Hour"; Waltz of "The Flowers"; "A Study in Rhythms"; saxophone solo, "Fantasia in F Minor"; new march "George Washington Bicentennial"; "Xylophone solo "Parade of the Toy Regiment"; "Introduction to third act of Lohengrin."

In the evening the following program was presented to the great pleasure of the audience: Overture "Carnival Roman"; cornet solo "Tower of Jewels"; Suite, the Three S's; vocal solo, "Staccato Polka"; "Holy Grail" from Parsifal; Spanish Rhapsody "España"; Xylophone solo, "Liebesfreud" and Cowboy breakdown, "Turkey in the Straw."

The principals of the Sousa organization are: Miss Marjorie Moody, Soprano; Miss Winifred Bambrick, harp; William Tong, cornet; William A. Paulson, xylophone; Edward Henry, saxophone; Edward Wall, clarinet; Leo A. Zimmerman, trombone and C. J. Russell, librarian.

THE CHATTANOOGA TIMES: CHATTANOOGA.

TENN., TUESDAY, NOVEMBER 4, 1930.

## STIRRING MARCHES DELIGHT AUDIENCE

John Philip Sousa and Band Give Two Performances.

Famous Leader Declares City Is One of Most Progressive in the United States.

Chattanooga is a great city, according to Lieutenant-Commander John Philip Sousa, world-famous band conductor, who led his organization in concert here yesterday. Commander Sousa was very enthusiastic over his trip here, and he declared that the "get-up spirit" of this city drew his admiration.

Particularly he was impressed by the fine showing made at his matinee concert by the Chattanooga High school sixty-five-piece band. At this concert, Commander Sousa led his band, chosen by Director Shelly C. Sands from among all school bands to perform in "Lights Out" march, and the young local musicians made almost as favorable impression on the audience as did the ultra-perfect performance of the master's organization.

A handsome silver loving cup was presented to the school band by Sousa, and it will nestle among the athletic and scholastic trophies of the local high school as an outstanding gem to be treasured.

Another proud moment for Chattanooga occurred at the evening performance at the Memorial auditorium. Borden Jones, one of the leading young musicians of this city and a student at the University of Chattanooga, was honored by America's bandmaster, who let young Jones conduct the Sousa band in a Sousa march, "Semper Fidelis." Jones handled the baton like a veteran and drew applause both from the audience and the bandmen.

The concert last night was attended by a comparatively small audience of approximately 1,000, but the enthusiasm accorded the stirring band music equaled in volume a capacity crowd's applause. Every number, from beginning to end of the entertaining program, delighted and was received favorably.

The outstanding element that established the funniness of the entertainment was the fact that music of practically every varied type was presented. For instance, for those who like classics, the program offered "Overture" from "The Roman Carnival" (Berlioz), which is one of the standard numbers of every large symphony; and the "Holy Grail" music, from "Parsifal" (Wagner), the name of which is familiar to every concert-goer. These numbers were executed by the band with such masterfulness that only the sight of the trimly uniformed men holding band instruments exclusively, could keep the listeners from realizing that it was a band, and not a full stringed symphony orchestra that was playing.

Novelties galore were offered. William Tong, perhaps one of the most distinguished cornetists of this day was heard in a solo, exhibiting an uncanny display of technique; the percussion section dazzled all with a portion of Sousa's symphonic march, "Mars and Venus," when they began a snare drum roll of an almost inaudible sound, and increased infinitesimally to a locomotive-like volume. Edward J. Heney, premier saxophonist, and a saxophone octet were kept busy playing five solos, and William T. Paulson, xylophonist and vibraphonist, preceded the close of the program with selections that sounded too good to be true.

Of special note were Miss Marjorie Moody's vocal selections. Miss Moody is a soprano artist, and with a view of pleasing her southern audience, she sang "Dixie" and "Carry Me Back to Ole Virginia." Her reception can be better imagined than described.

Commander Sousa's style of conducting aroused admiration, especially from those musically inclined. No useless motions or flourishes were his; he merely marched out on the stage, solidly erect, bowed, and took the stand. His arms, which have led so many distinguished performances before every president and nearly all of European and Asiatic royalty of his time, moved up, down and sidewise, with a barely imperceptible motion, but the band fol-

lowed him perfectly, expressing the very essence of rhythm, and executing miraculous crescendos and decrescendos.

Head and heels above all numbers, which evoked applause that threatened to bring down the framework of the new amplification system at the Memorial auditorium, was the march dear to every American, "The Stars and Stripes Forever." It was played by his band as no other organization in the world could manage it. When the climax came, and the piccolo, trumpet and trombone sections left their seats to stand in an erect line, facing the audience, and played—well, it was too much!

Commander Sousa said that the future of music, far from looking dark, was very bright for this country. "March music is an essential part of every great nation," he said, "and as long as there are red-blooded men and music lovers, there need be no fear for a decadence of music."

Commander Sousa thinks that one of the greatest factors in keeping music alive today is the splendid work done along musical lines by colleges, high schools and junior high schools. "Among the thousands of young Americans that are started in music activities by our schools," he said, "many true geniuses are uncovered and given a chance to develop their talents."

This was Commander Sousa's third trip to Chattanooga, and he stated that he hoped to return soon.—S. M. S.



WEDNESDAY, NOVEMBER 5, 1930.

## CROWDS HEAR SOUSA'S BAND

March King Thrills With Performance Here.

John Philip Sousa, "march king of the world" and his premier seventy-two piece band, may not have won new laurels in Knoxville yesterday, but they won all the admiration and enthusiastic applause which audiences filling the Lyric theatre at a matinee and evening performance could shower upon them.

However, the great seventy-six-year-old conductor may regard his second visit to Knoxville, several thousand persons, young and old, in Knoxville will remember it as a rare musical event.

Sousa and his band were presented by Malcolm Miller as one of a series of musical and dramatic

programs he is bringing to the city during the season.

The highlight of the two concerts, so far as Knoxville was concerned, was the playing of "The Thunderer," Sousa's own composition by the combined U. T. and Knoxville High bands directed by Sousa. "They are among the best school bands I have ever conducted," Sousa declared afterwards. The 150 young musicians played with a vigor and enthusiasm that surprised even those accustomed to hearing them play on every football occasion. At the end of their performance, Miss Jane Boyd, sponsor for the U. T. band and Miss Mildred Robinson, sponsor for the High school band, were presented large silver loving cups by Commander Sousa, a gift from himself.

The programs offered all the varied musical delights which have made the Sousa band famous over the world. Selections from Tchaikowsky and Wagner shared time with equally famous compositions by Sousa. No director was ever more generous with encores. Among the encores were such

original compositions as "The Stars and Stripes Forever" and "Semper Paratus."

## Not Flashy, Not Seeking To Obtain The Spotlight, John Philip Sousa Delights Many

Those Who Expected to See A "Showman" May Have Been Disappointed, But They Heard A Good Program

John Philip Sousa and members of his band did something last night at Textile Hall that no other group of performers have been able to accomplish. They made the evening so interesting that a Greenville audience, instead of breaking for the exits before the program was actually ended, hung on, as though waiting for more.

Generous with his encores, Sousa thrilled his hearers during the entire evening. The famous musical director, with no display, no gaudiness, directed his troupe with a smoothness, a rhythm, that comes from years of experience.

Those who looked for something of the "Showman" in the performance were disappointed. There were no announcements from the footlights, no attempt to impress upon the hearer that he was listening to probably the greatest band the world has ever known. Even the announcements were silent, the numbers being announced by means of a card held before the audience for a few moments.

Miss Marjorie Moody, soprano, pleased the audience with several numbers. They were light enough to be enjoyed and understood by an audience that came primarily to hear Sousa's band, but enjoyed the variety bill offered.

### Stellar Performers

William Tong and Edward J. Heney, with the cornet and saxophone, respectively, also delighted the audience. Their numbers were pleasing in every way and were generously encored.

In addition to the numerous extra numbers given in response to the encores the following program was rendered:

1. Overture, "Carnival Romaine"—Berlioz
2. Cornet Solo, "Tower of Jewels"—Tong
3. Suite, "The Three S's"—a. "Morning Journals"—Strauss  
b. "The Lost Chord"—Sullivan  
c. "Mars and Venus"—Sousa
4. Vocal Solo, "Staccato Polka"—Mulder
5. "Holy Grail" from "Parsifal"—Miss Marjorie Moody
6. Spanish Rhapsody, "Espana"—Interval
7. Saxophone Solo, "Beautiful Colorado"—DeLuca
8. New March, "Royal Welch Fusiliers"—Sousa
9. Xylophone Solo, "Liebesfreud"—Kreisl
10. Cowboy Breakdown, "Turkey in the Straw"—Guion

At the afternoon performance Mr. Sousa presented George Nilson, director of music in the Parker District, with a silver loving cup. Children of the Parker district, not to be outdone, presented the famous band leader with a birthday cake containing 76 candles, yesterday being Sousa's 76th birthday.—C. H. G.

Thursday, Nov. 6, 1930.

TELEPHONE 8189

## Sousa And His Band In Two Concerts Here; Virile Leader Writing Opera

Large Audiences Greet Famed March King, Who Is Observing 76th Birthday. Wednesday Morning Music Club Sponsors Appearance Here

(C. W. H.)

John Philip Sousa, now on his thirty-eighth annual tour with his band, gave two concerts at the Capitol Theatre yesterday.

That's a complete description. If I had taken voluminous notes and attempted a suitable story, I couldn't have described it; and right after a Sousa concert I haven't any sense at all. If you were there, you know what I mean; if you weren't, it's your own fault, and you don't deserve to know anything about it.

Somewhat Sousa's band, with Sousa leading, sounds exactly like Sousa. It's a part of American history, civilization and culture, and is still civilizing and cultivating higher ideals.

Sousa was observing his seventy-sixth birthday. During the intermission last night, Mrs. Clyde Smith, president of the Wednesday Morning Music Club, which sponsored the appearance of the band here, presented Mr. Sousa with a birthday cake, lighted candles and all; and, on behalf of the Chamber of Commerce, a huge bouquet of chrysanthemums was presented by Mrs. Henry Burbage. Sousa bowed his acknowledgments feelingly.

But what has 76 years got to do with it anyway? The virile Lieutenant-Commander appears with the baton just like he did when I first heard his band some twenty-four years ago, and just like the other times since then.

"O, yes," he said between acts, "I'm still working. I am composing another opera. I had two acts completed when the writer of the libretto died, and I am waiting to find someone to write the third act, so I can finish the music." There's a chance for somebody.

"Music appreciation in America is growing rapidly," he commented. "The schools and colleges are aiding tremendously in developing it. I enjoy coming in contact with orchestras and bands such as you have in your schools here. It speaks a better future for the young folks, in many ways besides their music."

He mentioned his newest March, "Royal Welch Fusiliers," composed only a few weeks ago. It was on the evening program.

There was a thrill for the Johnson City High School orchestra and the Kingsport school band during the matinee performance. Sousa himself conducted them in special selections. The young folks expressed the thrill in their performances, which brought prolonged applause from the audience. The

band played one of Sousa's marches—conducted by the composer.

I do recall that the programmed numbers represent about one third of the concert. Encores—insistent encores—added twice that many more selections, both to band numbers and those by soloists.

Miss Marjorie Moody—my, what a voice!

William Tong, cornet—or was it a combination of flute and tuba—Edward J. Heney, saxophone—that sang, or wept, or laughed, just as he wanted it to.

William T. Paulson, xylophones—it can't be done!

And the saxophone double quartet—that made everybody laugh, and want to dance.

And the martial row that led the "Stars and Stripes Forever"—seven cornets, five trombones, six piccolos, with the balance of the band behind them.

And the sweet old favorites in encore numbers—and

Gosh, here I'm trying to describe something I can't!

The two audiences were large. Sullins and V. I. of Bristol, sent large delegations by motor to the concerts. Scores from the Teachers College and Milligan College took advantage of the chance; other scores of school pupils.

It was Sousa Day. Flags were flown in the city in honor of the coming of the March King and his band. They arrived shortly after noon in three cars attached to Southern No. 26. They left last night for Greenville, S. C.

### Evening Program

- Overture, "Carnival Romaine," (Berlioz).  
Cornet solo, "Tower of Jewels," (Tong)—Mr. William Tong.  
Suite, "The Three S's"—a. "Morning Journals" (Strauss); b. "The Lost Chord" (Sullivan); c. "Mars and Venus" (Sousa).  
Vocal solo, "Staccato Polka" (Mulder)—Miss Marjorie Moody.  
"Holy Grail" from "Parsifal" (Wagner).  
Interval.  
Spanish Rhapsody, "Espana," (Chabrier).  
Saxophone solo, "Beautiful Colorado," (DeLuca)—Mr. Edward J. Heney.  
New March, "Royal Welch Fusiliers," (Sousa).  
Xylophone solo, "Liebesfreud," (Kreisl)—Mr. William T. Paulson.  
Cowboy breakdown, "Turkey in the Straw," (Guion).

### Matinee

- Overture, "Rienzi," (Wagner).  
Cornet solo, "Southern Cross," (Clarke)—Mr. William Tong.  
Suite, "Last Days of Pompeii," (Sousa).  
Vocal solo, "Love's Radiant Hour" (Sousa)—Miss Marjorie Moody.  
"Waltz of the Flowers," (Tchaikowsky).  
Interval.  
"A Study in Rhythms," (Sousa).  
Saxophone solo, "Fantasie in F

Minor" (Gurewicz)—Mr. Edward J. Heney.

New March "George Washington Bicentennial," (Sousa).

Xylophone solo, "Parade of the Toy Regiment," (Green)—Mr. William T. Paulson.

Introduction to Third Act of "Lohengrin," (Wagner).



FOUR

Today's News—Today!—in

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ALL TELEPHONES 607

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"If the choice were left to me whether to  
have a free press or a free government, I would  
choose a free press."—Thomas Jefferson.

We all do fade as a leaf.—Isa-  
iah 40:6.

I love everything that's old—old  
friends, old times, old manners, old  
books, old wines.—Goldsmith.

### Needed Election Reforms

It is a poor situation in which a state  
finds itself when some of its citizens on  
general election day cannot vote because  
no boxes and no box managers are on  
hand at the appointed places on election  
day.

Whatever is necessary to remedy this  
is highly in order. It is to be hoped that  
the matter will claim the attention of  
the next General Assembly.

It is to be hoped, too, that the Gen-  
eral Assembly will extend to general elec-  
tions the Australian secret ballot system  
which is employed with admirably bene-  
ficial results in primaries.

### The March King's First 75 Years

Greenville is happy today in the honor  
of entertaining Lieutenant-Commander  
John Philip Sousa upon the occasion of  
his seventy-sixth birthday.

This birthday finds Commander Sousa  
a most beloved and a most picturesque  
leader.

Last of the Victorians and first of the  
Moderns, Commander Sousa was the  
first to demonstrate that American love  
for good music made unnecessary the  
subsidy for the maintenance of fine mu-  
sical organizations.

He was the first to introduce, through  
his long tours, the best of music to au-  
diences outside the great cities. He  
played excerpts from the Wagnerian op-  
eras on tour with his band before these  
operas were performed in New York.

Commander Sousa is the only Ameri-  
can who has served his country as a  
commissioned officer in the Navy, Army  
and Marine Corps. His "Semper Fidelis"  
is the official march of the Marine  
Corps and his "Stars and Stripes For-  
ever" is the unofficial national anthem.

For almost a half century Sousa has  
meant The March King and The March  
King has meant Sousa. The Sousa  
marches are American history in terms  
of music, the singing, shouting chorus  
of the glories of America. Sousa has  
given America its marches and America  
has given Sousa a measure of love and  
adoration which has been accorded no  
other musician.

As he completes his first three-quar-  
ters of a century Greenville's wish on  
behalf of America is that Sousa, like his  
"Stars and Stripes" may go "Marching  
Along" forever!

Honored Here Today

## Sousa And Famous Band Get Warm Hand From Audiences



JOHN PHILIP SOUSA, whose band gives two concerts in Textile Hall today. This is Commander Sousa's 76th birthday anniversary and he was honor guest at a Chamber of Commerce luncheon at the Poinsett.

### Commander Sousa Honored On 76th Birth Anniversary

Guest At Luncheon Given By  
Chamber of Commerce;  
Present Cup to Nilson At  
Matinee Concert

Lieutenant-Commander John  
Philip Sousa, famous director whose  
famous band was giving a concert  
in Textile Hall this afternoon and  
is scheduled to give another tonight  
at 8:15 o'clock, was honor guest at  
a birthday luncheon at the Poin-  
sett hotel at 1 o'clock.

The luncheon was given in cele-  
bration of Commander Sousa's  
seventy-sixth birthday, which falls  
on today. The Chamber of Com-  
merce was host to the March King  
and local leaders in music, educa-  
tion and civic affairs were guests.

Frank G. Hamblen, president of  
the Chamber of Commerce, presided  
over the event and Commander  
Sousa expressed gratitude for the  
compliment to him and the recog-  
nition of his birthday anniversary.

#### Presents Cup To Nilson

At this afternoon's concert, the  
director, by pre-arrangement made  
by representatives he had previous-  
ly sent to this city, planned to  
present to Lawrence G. Nilson, di-  
rector of music in the Parker Dis-  
trict, a handsome silver loving cup  
in recognition of Mr. Nilson's con-  
tribution to music through his work  
here.

A large audience was present for  
the matinee, hundreds of school  
children being numbered among  
them through a special arrange-  
ment, and another large audience  
is expected for the evening con-  
cert.

#### Many Congratulations

Telegraphic congratulations upon  
his birthday were received by Com-  
mander Sousa from many notables  
over the country today.

Famous Conductor Directs  
Parker Orchestra, Pre-  
sents Cup To Nilson

John Philip Sousa and his famous  
band came to Greenville yesterday,  
and in two concerts before large  
audiences of music lovers of Green-  
ville proved that the martial airs  
of the internationally famous leader  
have won a place for him in the  
hearts of all Americans.

Afternoon performances before  
hundreds of school children of  
Greater Greenville won the hearts  
of the youngsters, and young and  
old alike last night revelled in the  
lengthy performance of 24 numbers,  
14 of which were not on the pro-  
gram, voluntary pieces being played  
unmistakably.

#### "STARS AND STRIPES"

Each selection carried its par-  
ticular charm, but it remained for  
the immortal "Stars and Stripes  
Forever" to bring forth a measure  
of applause at the first few bars,  
and a round of appreciation at the  
close when the band under Sousa's  
leadership literally "tossed on the  
number." Several hundred persons  
were present at the night perform-  
ance.

At the matinee yesterday after-  
noon, Commander Sousa conducted  
the Parker High School orchestra.  
When the intermission on the pro-  
gram was reached the 15 young  
students filed on the stage and took  
the places just vacated by the  
finished musicians, who were the  
members of the band. Commander  
Sousa took the baton and the young  
instrumentalists gave a very fine ex-  
hibition of the training which they  
received at the hands of Lawrence  
G. Nilson, director. It was a very  
interesting and never to be forgot-  
ten performance. The greatest  
band master in the world directing  
these Greenville county boys and  
girls in the supreme effort of their  
lives. When they had finished  
there was a generous and sponta-  
neous applause.

#### CUP TO NILSON

Commander Sousa then called Mr.  
Nilson out on the stage, and in a  
tribute to his record as a director  
of school music, presented to Mr.  
Nilson a beautiful silver cup. It  
stands upon an ebony base nearly  
a foot and a half tall and is grace-  
fully inscribed as a gift from John  
Philip Sousa to Lawrence George  
Nilson in recognition of his work  
as a director of school music.

Commander Sousa turned and  
was about to walk off the stage  
when he was detained and to the  
great surprise of the impresario, one  
of the girls of Parker high school  
walked upon the stage bearing upon  
her arms a huge birthday cake  
weighing 25 pounds and upon which  
were blazing 76 pink candles, one  
for each year of the Commander's  
eventful life. Commander Sousa  
was visibly affected as he respond-  
ed with a few grateful words of  
thanks.

The audience was large and en-  
thusiastic, one of the biggest mat-  
inee audiences ever gathered in  
Greenville.

#### NIGHT PERFORMANCE

Opening with the "Carnival  
Romance" by Berlioz, Sousa and his  
band captured the attention of the  
entire audience last night by the re-  
markable rendition of the overture.  
Sousa's own "Gridiron Club" one  
of six pieces composed by the com-  
mander which were played, followed,  
the catchy tune getting marked ap-  
plause.

William Tong, cornetist, played  
"Tower of Jewels," one of his own  
compositions with band accompani-  
ment, and as an encore offered a  
bit of modern music with "A Little  
Kiss Each Morning" by Woods.

"Morning Journals" (Strauss),  
"The Lost Chord" (Sullivan), and  
Sousa's "Mars and Venus" were  
next. The last named proved one  
of the most delightful numbers of  
the evening, the effect of the snare  
drum being produced unusually well  
in rising and falling staccato rolls  
while trombone and drum with clar-  
inets brought out the melody. "El  
Capitan," an old Sousa favorite,  
drew a round of applause from the  
appreciative audience.

#### APPLAUSE FOR SINGER

Miss Marjorie Moody, soprano,  
opening with "Staccato Polka"  
(Muller) drew an encore, and rose  
to great heights in Bland's "Carry  
Me Back to Old Virginia," her clear  
voice showing good tonal quality.  
"Kerry Dance" by Molloy was a  
third number. "Holy Grail" from  
"Parsifal" (Wagner), and "United  
States Field Artillery" (Sousa),  
closed the first half of the program.  
Spanish Rhapsody, "Espana"  
(Chabrier), was excellent. Edward  
J. Henry, saxophone soloist, de-  
lighted the audience with "Beauti-  
ful Colorado" and "Mighty Lak a  
Rose" (Nevin).

Sousa's "Stars and Stripes For-  
ever" and "Royal Welsh Fusiliers,"  
played next drew the greatest hand  
from the audience. William T.  
Paulson at the xylophone set the  
stage for four encores when he  
opened with Kreisler's "Liebes-  
tanz," "Swanee River," "Bunch of  
Roses," "12th Street Rag," and  
"Arraganise" from Le Cid were  
other numbers by the talented  
soloist. A saxophone ensemble  
played a medley of popular numbers  
and ballads in convincing fashion.  
"Turkey in the Straw," Cowboy  
Breakdown, (Guion), closed the  
program.—W. O. V.

THE GREENVILLE NEWS, GREENVILLE, SOUTH CAROLINA



## SOUSA Praised

An Appreciation for Hour of  
Enjoyable Music

### AUGUSTA IS BLAMED

In Not Packing House for  
Famous Composer

By GRACE WOODWARD

To say anything adverse concerning John Philip Sousa's Band would be ignorance, to attempt to describe in words what can only be expressed in music, folly. Only a passing comment as an appreciation of the enjoyable hour spent with this gracious conductor and his musicians might be recorded.

In the beginning, it might be said, it is hard to believe that an aristocratic old city like Augusta could not pack a house to see one of the world's most famous conductors, no matter how many times the opportunity is offered, for music, like literature, improves with understanding, which only comes with prelection. However, Augusta's reputation for this seems to have gone before, and outside people as well as home folks seem to take it as a matter of course.

It can be said without fear of contradiction that the best piece of drum work ever done here was the descriptive passage in "Mars and Venus," which was in a suite called "The Three S's," including Strauss' "Morning Journal," Sullivan's "Lost Chord," and Sousa's "Mars and Venus." Surely Mr. Sousa set out to give the "harmony of the spheres," described by Milton, and it can be said that he is more successful than the poet. Beginning with a light rattle of drums and increasing very gradually to a powerful roll of drums it is easy to imagine the whirling of an immense sphere. This passage comes in the midst of the composition lyrical in every other respect and is a classic, "Fairness of the Fair," a march like none but Sousa can compose, was used as the encore that silenced the hearty applause.

Wagner's "Holy Grail" from "Parsifal," begins with the four-note alliteration and swells into a powerful theme was one of the most colorful numbers on the program.

The first half of the program was supported by solo work on the part of William Tong, cornetist, and Miss Marjorie Moody, soprano. The cornet solo, "Tower of Jewels," was a gem itself, and the handling of this difficult instrument was more than remarkable. Mr. Tong was most generous in responding to the applause. "Staccato Polka" from Mulder afforded Miss Moody opportunity to display her beautiful lyrical soprano voice. Her two encores, "Carey Me Back to Old Virginia" and "Dixie" were given good hands.

The high spots in the second part of the evening's program were "Stars and Stripes Forever," which, composed by Sousa, is best played by his organization and "Liebesfreund" from Kreisler, xylophone solo, done by William T. Paulson with the assistance of the entire band. His interpretation of this composition was enthusiastically received by the audience which showed its appreciation by the storm of applause even at the end of two other selections.

Other classical selections were "Royal Welsh Fusiliers," a new march from Sousa, and "España" from Cabrier. A note of levity was given the program in the novel saxophone selections which were used at the end of "Beautiful Colorado" by Edward J. Henry and "Turkey in the Straw," the closing number.

### Taxes From Abandoned Farms?

Have business men in South Carolina arrived at the conclusion that land is no longer a value worth preserving and that it would as well be confiscated by the state? Are they quite convinced that the state can get along without farmers?

The objection that they raise usually to any form of taxation except the "uniform property tax" would lead to that inference.

In the last ten years 18 per cent of the farms of South Carolina have been abandoned. That means that they no longer yield a dollar of tax revenues. The fewer the farms left to tax the greater must be the tax load carried by town lots and houses if the state's revenues are to be raised in large part by taxes on real estate.

Do we wish to encourage men to remain on the lands? Would we have others buy and cultivate lands? The obvious way, if that be the object, is to lighten land taxation.

In the last decade the increase of population in the state has been nominal. Migration and farm abandonment are of course intimately related facts.

How can business, especially trade, flourish without population? How can sellers live without buyers?

In The News and Courier's opinion business men in South Carolina have been blind to their own interest in opposing sales taxes and other forms of taxation designed to make efforts to produce on the lands worth while.

The state of South Carolina is now engaged in a policy of land confiscation by taxation. It must turn from it or at the end of another decade it will have another 24,000 abandoned farms. When the state or the government shall own the lands, what lands will it tax?

In the state now are rural school districts that probably within a few years will default on their interest payments on school bonds unless some other than the land tax scheme shall be found to pay them.

### Behold El Capitan!

The weary world has changed in many ways for the better, insist the optimists, since John Philip Sousa turned in his baron as bandmaster of the United States Marine Band and became the chief of his own concert band. This many-sided man has carried the fame of his band into far parts of the world. He has found time for composing marches and suites, for composing light operas several of which, notably El Capitan, The Charleston and The Bride Elect, enjoyed a prosperous career.

Sousa and his band was a great attraction in the golden days of traveling shows, a great attraction, yet. Back in the seasons when "banned" music was being discarded by some of the bright lights of the profession of amusement, Sousa permitted his band to record numbers for talking machines. A good thing, he argued, for it will develop a taste for music among people whose opportunities for hearing singers, bands and orchestras were limited. Hearing the "banned" article they will be wishing to hear the genuine.

It is good to have John Philip Sousa and his band again. One is permitted to say he misses the distinguished beard Mr. Sousa used to wear with pride, but one is assured that Mr. Sousa is waving the same plumed hands. In the World War Mr. Sousa was associated with a Charlestonian, now Rear Admiral William Adger Moffatt, at the Great Lakes Training Station. A lieutenant commander in the navy, the eminent bandmaster directed the training of the navy's musicians, hundreds of them. At one time Mr. Sousa conducted concerts by a band as large as bands are grown.

Well, "Old Timer," one reckons that you owe this salute: Behold El Capitan!

## CONCERTS GIVEN BY SOUSA'S BAND

American Bandmaster Extraordinary Conducts in the Victory Theater

John Philip Sousa, American bandmaster extraordinary, composer of distinctive Sousa marches, conducted his great concert band in the Victory theater yesterday afternoon and last night, both audiences showing pleasure. It has been quite a time since Mr. Sousa brought his band to Charleston, but always the memory of the man has been green. No other American band has enjoyed the national and international reputation of Sousa's.

On this tour Mr. Sousa, a lieutenant commander in the navy by virtue of service in the World War, is directing a band of more than sixty musicians, strong in all the sections. A woman harpist has place immediately in front of the conductor. The liquidness of her harp notes was by way of pretty coloring. No Sousa concert would be complete without a rendering of "The Stars and Stripes Forever" in this Mr. Sousa is featuring six fifes, seven cornets and six trombones. The cornets and trombones do blow a blast.

Old memories were revived when the Sousa suite, "Last Days of Pompeii" was performed. Its second movement concerns the blind, gentle Nydia, and the music of harp, oboe and flute is singularly descriptive of the theme. The terror and the tumult of the perishing Pompeii are emphasized in the third movement. A suite at night was composed of Strauss' "The Three S's," Sullivan's "The Lost Chord," and Sousa's "Mars and Venus."

He was a soldier, off to the war.  
She was a sweet young soul.  
She sang of love and he of glory.  
And together they told the same old story.

After the drummer's roll, my lad,  
After the drummer's roll,

Miss Marjorie Moody, vocal soloist. She is a coloratura soprano, showing in advantage in Sousa's "Love's Radiant Hour." She sang "Carey Me Back to Old Virginia," "Dixie" and "Dixie" with vision. William T. Paulson, who heard in xylophone solos and Edward J. Henry in saxophone solos, William Long, skillfully played the piano of the concert. Mr. Sousa conducts all the numbers.

The rendering of "Spain" was a graceful compliment to a venerable Charleston musician, H. A. C. Parker. It was done as an encore and received with enthusiastic drum encores included Sousa's marches, "Semper Paratus," "Gridiron Club," "The Fairness of the Fair," and "The Stars and Stripes Forever." There are many who are convinced that a Sousa band is required to perform Sousa marches with maximum effect.

During the intermission at the matinee Mr. Sousa led the band of the Charleston High School in "The Spirit of Youth." The performance was well received. This band has been coached by G. Theo. Wichmann, conductor of the Charleston Philharmonic Symphony orchestra.

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Florence, S. C.  
Morning News  
Nov. 11/30

## Sousa Charms Audiences Here

Famous Bandmaster Ap-  
pears In Florence On  
Farewell Tour

On a tour of the United States which will mark the farewell of the great American bandmaster and composer, John Philip Sousa and his incomparable band of more than fifty players, each one an outstanding artist, appeared before two comparatively small audiences in Florence yesterday.

The concerts were given in the large auditorium of the Florence high school. At both matinee and evening performances programs of the most artistic nature were splendidly rendered by the Sousa organization which it has taken many years to build to its present state of perfection.

Music lovers who welcomed the opportunity to hear once more the wonderfully co-ordinated musical organization listened in rapt attention during the programs and their appreciation was so outstanding in the repeated bursts of applause that the courteous bandmaster ordered his men time after time to respond to encores.

The writer of this article is not a critic of music. At the same time he is a lover of music and really believes he knows the good from the bad. Sousa, it must be said, has never done anything bad. He is a world famed figure in performance as well as composition. Florence was considered fortunate in being included in his farewell tour.

Years ago the writer heard Sousa in Charleston and was captivated by the performance. Last night the days were lived over once more as the venerable conductor waved in most graceful fashion the baton that evoked magic from the instruments of the artists straining for his every motion. It was a wonderful evening for the music lovers and one that they appreciated to the fullest extent.

Miss Marjorie Moody, the soprano, was called back for several encores and she responded with "Old Virginia" and "Dixie" to thunderous applause.

Edward J. Heney, saxophone soloist, William T. Paulson, xylophone, and William Tong, cornetist, received the applause they merited.

As encores, Mr. Sousa played "Washington Post" and "The Stars and Stripes Forever" marches of his own composition that will forever remain classics in music of this character.

The appearance of Lieutenant Commander Sousa in Florence was a great event from a musical standpoint. It was given for the benefit of the Florence Athletic Association in its effort to make for the better entertainment of children and adult in athletic sports at the city park. Dr. Julian D. Price and Dr. Price and Dr. W. R. Mead were the main movers in bringing the famous band master to Florence.

In the audience last night were noted many people from the surrounding towns and cities. As a matter of fact they outnumbered the Florence people in point of attendance.

Columbia, S. C.  
"The State"  
Nov. 12/30

## SOUSA'S BAND PLEASES HIGHLY

Same Great Organization  
as Ever.

### PAIR OF CONCERTS

March King Presents Flag to  
Auditorium—Conducts  
Columbia High

Lieut. Comdr. John Philip Sousa, "The March King," brought his great band to Columbia yesterday for a pair of delightful concerts in the new auditorium. It was the first professional performance in this handsome structure and Sousa, in co-operation with F. L. Brown, veteran Columbia theatrical manager, presented a handsome flag for the use on the building. Mr. Brown was unavoidably detained in Charlotte on business, and John A. Kammer of the Columbia theater joined with Sousa in the ceremonies. The presentation speech was made by the adjutant general of South Carolina, James C. Dozier. Governor Richards, Governor-elect Blackwood and other officials were among those present.

At the matinee, Sousa conducted the Columbia high school band in one number, and was pleased with it. Because of the small number of entries, the band competition was called off.

There is no use at this late date trying to tell people about Sousa's band. Suffice it to say that Sousa ever goes forward and that his band grows better as the years roll by. He personally conducted both concerts. As usual his soloists were very high class. Same is true of his sextets and octets, and of the ensemble. Miss Marjorie Moody, soprano, Edward J. Heney, saxophonist, William Tong, cornetist, and William T. Paulson, xylophonist, added delightful variety with their solo work.

While all the numbers received applause, the real hits came on Sousa's own marches, so far as the band as a whole was concerned. The soloists shared honors, and the double saxophone quartet with its spicy program, got a wonderful hand.

There is no band like Sousa's, no leader like Sousa. To have him and his organization here was a rare treat.

Columbia  
Record  
Nov. 12/30

## SOUSA'S FLAG IS COLUMBIA'S

Great Band Master Presents  
Handsome Banner to  
Auditorium

Columbia will never forget John Philip Sousa. Over its big auditorium will fly an enormous and handsome American flag, the gift of the great band master. The flag was presented by Mr. Sousa during the intermission in the afternoon concert given by the great band in the auditorium Tuesday.

The audience gathered on the outside of the auditorium during the intermission and the presentation took place on the outdoor balcony. Adjutant General James C. Dozier delivered the speech of acceptance. F. L. Brown, manager of the Columbia theater, who brought Sousa to Columbia, had joined the band master in the flag presentation, the two being veteran entertainment figures, but Mr. Brown was detained on business in Charlotte. John A. Kammer, of the Columbia theater staff, represented the Columbia showman.

Present at the ceremony were the state's two governors, Governor Richards and Governor-elect, Ibra C. Blackwood of Spartanburg.

During the afternoon concert the Columbia high school band occupied the stage and was led by Sousa in one number. The band did well under the direction of the veteran commander, and Columbians roundly applauded their youthful musicians.

The two Sousa concerts were delightful and good sized audiences enjoyed them. There were many high lights. Singing by Miss Marjorie Moody, soprano, proved a charming feature of the program. Other soloists who were loudly encored were William Tong, cornetist, and William T. Paulson, xylophonist. There was much variety on the programs and much to please the lovers of all kinds of music.

THE CHARLOTTE (N. C.) NEWS

THURSDAY, NOV. 13.

# ence Delegates Wait On Imperial Parley Action

## Sousa Thrills Audience At Two Concerts

Many Hear Varied Pro-  
grams of Famous March  
King and Musicians Here.

Strike up another hymn of praise for the inimitable Sousa, who for 38 years has been touring America with his famous band and bringing a greater appreciation of fine music to the thousands and hun-

dreds of thousands in hamlet and city.

In two performances here yesterday at the city armory-auditorium Lt. Commander John Philip Sousa, in spite of the weight of 76 years on his shoulders, lightly wielded his music-making baton and thrilled large audiences with his rendition of varied programs.

An audience of some 2,000 gathered in the large auditorium last night and sat enthralled as the master marchmaker sent his 70-odd musicians through their varied paces of well known operatic airs and the lighter and perhaps better known popular tunes. Compositions of the noted bandmaster were generously used in the encores, which reached their height with the rendition of "The Stars and Stripes Forever." This, the greatest march ever writ-

ten, is always the piece-de-resistance on a Sousa musical menu and last night's audience would not have been satisfied if this had not been served.

The ensemble selections were varied with solo numbers of Miss Marjorie Moody, who sang a group of three songs; William Tong, who handled the cornet like a master; Edward J. Heney, who demonstrated the saxophone as a worthwhile instrument and not one always to be laughed at; and William T. Paulson, who was called back four times for more of his xylophone music.

At the interval in the evening program Sousa directed the Central High School boys band in the rendition of his own "El Capitan." At the afternoon concert, the members of the girls band at Central

High School was also directed by the famous "March King."

Sousa was brought to Charlotte by the music department of the city schools under the direction of L. R. Sides, music director of the schools.

### Saving on the Wife

Denver.—Otto C. Baumbach has proof that two can live as cheaply as one in the bonds of matrimony. He cut down on his wife's expenses and that enabled him to own six cars in three years and enjoy many other luxuries, his wife charges. He even made her cut her own hair and pull her own teeth to accumulate money for his own pleasure, she said in divorce proceedings. She was awarded a preliminary divorce on grounds of cruelty.

## Old Deed Filed At Courthouse

A deed bearing the date October 8, 1889 was filed yesterday at the courthouse as record of the sale of a strip of land along Four Mile Creek in Morning Star township by Joseph McLaughlin to Sarah M. Barrett 41 years ago.

Written on an old-fashioned form and now yellowed with age, the deed was the center of curious observation at the courthouse. An added feature of interest was the fact that it was signed by J. M. Hood, notary public, father of R. Neal Hood, present chairman of the county board of commissioners.



THURSDAY, NOVEMBER 13, 1930

# OR 6-HOUR DAY

## Sousa Again Scores Triumph With Concerts In Charlotte

The "March King" of international music and his men marched their way into a deeper appreciation of the Charlotte audiences that heard the two concerts at the Armory-Auditorium yesterday afternoon and last night.

John Philip Sousa scored another triumph, a continuation of the success that he has enjoyed since he directed his first band at the age of 17, 59 years ago.

From the exultant, martial swings of that greatest of all marches, "Stars and Stripes Forever," through the biting airs of favorite waltzes to the symphonic measures of the operas, Sousa's band ran the gamut of stirring music. Lieutenant Commander Sousa featured the marches that have made him famous the martial airs that have enlivened the tread of millions of marching soldiers. When the band swung into the famous "Stars and Stripes" the audience stood in appreciation amid lusty applause.

### PLAY LIKE ORGAN.

"Last Days of Pompeii," a suite by Sousa, introduction to the third act of Wagner's Lohengrin and a "Study in Rhythm," in the afternoon program brought out the best in the band. Brasses, reeds, and woodwinds played as one great organ tone under the masterful direction of Sousa.

The solos by Miss Marjorie Moody, soprano; William Tong, cornetist; Edward J. Heney, saxophone, and William Paulson, xylophone, enlivened the afternoon and evening programs. Miss Moody was excellent in all her tones. Mr. Tong's cornet solos and the other instrumental solos were faultlessly rendered. The saxophone solo of the afternoon brought out for its encore a saxophone octet that made its greatest hit among the children.

Those eight instruments played together as one, giving a new aspect to popular music of the day and to old favorites.

### "TURKEY IN THE STRAW" APPLAUDED.

The overture, "Carnival Romaine," "Holy Grail" from "Parsifal," and "España," a Spanish rhapsody, were outstanding numbers of the evening program. The cowboy breakdown, "Turkey in the Straw," concluded an enjoyable program. Encore numbers, consisting mostly of marches, were all well received.

The director led the girls' high school band in a number during the afternoon intermission, and the boys' band at the night program. He called both of these organizations good from the standpoints of training and execution.

"The future of American music has never been so bright as it is today," said Mr. Sousa, when interviewed by an Observer reporter in the afternoon. "Our people, especially the young, are taking a more active interest in good music. In the west I find the greatest response to the best there is in music."

### SEES GOOD IN RADIO.

Asked about radio's effect on music, he said, "Well, it's not hurting it any. I believe it is helping by giving to many people who have not had the advantage of hearing the best programs that will quicken their appreciation."—C. F. S.

## SOUSA'S APPEARANCE RECALLS OLD INCIDENT

Remembers Courtesy In Richmond Hotel By Band Leader From Greensboro.

### IT OCCURRED IN 1900

The visit paid this city Thursday evening by John Philip Sousa, world renowned march king, recalled an incident that occurred in the Jefferson hotel, in Richmond, Va., more than 30 years ago when the famous band leader was a guest at the fashionable hostelry.

It was in March 24, 1900, when Sousa registered at the hotel while in Richmond with his musicians. The hotel's orchestras was under the leadership of Charles J. Brockman, of the Greensboro's leading musicians for many years and a former faculty member of North Carolina College for Women. When the noted conductor walked into the hotel dining room that evening the orchestra played one of his compositions, "El Capitán," and in appreciation of the courtesy sent the orchestra a quart bottle of champagne.

Even back in those days of legalized alcoholism a bottle of champagne was the equivalent of several drinks, and the contents of that particular bottle was quaffed by the orchestra members. Yet, the bottle was too rich with sentiment to go the way of most bottles. Which accounts for its preservation through the long years into the present period of pretended aridity. During the past few days the famous bottle, bearing the signatures of the orchestra members and their leader, has been displayed in the show window of Brockman's Music store on West Washington street.

Last night Mr. Sousa recalled the happy incident when L. O. Oakley, son-in-law of Mr. Brockman, received an audience with the renowned band leader and requested him to autograph the bottle. With a pleasing graciousness the famous conductor wrote his equally famous name on the bottle along with the signatures of the orchestra members of 30 years ago.

## LOCAL AUDIENCE IS THRILLED BY SOUSA

Given Generous Applause By Fairly Large Audience At North Carolina College.

There is only one Sousa and only one Sousa's band.

As dapper and almost as vigorous as at any time during his long career, John Philip Sousa conducting the full program of his famous band in the auditorium of N. C. C. W. last night pleased a fairly well filled house. But the program Sousa rendered deserved a much bigger house, as was evidenced by the generous applause accorded the man who is called the world over "The March King," and he was equally as generous with encores.

The program opened with the overture "Carnival Romaine" by Berlioz, and from then until the last number, "Turkey in the Straw," by Gounod, Sousa held his small but appreciative audience in the palm of his hand and swayed at will with specialty numbers and martial music. Perhaps the best of which was Sousa's own composition "Stars and Stripes Forever." Another feature of the evening's entertainment was a saxophone number with eight saxophone players playing popular musical hits of the day.

During the intermission Sousa presented the Greensboro high school band a beautiful loving cup for having won the state honors in the state high school competitive contest this year for the third time. Sousa also lead the high school band in one number during the intermission. All in all Sousa and his band went over in a big way with the small gathering last night.

## SOUSA SCORED BIG TRIUMPH IN CONCERT HERE

Delightful Concert  
Given At Boyden  
High School.

John Philip Sousa, the "march king" of the world, and his band of more than 60 musicians, delighted a fair-sized but appreciative and enthusiastic audience at the Boyden high school yesterday afternoon as they gave unusually interesting numbers and features on their 38th annual tour. The entire program, from the overture, "Carnival Romaine," to the final number, "Turkey in the Straw," was one of the most delightful ever given here, and the veteran bandmaster and musician of the nation scored another distinct triumph.

As an encore to the overture, the United States artillery march, one of the most stirring and exultant martial airs of the nation, was rendered in faultless manner. "The Three S's," the "Morning Journals," the "Lost Chord," and "Mars and Venus" constituted the next group of numbers.

In this suite, the drummers roll was outstanding, as the roll began faintly, increased to a loud outburst and then faded away softly in a complete swell. This particular feature of the program was outstanding and much enjoyed.

Miss Marjorie Moody, soprano, next delighted the audience with a vocal number, "Staccato Polka," with the "Kerry Dance" as an encore. She was such a favorite, with her charming manner, clear tones and unusually good voice, that she was called back for a third number, and rendered "Dixie" much to the delight of the entire audience, and time after time she was applauded for the rendition of this number.

"The Holy Grail" from "Parsifal," the "Spanish Rhapsody from Espana," were other outstanding numbers.

Soloists added much to the program, with William Tong, as cornetist; Edwin J. Heney, saxophone artist; and William Paulson, as xylophone star performer, were the outstanding persons. Tong's cornet numbers were beautiful and well rendered; while Heney's saxophone solo called for an encore, which was given with seven members of the saxophone section coming to the front of the platform and the entire group giving several entertaining numbers.

William Paulson, the xylophone soloist, gave two pleasing numbers and then as an encore played "Swanee River" on a muted instrument. He used four hammers in perfect style, and a deep hush fell over the audience as he softly played the familiar air, the tones of a pipe organ being reproduced

without fault. This was one of the most beautiful and inspiring numbers of the entire program.

The new march composed by Mr. Sousa, entitled the "Royal Welch Fusiliers," was well received, but the familiar "Star and Stripes Forever" brought forth far more applause, which attested to its universal popularity. "Semper Fidelis" was another familiar march that pleased greatly.

During the intermission, Mr. Sousa directed the high school band in one number much to the delight of the youthful musicians of this city. The program was one of the most delightful given in this city in a

long time, and marked the first appearance of Mr. Sousa and his band here in several years.

Sousa, although 76 years of age, appeared agile and alert, and directed all numbers with his usual grace and charm.



## Principal Figure In Raleigh's "Sousa Day" Has a Full Program Of Activities

John Philip Sousa is again in Raleigh, the central figure of "Sousa Day" and the recipient of many courtesies from admiring friends.

The Raleigh Shrine Club is giving a dinner in his honor at the Sir Walter Hotel this evening. At Meredith College today at one-twenty he and his soloists, Miss Marjorie Moody and Miss Winifred Hambrick were entertained at luncheon by Dr. Charles E. Brewer, president, Professor Isaac L. Batlin, head of the Music Department, and all the Meredith girls.

The American Legion Drum Corps has arranged a special drill in his honor on Fayetteville Street and the members will be his guests at the evening concert in the Broughton School Auditorium.

At the afternoon concert, Mr. Sousa planned to present a silver loving cup to the Raleigh High School Band, thanking the school management for use of the Broughton Auditorium after destruction of the City Auditorium, where his engagements were originally scheduled.

Major P. W. Price and the 50 members of his State College Band, escorted Mr. Sousa from Union Station to his hotel, accompanied by committee from the Chamber of Commerce, the Shrine Club, American Legion and other organizations.

SATURDAY, NOV. 15, 1930

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THE RALEIGH TIMES, RALEIGH, NORTH CAROLINA

Sousa Center Busy Day  
Entertaining in City

Sousa Day in Raleigh was brought to a triumphant close with the final concert of the band in the Broughton High School auditorium Friday night, conducted by the world's celebrated March King, who at seventy-six years of age is making his thirty-eighth tour of the country. Enthusiastic crowds greeted the band at both afternoon and evening performances and repeated encores were called for, graciously responded to by the musicians.

Local interest was keen in the event since at the afternoon concert Mr. Sousa led the High School orchestra in a number, at the conclusion presenting them with a silver loving cup in appreciation of the courtesy of the schools in tendering the use of the Broughton High School auditorium for the concert in the emergency caused by the burning of the city auditorium. At the evening concert the band master conducted a number played by the State College band,

making a fine appearance in their red coats and cream trousers.

The American Legion Drum and Bugle Corps also had its part in the entertainment of the evening, assembling in the lobby of the Sir Walter Hotel to play for the distinguished guest as he came out from the special dinner given in his honor by the Raleigh Shrine Club, reviewing the Drum and Bugle Corps from the hotel balcony. He was accompanied to the high school auditorium by the Drum Corps, the members being special guests at the evening concert and playing during the intermission as they lined up in the aisles, drummers on the side and buglers on the other, directed by Drum Major Kenneth Younger.

**Shrine Dinner**  
At the Shrine dinner Mr. Sousa and the two young women of his band, Miss Marjorie Moody, soloist, and Miss Winifred Hambrick, harpist, were introduced to another local musical

organization, a negro "washboard" orchestra, surprising in the ingenuity with which the washboard, several frying pans, a tin cup, cow bells and radio horn were used, along with a couple of guitars to produce music. John McDonald, in his amusing "Dr. Get Well" stunt, furnished entertainment also at the Shrine dinner.

Clarence Mitchell, president of the Raleigh Shrine Club, presided and presented the distinguished Masonic and Shrine guests, gathered to do honor to the famous musician and composer, member of the Shrine.

They were: E. W. Timberlake, of Wake Forest, grand master of Masons in North Carolina; Noble Morris, of Durham, who is also president of the Lions Club there; four past potentates of Sudan Temple, A. B. Andrews, W. E. Smith, John Anderson and H. E. Storr. Captain A. L. Fletcher, commander of Post No. 1 of the American Legion, and N. E. Edgerton, president of the Chamber of Commerce, were also presented. Mayor E. E. Culbreth brought greetings from the city of Raleigh, and Hubert M. Poteat, of Wake Forest,

past potentate of Sudan Temple, and the Shriner of Oxford, Durham, Wake Forest and Raleigh.

## Tribute to Sousa

"When we think of song, we think of Lawrence Tibbett; when we think of light opera, of Victor Herbert, of composition, of MacDowell," said Dr. Poteat. "But what MacDowell has been to American music, Tibbett to song and Victor Herbert to light opera, John Philip Sousa has been all these years to the band. He is at the top, and there is no second." He wished for the band master many years yet in which he may continue to bring inspiration and pleasure to American citizens.

In response, Mr. Sousa had a few words to say in reminiscence of the time he used to go hunting in North Carolina, and the champion ham and egg eater he discovered near Norlina, whom he took with him as his guest to New York.

Unable on account of the game laws of the State to provide Mr. Sousa with his favorite quail, the Shrine Club presented him with a loving cup, with C. T. McClena-

han spokesman for the club.

With the afternoon and evening concerts varying in the regular programs, a number of the same encore numbers were rendered, special favorites being Sousa's greatest march, "Stars and Stripes Forever," and the saxophone octet with the amusing introductory explanations by Fred Monroe. This followed saxophone solo numbers by Edward J. Heney, Miss Marjorie Moody, lyric soprano; William Tong, cornetist, and William T. Paulsen, xylophone artist, all gave pleasing solo numbers. The band played as a Sousa band is expected to play, with the ease and expres-

sion and harmony of finished band musicians, but through it all and above it all, the dominating figure was John Philip Sousa, who has given to the world some of its most stirring band music that will live through the years as a memorial to him after he has rounded out his last tour and laid down his baton.

—BUY NOW—



# WHAT MUSIC DOES SOUSA NEED TO LULL HIM TO SWEET SLEEP?

John Philip Sousa and his band have once more delighted Raleigh, as they have done many times since he started out on his own in 1892. Previously to that Sousa had been the bandmaster for the Marines. He whipped up an organization that was the last word in brass and wind and wood instruments. For it he wrote such compositions as were whistled everywhere. He had a touch of the martinet and the military spirit. His band became a command. The Marines, as everyone knows, have benefited by super-advertising in Peace and in War. We wonder to what degree they may attribute this fortune to their old bandmaster!

Sousa, in fact, has long been an institution, whatever one may think of a sublimated brass band. His appeal has been sure-fire. In the two-step days, when dancing was so fast that it was not necessary to converse too much in the process, his music monopolized the ballrooms. His tours have for many years been triumphs. His appeal to the musical taste of the country seems never to abate. What that means as to the musical taste of the country is a question we pass up to musicians, real, near and afar off. But Sousa's music has the quality of being the last word in democracy.

Personally, Sousa must have a touch of the physical superman, else how could he go on tooting in or directing a band day after day, night after night, for nearly two generations? To live in a blare of horns, a piping of flutes, a crash of cymbals and a roar or rattle of drums! There are those who disconnect even radios for the sake of quiet, but what of the man who goes on for a lifetime passing his evenings in the company of bellowing brass!

One becomes used to anything in time, but anything becomes in the end his routine.

Quiet must be a desperate adventure to Sousa. We wonder if he is lulled to sleep by trombone, big bassoon, clarionette and kettle-drum!

## SOUSA CONCERTS PROVE THRILLING

### Great Bandmaster and His Musicians Get Enthusiastic Reception in City

Destruction by fire of the City Auditorium may have cut down the crowds that went nearly two miles to the Needham Broughton High school yesterday afternoon and last night to hear John Philip Sousa and his band, but the attendance depression had no effect upon the enthusiasm which greeted the famous musical institution.

It had been a good while—nearly five years—since Raleigh folks had seen the great march composer and his musicians; and they showed their admiration by calling for from one to four encore numbers after each formal selection on the printed programs. The venerable patriarch of martial music, despite his 76 years, wielded the baton in the same precise, but unostentatious fashion that characterized his previous appearances here over a period of years; showed the same liberality in responding to encores; and demonstrated again that he is one of the few men in the history of music who can furnish from his own repertoire a variety of selections to suit all tastes.

And the band—well, it played like a Sousa band. True, probably not more than 20 per cent of the 65 musicians on the stage yesterday were here when the famous leader made his last visit to the city five years ago; but they performed like those whose places they took, because the Lieutenant-Commander hires his folks individually and personally so that the high standard set during the 38 years that he has toured this and other lands shall not be impaired. The truth of tone, the precision of attack, the graceful expression, whether in soothing pianissimo or majestic crescendo; and the ease of execution—they were all there. He handled the 65 like a master at a grand organ—and the effect was thrilling, uplifting, satisfying. Folks left his concerts yesterday as they have done through the years—with the feeling that they got more than their money's worth in real music.

The afternoon program was good from beginning to end, but there were some features that got more applause—and the chief of these was the saxophone octette. Folks who have spoken harsh words about saxophones went away from the concert genuinely ashamed, for the eight gentlemen undoubtedly played some of the most soothing music that has ever been heard in Raleigh. The saxophones ranged in size from the little tenor down to the monster bass "Dutch pipe" blown by Fred Monroe, whose "wise-crack" introductions of the various numbers brought waves of laughter.

"Our next number," said Fred, "will be a little ditty entitled 'The Light that Lies in a Lady's Eyes Just Lies and Lies and Lies!'" Then he announced that they would play "It's Better to Have Loved and Lost—Yes, Much Better," which turned out to be the Democratic battle hymn, "Happy Days are Here Again." Edward J. Heney led off the saxophone show with Gurewicz's "Fantasia in F Minor," as a solo number.

Other features were likewise enthusiastically received. Miss Marjorie Noody, an attractive lyric soprano, sang Sousa's "Love's Radiant Hour" and came back with "Carry Me Back to Ol' Virginny" and "Dixie" before the crowd was satisfied. William T. Paulson was there with the always popular xylophones. He played Hamilton Greene's "Parade of the Toy Regiment," with loud hammers, and then "Spain" with the double soft hammers. William Tong succeeded Johnny Dolan as the cornet soloist. Although not as spectacular a performer as Dolan, Mr. Tong showed remarkable clarity and truth of tone and pleasing execution. His program number was "Tower of Jewels," his own composition.

In the regular band numbers, the Rhenz overture and introduction to the third act of Lohengrin stood out, as did Sousa's suite, "Last Days of Pompeii." No Sousa concert is complete without his immortal "Stars and Stripes Forever," and hearty cheers greeted this spirit-moving composition, with the flute, cornet and trombone batteries lining up at the front of the stage for the final flourish.

The audience had a thoroughly good time at the night performance. In addition to the previously announced program, the band gave a generous number of encores, which included "Swanee River," played on the xylophone; "Italian Street Song," by Herbert, sung by Miss Moody.

During the interval between the two groups of the evening's program, the State College band was directed by Lieutenant-Commander Sousa. They played Sousa's U. S. Field Artillery, and the State College Song. The American Legion Drum and Bugle corps followed with selections.

At the afternoon performance the Raleigh High School band got the double "kick" of playing a number under the direction of Commander Sousa as well as receiving a handsome silver loving cup at his hands.



SOUSA DELIGHTS;  
FAMOUS DIRECTOR  
KINSTON'S GUEST

But Saturday Night Au-  
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Marches, Exquisite So-  
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John Philip Sousa and his band entertained half an audience at the Grainger High School Saturday night. Attendance at a matinee concert had been larger. It was largely of children. Kinston adults have a habit of passing up good music.

Sousa's band is a great American institution, its director a wonderful, wonderful old man. Saturday night's bill was as varied as it was possible to make it. In one number the musical organization was a violinless symphony orchestra, in the next, perhaps a spanking march, just a glorified brass band. The starting overture was Berlioz's "Carnival Romaine," the closing selection a breakdown, "Turkey in the Straw." A suite embraced numbers by Strauss, Sullivan and Sousa. The program reached its high point in "Holy Grail" from Parsifal, magnificently rendered.

Miss Marjorie Moody sang "Staccato Polka" and encores. She has a beautiful soprano voice. Edward J. Heney played a saxophone solo. In his hands a sax was a fountain of melody. Sousa has eight saxophonists. They played popular numbers, and the audience was delighted. William T. Paulson, versatile young man indeed who officiated over traps, rendered a xylophone solo and encores. And William Tong, cornet soloist, played "Tower of Jewels." He bit off a mouthful. Only a superb artist could have been such a flawless performance. "Tower of Jewels" requires a master to execute it. Uttering several syllables for every fine-chopped note that came from the bell of his instrument in a veritable shower of musical jewels. Mr. Tong proved himself a master. He is reputed one of the world's finest.

Marches Stir 'Em.

Of course, Sousa marches were played a number of them. Among them was "Royal Welsh Fusiliers," written a short time ago. Sousa presented it to one of the most famous military organizations in the world to be its regimental march. One could almost hear the "cassions rolling along" in "U. S. Field Artillery," in which is incorporated the tune of the Artillery Song. But "Stars and Stripes Forever" was applauded more than any other number of the program. Seven cornets and trumpets, six piccolos and five trombones liked the edge of the stage hangings and curtains the strated that were it not for the stage hangings and curtains the acoustics of the school auditorium would not be so bad. Those trappings muffled many a magnificent note. "Stars and Stripes Forever" was rendered in Sousa fashion. It set the audience wild.

Sousa is no show as a director. He is simplicity itself.

TWO ENTHUSIASTIC  
AUDIENCES GREET  
FAMOUS COMPOSER

Sousa and His Ever-Popular  
Band Share Honors With  
Soloists in Concerts

A diversified program, one including several of the popular marches by the leader himself as well as compositions of Wagner and Tschakowsky, and groups of popular songs were presented by the world-famous bandmaster, John Philip Sousa, and his band yesterday afternoon and again last night in the City Auditorium before audiences highly enthusiastic in their applause of the country's most famous band. The conductor, with his usual ease and dignity and in an effortless manner, directed his band and also presented a group of artist soloists: Marjorie Moody, soprano; William Tong, cornet; William T. Paulson, xylophone, and Edward J. Heney, saxophone.

The afternoon program was opened with the ever popular overture, "Rienzi," by Wagner, and it was a gratifying performance. The band appealed to larger numbers, however, in spite of the quality of the first number, when it played next, as an encore, "The Chantman March," written by its leader. William Tong, the cornetist, played as a solo "Southern Cross," by Clarke. It was an excellent show of technique. Mr. Tong played the quick passages with brilliance and ease showing excellent control, and struck high notes clearly and effectively.

The next rendition, Suite—"The Last Days of Pompeii," is another composition of Sousa. It is a musical version of the scene in "In the House of Burbo and Statuonice," where there were "knots of men drinking, some playing at dice" (b) "Nydia" and (c) "The Destruction of Pompeii and Nydia's Death."

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As the fourth number of the program, Miss Moody sang Sousa's "Love's Radiant Hour." Here is a clear and colorful voice and Mr. Sousa's love song offered her ample opportunity to demonstrate its fine quality and its many possibilities. There was one

fault—the accompaniment was not sufficiently subdued. Miss Moody did sing above it, however, and gave a most artistic rendition, so artistic that she was called back for an encore "when she sang "Carry Me Back to Old Virginia." As a second encore she sang "Dixie." At the beginning of each encore there was applause, so much that it made hearing difficult. It would be gratifying indeed if members of audiences would learn to consider others among them. To applaud is all right. It is the way an audience has of showing its appreciation of an artist; but the applause should come at the end, rather than at the beginning of a performance.

The band next played "Waltz of Flowers" by Tschakowsky, a beautiful composition and one well adapted to the band. Then came another encore—another of Mr. Sousa's marches, "The U. S. Field Artillery," then "A Study in Rhythms."

The saxophone soloist, who appeared next, playing "Fantasie in F. Minor" by Genewich, was the most popular of the soloists. It was rather the instrument that was popular, for the whole saxophone section of the band, including seven saxophones played several groups as encores. They played a medley of airs, then "Happy Days Are Here Again," then another medley. It was clear that the audience favored jazz.

Master of Xylophone  
William T. Paulson, who played the xylophone, stands out as a master of his instrument, and an artist. He played on two xylophones. His first piece was a Durande waltz. Then he played "Spain," then "Blues," a fox trot, and as a final encore, a selection from "Le Cid," by Massenet.

As its last number the band played the introduction to the third act of "Lohengrin," and although one may miss the strings, this selection is well fitted to the band and the rendition was one of the best of the entire program. Mr. Sousa's "George Washington Bicentennial" also was played.

It would never do not to mention Sousa's "Stars and Stripes Forever," the most popular of his many marches, which everybody has heard, but which comparatively few have heard from Sousa and his band. It was played as an encore and was the most effective thing the band did, with the piccolo, cornet, trumpet and trombone players standing in the front of the stage. No less interesting and entertaining was the night performance. If anything it was better than the matinee performance.

The band was presented under the auspices of American Legion, Post 67.—O. D. B.

SOUSA SHOWS 'EM HOW  
TO PLAY RYTHMIC MUSIC

Sousa's Band still shows 'em how to play rhythmic music. It doesn't matter whether it is stirring song of a Sousa march, the infectious cadence of a Tschakowsky waltz, or Chabrier's captivating "Espana"—for that grand old-timer was also on the program; good old ragtime, jazz or Wagner's heaven-storming rhapsodies, Sousa's band still shows the way.

The grand old march master came to the city auditorium yesterday for matinee and night performances and while the attendance might have been better at both concerts, no fault could be found with the enthusiasm of all who were there.

For the afternoon concert special attention in the way of a popular-priced ticket had been given public school pupils and the number of juveniles present was almost as surprising as their attention and unmistakable enjoyment of the music, for it made no difference whether it was popular classics or popular melodies and marches, the youngsters rolled out a drumlike salute of applause at every number and encore.

As usual, Sousa was prodigal with his encores and when such an old favorite as "The Stars and Stripes Forever" was played the crowd at both concerts made the roof ring. So did they when Miss Marjorie Moody sang "Carry Me Back to Old Virginia" and "Dixie," sure-fire pieces for any singer.

The solo star this visit, however, was the xylophone player, William T. Paulson, about as capable an artist with this instrument as you are likely to hear on any stage. The cornetist, William Tong, was warmly

applauded and the saxophone stunts of Edward J. Heney, assisted by a regular battery of saxes, proved great comedy as well as good music.

There were several Sousa pieces new to Norfolk, like "The Last Days of Pompeii," one of those deceptive pieces that bandmasters love and audiences eat up; another called "A Study in Rhythms," and two Sousa marches, including his "Royal Welsh Fusiliers," and his "George Washington Bicentennial."

However, it really was the three Wagner numbers that seemed to win the greatest approval, judging from the enthusiasm with which they were received, Sousa giving a demonstration of early, middle and matured Wagner with the "Rienzi" overture, "Lohengrin" prelude to the third act and the "Graft" music from "Parsifal." Rather stiff stuff for a band—but then it was Sousa's.

During the intermission at the night concert the Boys' Club Band went on the stage and led by Sousa himself played one the March King's quicksteps spiritedly and well.

The concerts were under the auspices of Post 67, American Legion.—JAY LEWIS.

DAILY PRESS, NEWPORT NEWS, VIRG

SOUSA TRADITIONS  
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Hearty Applause.

(By FRED J. NAFF)

The genius of John Philip Sousa as the builder of a musical ensemble was never more strongly evidenced than last night, when his world-famed band appeared in concert at the high school auditorium under the auspices of the Newport News Teachers' Association.

Although John Sousa and his band have appeared in concert in Newport News on numerous occasions, he was greeted last night by a near-capacity house that warmly applauded the band and its solo performers.

Lieutenant Commander Sousa's genius is most manifest in his ability to assemble a group of musicians of a high order, and so to wield his baton that they perform almost as one. He proved conclusively last night that the band as a musical unit has a broad range of expressiveness capable of arousing reverence and awe; of making the blood race with the fever of patriotism; of awakening impulses of gay abandon.

Still another notable point in his musical leadership, is in the well-nigh perfect balance of his ensemble. He has his woodwind, his brass, and his saxophones bridging the gap, so arranged that in passages where the full band is heard in full harmony not a single class is noticeably outstanding, and not a single voice blares out above the rest—all blend together into a magnificent tonal unit.

The program opened with an overture, "Carnival Romaine" (Berlioz), that drew rounds of applause. It proved the artistry of the band as a medium for musical expression in many moods with his suite, "The Three S's." This contained three selections grouped by the great band leader, one from Strauss, one from Sullivan, and one from his own pen. The Sullivan number, "The Lost Chord," ever a favorite, was played with a variation of feeling ranging from dreamy content in contemplation of the past, through longing for the return of that past, to wild exultation as assurance that "The Lost Chord" will be repeated some time in the future.

In the final number of the suite, "Mars and Venus," from his own writings, the great characteristic of Sousa as a composer stood out—namely, the spectacular, as evidenced particularly by a blood-curling utilization of the percussion instruments alone in one passage. On the other hand, an oboe solo in this number stood out as a thing of unusual sweetness.

The richest and grandest number on the entire program, displaying the band as the vehicle for the deepest and most holy of musical expression, to my mind, was "The Holy Grail" from "Parsifal" (Wagner). In this number the voices of the full band blended together with magnificent majestic effect in reproducing the harmonies of the great German composer's expression through music of the highest traditions of knighthood coupled with devotion to a religious quest for an ideal. In no number was the splendid balance of the band more manifest.

Still a different mood—that of abandon to pleasure and gaiety—was interpreted in "Espana" (Chabrier), a Spanish rhapsody. Following this number an encore whose title was not announced was played which, in one passage, featured the "male voices" of the band in the brass section—the trombones and other instruments of similar compass—with an effect of unusual beauty.

One of Commander Sousa's newest marches, "Royal Welsh Fusiliers," was listed on the program and proved an exhilarating number. Several of his other marches, including what probably is the most popular, were played as encores. One in particular, "Semper Paratus," featured the inherent beauties in the cornet when a section of the cornetists moved to the front of the stage and played a part of the melody with the remainder of the band accompanying.

The Sousa marches have carved a prominent niche in the musical hall of fame. One particular characteristic of their compositions is their profuse use of octave progressions, particularly between his cornets and his trombones. In this he differs from the classical traditions of composition, by which it is held that consecutive octaves are useful, on infrequent occasions, as a relief from the grandeur of majestic chords, but that they can be overdone. However, it is noticeable that in his arrangements of the works of other composers he is faithful to their harmonic structures. Apparently, too, he attains thus the end for which he is striving—spectacular effects and emphasis on certain melodic sequences.

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INIA, WEDNESDAY, NOVEMBER 12, 1930.

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THE TABUL

Ward	Product	1	2
Salvors	For	100	96
Creek	Ag	56	99
Prison	For	52	37
Barracks	Ag	141	156
Park & Playgrounds	For	77	71
Airports	Ag	117	123
Street	For	34	40
Imprmt	Ag	164	162
Sewers	For	72	52
	Ag	125	139
	For	107	71
	Ag	80	123
Fire House	For	52	41
Out	Ag	145	150
Total		25	10
		224	218

had his audience with him from the start when he played "Liebesfreud" (Fritz Kreisler). On his first encore he played, on another xylophone with padded mallets—two of them in each hand—"Swanee River" in four-part harmony, and the result was indescribably sweet, sounding veritably organ-like. He was recalled again and again.

Last night's performance was one of rare merit. It is unfortunate, perhaps, that Newport News has no large public auditorium, for in the fortissimo passages the Sousa organization is just a little too big for the High School auditorium—it needs more room.

The program follows:  
1—Overture—"Carnival Romaine" (Berlioz).

2—Cornet solo—"Tower of Jewels" (Tong William Tong).

3—Suite—"The Three S's" (a)—"Morning Journals" (Strauss); (b)—"The Lost Chord" (Sullivan); (c)—"Mars and Venus" (Sousa).

4—Vocal solo—"Staccato Polka" (Mulder)—Miss Marjorie Moody, soprano.

5—"Holy Grail" from "Parsifal" (Wagner).

6—Spanish Rhapsody, "Espana" (Chabrier).

7—Saxophone solo—"Beautiful Colorado" (DeLeon). Edward J. Heney.

8—New march—"Royal Welsh Fusiliers" (Sousa).

9—Xylophone solo—"Liebesfreud" by (Kreisler) Howard Goulden.

10—Cowboy breakdown—"Turkey in the Straw" (Gillon).



# SOUSA DELIGHTS; FAMOUS DIRECTOR KINSTON'S GUEST

But Saturday Night Audience Small—Thrilling Marches, Exquisite Solos, Concert Numbers in Program

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# TWO ENTHUSIASTIC AUDIENCES GREET FAMOUS COMPOSER

Sousa and His Ever-Popular Band Share Honors With Soloists in Concerts

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The program opened with an overture, "Carnival Romaine" (Berlioz) that drew rounds of applause. It proved the artistry of the band as a medium for musical expression in many moods with his suite, "The Three S's." This contained three selections grouped by the great band leader, one from Strauss, one from Sullivan, and one from his own pen. The Sullivan number, "The Lost Chord," ever a favorite, was played with a variation of feeling ranging from dreamy content in contemplation of the past, through longing for the return of that past, to wild exultation as assurance that "The Lost Chord" will be repeated as time in the future.

In the final number of the suite, "Mars and Venus," from his own writings, the great characteristic of Sousa as a composer stood out, namely, the spectacular, as evidenced particularly by a blood-curdling utilization of the percussion instruments alone in one passage. On the other hand, an oboe solo in this number stood out as a thing of unusual sweetness.

The richest and grandest number on the entire program, displaying the band as the vehicle for the deepest and most holy of musical expression to my mind, was "The Holy Grail" from "Parsifal" (Wagner). In this number the voices of the full band blended together with magnificently majestic effect in reproducing the harmonies of the great German composer's expression through music of the highest traditions of knightly coupled with devotion to a religious quest for an ideal. In no number was the splendid balance of the band more manifest.

Still a different mood—that of abandon to pleasure and gaiety—was interpreted in "Espana" (Chabrier), a Spanish rhapsody. Following this number an encore whose title was not announced was played which, in one passage, featured the "male voices" of the band in the brass section—the trombones and other instruments of similar compass—with an effect of unusual beauty.

One of Commander Sousa's newest marches, "Royal Welsh Fusiliers," was listed on the program and proved an exhilarating number. Several of his other marches, including what probably is the most popular, were played as encores. One in particular, "Semper Parvula," featured the inherent beauties in the cornet when a section of the cornetists moved to the front of the stage and played a part of the melody with the remainder of the band accompanying.

The Sousa marches have carved a prominent niche in the musical hall of fame. One particular characteristic of their compositions is their profuse use of octave progressions, particularly between his cornets and his trombones. In this he differs from the classical traditions of composition, by which it is held that consecutive octaves are useful, on infrequent occasions, as a relief from the grandeur of majestic chords, but that they can be overdone. However, it is noticeable that in his arrangements of the works of other composers he is faithful to their harmonic structures. Apparently, too, he attains thus the end for which he is striving—spectacular effects and emphasis on certain melodic sequences.

# CONFERENCE WITH CURTIS AND WATSON

WASHINGTON, Nov. 18.—(AP)—President Hoover called in Vice President Curtis and Senator Watson for a luncheon conference on the legislative situation today for a luncheon conference today.

# Reputed Red I At Spanish A

# To Salters

# Press

Four soloists appeared with the Sousa Band. William Tong, one of the country's foremost cornetists, played "Tower of Jewels," from his own pen, and showed truly marvelous technique and tip control in its rendition. As an encore he played "A Little Kiss Each Morning" (Wooda). He was warmly applauded.

Miss Marjorie Moody, soprano, also received a big hand, and was recalled for three encores after she sang with artistic effect, Mother's "Staccato Polka," in which her staccato performance and decisiveness of execution were apparent. Probably her best piece was "Italian Street Song" (Hilbert), whose wide range, high notes, and fiery spirit just suited her voice. She has some tendency to portamento in pieces of simpler nature like "Carry Me Back to Old Virginia" and "Dixie," which she sang, and at times there is an inharmoniousness in her tone, but she is an artistic performer.

Edward J. Heney, playing an alto saxophone, proved himself a performer of rare skill. Incidentally, he proved that no matter how facile the performer, the saxophone is still a novel instrument whose usefulness is for tones coloring and to bridge the gap between the true woodwinds and the brasses. He was recalled and brought the full saxophone choir with him—four altos, two tenors, a baritone, and a bass—and the group literally brought down the house. The audience simply would not let them go—it went wild over the exhibition of musical buffoonery that is the most striking characteristic of this invention of Adolph Sax.

Howard Goulden, xylophonist, also

had his audience with him from the start when he played "Liebesfreud" (Fritz Kreisler). On his first encore he played, on another xylophone with padded mallets—two of them in each hand—"Swanee River" in four-part harmony, and the result was indescribably sweet, sounding veritably organ-like. He was recalled again and again.

Last night's performance was one of rare merit. It is unfortunate, perhaps, that Newport News has no large public auditorium, for in the fortissimo passages the Sousa organization is just a little too big for the High School auditorium—it needs more room.

The program follows:

- 1—Overture—"Carnival Romaine" (Berlioz)
- 2—Cornet solo—"Tower of Jewels" (Tong William Tong)
- 3—Suite—"The Three S's" (a)—"Morning Journals" (Strauss) (b)—"The Lost Chord" (Sullivan) (c)—"Mars and Venus" (Sousa)
- 4—Vocal solo—"Staccato Polka" (Milder)—Miss Marjorie Moody, soprano
- 5—"Holy Grail" from "Parsifal" (Wagner)
- 6—Spanish Rhapsody, "Espana" (Chabrier)
- 7—Saxophone solo—"Beautiful Colorado" (DeLuca) Edward J. Heney
- 8—New march—"Royal Welsh Fusiliers" (Sousa)
- 9—Xylophone solo—"Liebesfreud," by (Kreisler) Howard Goulden
- 10—Cowboy breakdown—"Turkey in the Straw" (Guion)

# HOW ETHNIC MUSIC

Applauded and the saxophones played by Edward J. Heney, assisted by a group of the principal players of the principal players, around public buildings and in all strategic centers.

After discovery of the plot, it was wholly broken up by speedy arrest of the leaders.

It was believed that the plot was a Communist working with certain Republican elements.

Officials charged that the arrested leaders were arrested by Communist agitators to a plot which it says was designed to overthrow the monarchy.

MADRID, Nov. 18.—(AP)—The government tonight discovered a plot which it says was designed to overthrow the monarchy.

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Richmond, Va.  
Times Dispatch  
Nov. 20/22

## Washington Audiences Thrill as Sousa Ends 38th Tour of Nation in Home City

### Music

By George Harris

Richmond was given last night what was possibly the last chance to witness the performance of what is a unique American institution. The Richmond Civic Musical Association presented to us in the Mosque both yesterday afternoon and evening Lieutenant-Commander John Philip Sousa and his band as an addition to the regular subscription course for the season. It is a fine precedent for the association to set, as there is sometimes nothing so enjoyable as musical surprises. This addition has been a most agreeable one, and with John Philip Sousa 76 years old it is regrettable that in these performances yesterday we saw, as far as we are concerned here in Richmond, the end of an era.



Post Staff Photo.

John Philip Sousa, grand old man of military bands and one-time leader of the United States Marine Band, leading the band serenading President Hoover in the White House garden yesterday, playing for the first time the "George Washington Bicentennial March," which Sousa wrote especially for the Bicentennial Commission.

## Is Formed at Jefferso



THE RICHMOND NEWS LEADER

"Carnival Romanesque," a passage from Wagner's "Parsifal" and "España," by Chabrier in the evening, as well as Sousa's own suite, "The Last Days of Pompeii," in the afternoon, in which he has successfully vied with many a composer for symphony orchestra in making music descriptive of natural forces and interpretive of mood. If each of these more serious pieces was followed immediately by one of his own marches, it gave variety and gave satisfaction to those who expected of these concerts something more popular.

Although the principal numbers were different in the afternoon and in the evening, the arrangement of the program and the encores were the same. In both performances we had four soloists, who in their particular fields did remarkable things. Mr. William Tong doing triple tonguing on the cornet, Miss Marjorie Moody doing finished coloratura work, Edward J. Henry doing miraculous stunts of dexterity on the saxophone, all added to the pleasure of the audience and to the sense of variety. Last and perhaps most effective of all because his music was in the greatest contrast to the rest of the program, was William T. Paulson, who played on the xylophone. He first showed us great dexterity on this strange instrument, and then out of a lower pitched xylophone produced the most soothing and exquisite tonal effects, adding to these qualities more musical nuance in the Kreiser "Liedes-freud" than was produced during the evening.

The children enjoyed the concert in the afternoon to the full, and laughed quite as much over the foolishnesses of the saxophone octet as did the grown-up people in the evening. Both concerts went off like clock-work, encores being given immediately, without any question of whether they would or they wouldn't, and the director's baton was ready for the next piece the moment the applause for the last died out. And the band itself—that is certainly clock-work. Everything is so perfect that tones are combined or contrasted to one's complete satisfaction, and Sousa never seems to need to give any directions for proper interpretations.

### Leader Is Greeted by Marine Band; Is Given Ovation.

### Hoover Lauds Initial Playing of March by Composer.

Yesterday was a day of days for John Philip Sousa, incomparable march king, given by Washington and America to the world, when he returned to his native city to play what may prove to be his final concert, to wildly applauding audiences at the new Auditorium, at matinee and evening performances.

Welcomed by the United States Marine Band, of which he was first leader 50 years ago, Sousa and his band arrived at Union Station shortly after noon yesterday and found 5,000 enthusiastic townsmen awaiting to greet him at the Presidential entrance to the station.

The Marine Band, under the leadership of Capt. Taylor Branson, was playing the stirring strains of Sousa's latest march. The aging leader stood at attention, saluted and tears came to his eyes, in appreciation of the tribute paid him.

### Directs New March.

Immediately after the march was finished Sousa and his band were hustled into motor cars. Accompanied by members of the bicentennial commission he was wheeled down historic Pennsylvania avenue, with motorcycle escort, and taken to the White House, where President Hoover heard for the first time the latest musical composition of the march king, "The George Washington Bicentennial March," composed recently by him for the celebration of the 200th anniversary of the first President's birth. This was the first public rendition of the march.

President Hoover stood by Sousa while he directed the Marine Band in playing the new march. As it ended, the Chief Executive smiled, threw back his shoulders and at the tremendous climax of the march, with its ringing crescendos, ending in a blast of trombones, the President shook Sousa warmly by the hand, congratulating him heartily on his feat in composition.

### Used Familiar Gesture.

The weight of his 77 years was borne lightly by the veteran march king as, amid a salvo of handclapping, he stepped on the rostrum at yesterday afternoon's concert and lifted his baton with the familiar gesture which has contributed to his fame. He was dressed in the uniform of a lieutenant commander of the United States Navy, a rank he won for service in the world war, directing the Great Lakes Naval Training Band of more than 500 members, probably the largest military band in the world, then or at any other time.

Throughout both concerts it was the Sousa of yesterday, and today, who wove his charm into the hearts of his listeners. There was no abatement of the old time vigor, or the thorough control of his musicians, which first put band concerts on the musical map. Yesterday afternoon's program had many classical numbers, but what the audience wanted was Sousa's own compositions, and it roared its approval every time the well-known strains of some Sousa march were heard.

### Generous With Encores.

While practically none of these marches were scheduled on the set program, Sousa was most generous with encores, and for the most part they were made up of his own immortal marches. How the audience cheered when they heard the stirring melodies of "The Stars and Stripes Forever," to which the United States has marched to two wars, and the never-to-be-forgotten melody of "Semper Paratus," official march of the United States Marine Corps since 1885, 45 years ago.

A reminder of recent honors heaped upon the many already enjoyed by Sousa was given in the playing of his new composition "Royal Welsh Fusiliers," composed for the thirtieth anniversary reunion of survivors of the Battle of Tientsin, when he was invited to conduct the dedication of the "Royal Welsh Fusiliers March," on that occasion, in England.

Yesterday's concerts were the completion of his thirty-eighth annual tour of the United States with his band.

### Soloists Assist.

Lieut. Commander Sousa and his band were assisted in the concerts by Miss Marjorie Moody, soprano, Edward J. Henry, saxophonist, William Tong, cornetist and Howard Gouiden, xylophonist.

The audience was particularly pleased at the afternoon concert by Sousa's spirited rendition of his latest march, "The George Washington Bicentennial March." From a technical point of view this is a typical Sousa composition, filled with the verve, the catching melodies and that matchless lift which is Sousa's own.

Musicians in the audience, as well as composers, were a unit in agreeing that the march has all the musical and Sousa-like elements in it, which should place it side by side in the Sousa march hall of fame with his "Stars and Stripes Forever," "El Capitan," "Semper Paratus" and "Liberty Bell" compositions.

It is recalled that nearly a half century ago Sousa wrote his first

march, "International Congress," to be played at the Centennial Exposition in Philadelphia in 1876. Since that time Sousa has written 140 other marches, while the new number adds one to the total. This latest march is said to be modern in trend and in the style developed by him within the last ten or fifteen years.

The evening program brought out still another characteristic of the veteran leader, Sousa, the showman, who knows how to please the popular musical palate with jazz and musical tricks of saxophone and other modern band instruments.

In a suite entitled "The Three S's," numbers by Strauss, Arthur Sullivan and Sousa, the audience grew most enthusiastic over Sousa's "Mars and Venus." Miss Marjorie Moody won an ovation for her rendition of a vocal solo, "Staccato Polka," Mulder, to which she responded by an encore, "Annie Laurie." The other soloists were also well received.

### Generously Applauded.

The band concert last night ended in a Sousaesque manner, with the inimitable playing a cowboy breakdown, "Turkey in the Straw," by Gulon.

Then the march king left the platform and could not be persuaded to return by even the most persistent applause. He had done a big day's work for a man of 77, or any age. Washington applauds its favorite musical son and the universal hope is that he may appear again and again in the National Capital to receive the laurels due such a star in the musical firmament. E. E. P.

## RICHMOND NEWS LEADER, THURSDAY, NOVEMBER

### Sousa May Return Without His Band

John Philip Sousa, who has spent two birthdays in Richmond, just missed spending a third anniversary here, the noted bandmaster told friends on his appearance here last night. He observed his 77th anniversary several weeks ago.

Mr. Sousa has just completed a tour of the South, and said that he found conditions better in Virginia than in any other state in the South.

"I hope to return to Richmond sometime without my band, so as to be able to go around and see Richmond," he is quoted as saying at the conclusion of his thirteenth engagement in Richmond.

Sousa and his band left for Washington today to make



Richmond, Va.  
Times Dispatch  
Nov. 20/22

THE WASHINGTON POST: FRIDAY, NOVEMBER 21.

## Washington Audiences Thrill as Sousa Ends 38th Tour of Nation in Home City



Post Staff Photo.

### Music

By George Harris

Richmond was given last night what was possibly the last chance to witness the performance of what is a unique American institution. The Richmond Civic Musical Association presented to us in the Mosque both yesterday afternoon and evening Lieutenant-Commander John Philip Sousa and his band as an addition to the regular subscription course for the season. It is a fine precedent for the association to set, as there is sometimes nothing so enjoyable as musical surprises. This addition has been a most agreeable one, and with John Philip Sousa 76 years old it is regrettable that in these performances yesterday we saw, as far as we are concerned here in Richmond, the final curtain fall on something that is almost an era in our history. Sousa's rise of popularity is coincident with the World's Fair in Chicago, and his marches are bound up with the mood of the Spanish War—both of them events that stirred national consciousness. Those of us who marched down football fields and danced through college proms twenty-five years ago have memories of Sousa, with his martial two-steps and his spirit of victory, that are very dear to the heart.

It gave a real thrill when the "Stars and Stripes Forever" was blared forth with eight piccolos, eight trumpets and eight trombones at the front of the stage in martial array, and others of the old marches—and some newer ones, too—brought back to our hearts emotions of a period that has been slightly effaced by changing points of view, and held up before us a vital Americanism. Sousa's newer marches are not much different in spirit from his older ones, but they are all remarkably fresh in spite of jazz with its more intricate rhythmic effects. Sousa's music is completely honest and straightforward.

Interwoven with the music of the more popular Sousa we had such orchestral numbers as Wagner's Overture to "Parsifal" and the "Waltz of the Flowers" by Tchaikowski in the afternoon, and Berlioz' Overture, "Carnival Romantique," a passage from Wagner's "Parsifal" and "España" by Chabrier in the evening, as well as Sousa's own suite, "The Last Days of Pompeii," in the afternoon, in which he has successfully vied with many a composer for symphony orchestra in making music descriptive of natural forces and interpretive of mood. If each of these more serious pieces was followed immediately by one of his own marches, it gave variety and gave satisfaction to those who expected of these concerts something more popular.

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## SOUSA'S MARCHES PLEASE AT MOSQUE

Gay Rhythms of Famous Band Heard Twice in Civic Music Concerts.

By HELEN de MOTTE.

The Civic Musical Association brought Sousa and his band to the Mosque yesterday for two programs, as an extra attraction in their regular course of concerts. The popularity of Sousa's band disarms criticism. There are those among patrons of music who like band music, who like the variety included in the programs of Sousa's concerts—and there are many, not ordinarily patrons of music, who find their chief pleasure in the gay rhythms of his marches and the popular numbers included. And there are the young, whose ears are attuned rather more to jazz, who find the swinging, clean rhythm of Sousa's marches as thrilling as the complicated syncopations of the more modern type of popular music, and who relish the clowning of the saxophone choir as it lines up for unaccompanied popular numbers.

The audience last night was small, but it was made up of those who like Sousa and his type of program and their evident enjoyment of what started out to be eleven numbers and wound up by becoming twenty-five was justification for bringing this band of players who might reasonably be expected to retire from touring after this season, though of this Mr. Sousa is himself, authority for the statement that it positively is not a farewell tour.

Having heard this band, and others many times during the past twenty-five years or so, the only interest it held for us was the fact, as is frequently stated, that it is peculiarly an American institution. There are no marches in the world like Sousa's marches, with their gay challenge to the pessimism of the machine age. "The Stars and Stripes Forever" brings a sense of permanence to the American tradition, staggering of late beneath a burden of complex problems and distractions; "King Cotton" takes from us the contemplation of defeated commodity prices; the "Washington Bicentennial March" thrusts us with first time the latest historic significance and the march king, "The George Washington Bicentennial March," composed recently by him for the celebration of the 200th anniversary of the first President's birth. This was the first public rendition of the march.

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thought that far though we may have strayed, our roots are anchored safely so long as we can remember to celebrate a 200th anniversary of anything. It was thoughts like these that enabled us to weather an indoor band program of twenty-five or more numbers.

Better in Open Air.

After all is said and done, band music should be heard in the open air to attain its maximum effectiveness. And a brass band is not the medium to give effective interpretation to orchestral music, as was amply demonstrated last night with the "Holy Grail" music from "Parsifal."

No effort was made to depict its mystical beauty or its solemn majesty. It was played at too rapid a tempo and to the metronomic beat of a slow march, and succeeded immediately by the stirring rhythm of a modern march, as was the lofty mood melted by Sullivan's "The Lost Chord." The transition in mood was nothing short of a nervous shock.

It was not only possible, but evident that this did not disturb the other 99 per cent. of the audience—some refuge from critical appraisal with this statement, and join the host of those who band and praise the "March King" for his unique and significant accomplishments in a field in which he is unsurpassed. The one real measure of the program to us was the xylophone solo by William T. Paulson. It was exquisitely sensitive and musical—cent honors heaped upon the many already enjoyed by Sousa was given in the playing of his new composition "Royal Welsh Fusiliers" composed for the thirtieth anniversary reunion of survivors of the Battle of Tientsin, when he was invited to conduct the dedication of the "Royal Welsh Fusiliers March" on that occasion in England.

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march, "International Congress," to be played at the Centennial Exposition in Philadelphia in 1876. Since that time Sousa has written 140 other marches, while the new number adds one to the total. This latest march is said to be modern in trend and in the style developed by him within the last ten or fifteen years.

The evening program brought out still another characteristic of the veteran leader, Sousa, the showman, who knows how to please the popular musical palate with jazz and musical tricks of saxophone and other modern band instruments.

In a suite entitled "The Three S's," numbers by Strauss, Arthur Sullivan and Sousa, the audience grew most enthusiastic over Sousa's "Mars and Venus." Miss Marjorie Moody won an ovation for her rendition of a vocal solo, "Staccato Polka," Mulder, to which she responded by an encore, "Annie Laurie." The other soloists were also well received.

Generously Applauded.

The band concert last night ended in a Sousaesque manner, with the inevitable playing a cowboy breakdown, "Turkey in the Straw," by Goun.

Then the march king left the platform and could not be persuaded to return by even the most persistent applause. He had done a big day's work for a man of 77, or any age. Washington applauds its favorite musical son and the universal hope is that he may appear again and again in the National Capital to receive the laurels due such a star in the musical firmament. E. E. P.

RICHMOND NEWS LEADER, THURSDAY, NOVEMBER

## Sousa May Return Without His Band

John Philip Sousa, who has spent two birthdays in Richmond, just missed spending a third anniversary here, the noted bandmaster told friends on his appearance here last night. He observed his 77th anniversary several weeks ago.

Mr. Sousa has just completed a tour of the South, and said that he found conditions better in Virginia than in any other state in the South.

"I hope to return to Richmond some time without my band, so as to be able to go around and see Richmond," he is quoted as saying at the conclusion of his thirteenth engagement in Richmond.

Sousa and his band left for Washington today to make



**Washington**  
FRIDAY, NOVEMBER 21, 1930  
Staff -- Otto Lo

## SOUSA'S BAND MAKES JADED PULSES LEAP

Bone and Blood of Masses in  
Harmonies of Veteran Band-  
master, in Concert Yesterday

By STANLEY OLMSTED

If you miss Sousa's band, when it comes around, you miss something honest, vital, and of bone, blood and sinew of the masses. Jaded energies quicken as you listen. You may be so "sophisticated" you're ashamed of it, but your pulses just will beat faster. John Philip, and his wind instrumentalists, not to mention xylophones, harps and coloraturas, were at the Auditorium yesterday afternoon and evening, the annual tour being No. 38. They gave the same good pair of shows they've always given. Somehow it all so deluges the ear it also seems an eye-full. And each year, for a generation and a half, it has seemed bigger, better, grander than ever, exactly like the circus.

### HARMONIOUS HURRICANES

We had to hear it in the afternoon. Something had been said of our city's best boys' band—by competitive tests—playing in the intermission of the evening; conducted by the March King, himself, to whom even intermissions are just so much time thrown away unless there's something doing.

Nobody could offer more definite information; nor Sousa himself, nor his retinue. The evening, they reminded us, was still two hours off. That's a long time by Sousa band computations. No grass grows where these wind-masters rush by with harmonious hurricanes, sometimes, but not often, muted to zephyrs.

The program we did hear was showered out as if from some horn of plenty larger than the hugest bass tuba in the collection, and those tubas are elephantine. Sousa's own compositions and arrangements were thick as trees in Canada before paper mills. After every one of the 10 program numbers, pouring down like rainfall, there was a Sousa march, save when Miss Marjorie Moody sang midway in the carnival, all but stopping the show.

Her encores were three, with a general waltz-song tendency. All over the house, babies in their mothers' laps waved their arms with Sousa and crowd.

### STRINGS NOT MISSED

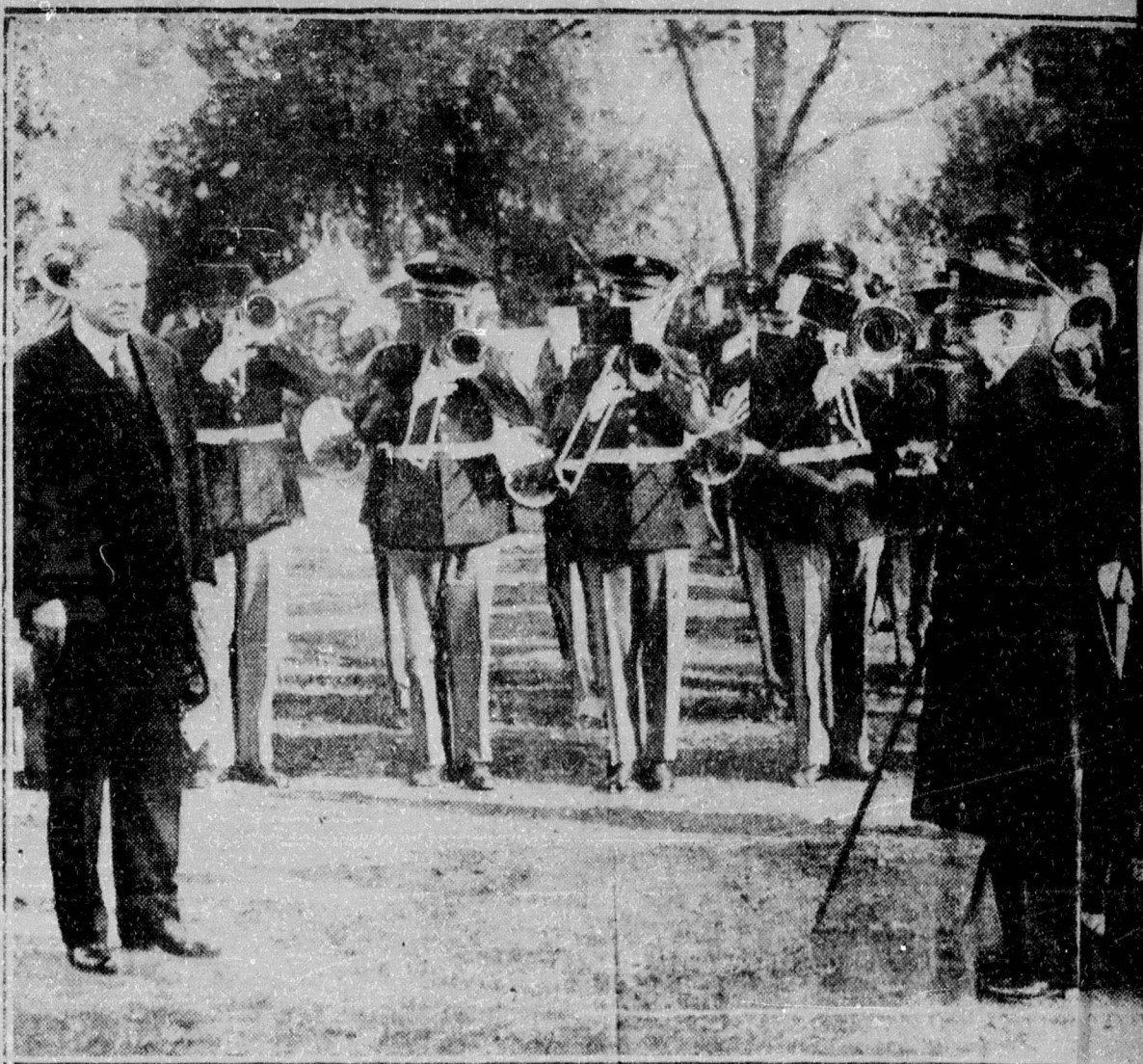
The best "art" of the afternoon was the opening Rhenish overture. This tour de force, in the manner of Meyerbeer, by Richard Wagner when young actually gains measureless spectacularism, by deletion of the strings. We've heard it in many a staid music temple, without ever before realizing what a showily impressive thing it is. The energy that lashes it on is just a barbecue for Sousa's men, with three oxen roasted whole.

We heard, as clock-work encores, such martial quicksteps of yore as the "National Fencibles," the "Kings of the Highway," the "Semper Fidelis," which set the Auditorium shouting—but why make a list? We've all whistled them until we grew worldly and tried 'em on the saxophone.

Sousa's programmatic suite, "Last Days of Pompeii," looked formidable in the printed synopsis—like Stravinsky or somebody. It turned out to be just another. This composer runs true to form, forever staunch for the good old formulae, ear-tickling and acid-tested since William Tell.

In addition to the numbers mentioned there was Berlioz' "Carnival Romaine," and a cornet solo, "Tower of Jewels," played by William Tong, its composer. There was a suite cryptically announced as the "Three S's," which, as it developed, contained compositions by Johann Strauss, Arthur Sullivan and Sousa.

## Sousa Leads Old Band Again



JOHN PHILIP SOUSA leads the Marine (President's Own) Band on the White House la yesterday for President Hoover. Sousa is shown at the right.

**H KING IS HERE**—John Philip Sousa, conductor, is welcomed to Washington by Mayor H. D. Taylor, of which he once was leader. He is greeted by Mayor Branson, Marine Band leader. The band plays one of his celebrated marches.

*Evening Bulletin*  
Nov. 22/30

## WELCOME SOUSA CONCERT

Lauds Composer-Band-  
er Citing His Early Days  
in Offenbach's Orchestra

### ES ANNUAL TOUR

welcome the man who has  
d the realm of music as no man  
er honored it."

h these words Mayor Mackey  
d Lieutenant Commander John  
Sousa on the stage of the Acad-  
of Music, last night, at the  
sion of the first half of the  
concert by the famed composer  
nductor and his band.

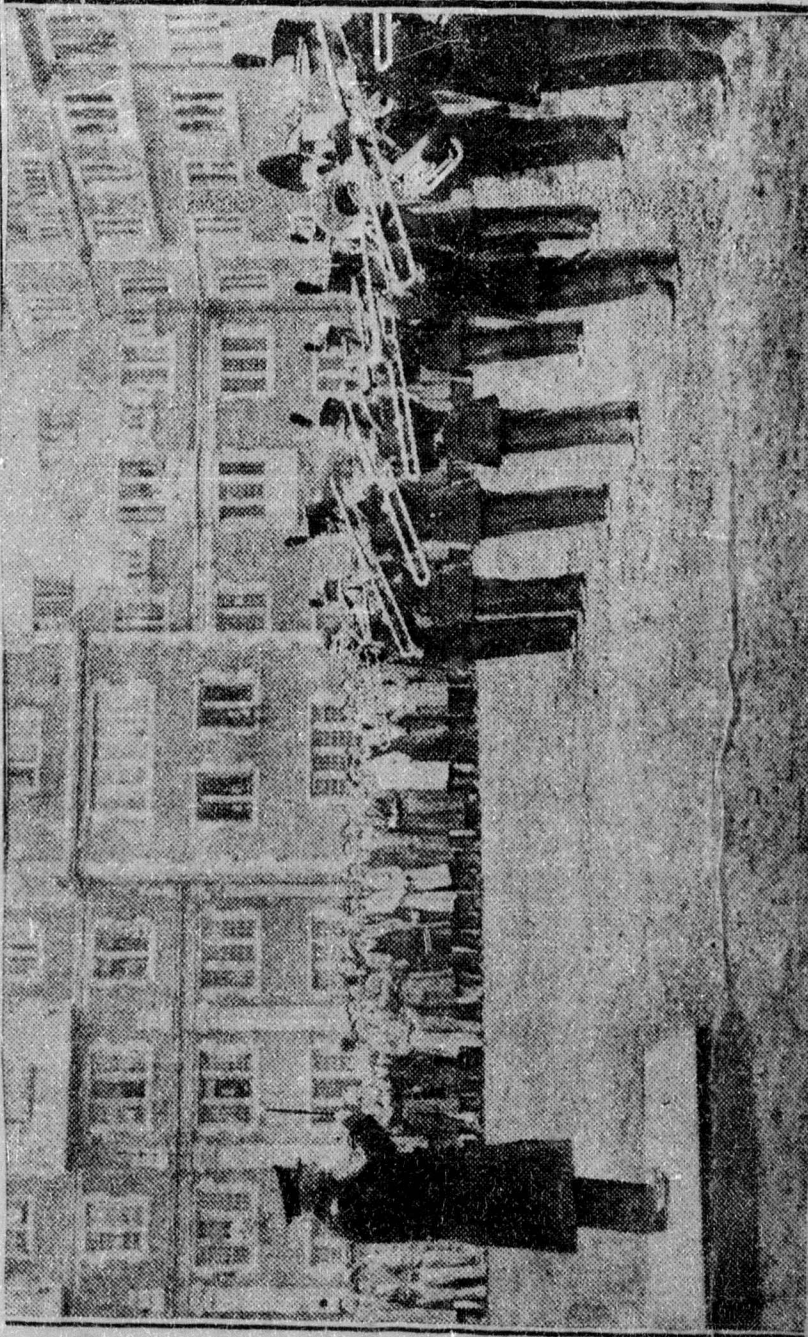
la concert it was, the final con-  
f the seventy-six-year-old band-  
s thirty-eighth annual tour.  
of Sousa's famous marches were  
d, the "U. S. Artillery March,"  
six trombonists parading out in  
of the band to join in the re-  
"The Caissons go rolling along."  
ere was the "President Wash-  
March" and of course "The  
nd Stripes Forever."

he close of the first half of the  
n, Mayor Mackey delivered his  
of welcome, calling attention  
chievements of the Italians in  
since 1876 at which time  
as playing here as first violin-  
ffenbach's orchestra, at the  
Centennial Exhibition, and  
own achievements, as a  
marches, as conductor of  
arine Band and his later  
his own organization.  
Mayor Mackey's congratu-  
the white haired com-  
uctor was presented  
ath by Dr. James  
of the "Etude"

*Phila  
Pa.*

*arg---Sousa Directs Penn Band*

EVENING PUBLIC LEDGER—PHILADELPHIA, SATURDAY, NOVEMBER 22, 1930





# U. OF P. BAND PRESENTS MEDAL TO JOHN PHILIP SOUSA



Left to right, Howie Berg, leader of student band; John Philip Sousa; C. Barry Dunham, manager of the University of Pennsylvania band; and Mayor Mackey.

## SOUSA GREETED BY CHEERS AS HE VISITS PENN CAMPUS

Famous Bandmaster Guest as City Observes "Sousa Day"

Hailed by the cheers of hundreds of University of Pennsylvania students, Lieutenant Commander John Philip Sousa, famous bandmaster, arrived here today as the guest of Philadelphia in its celebration of Sousa Day.

He was met at West Philadelphia Station at 12:45 by a delegation including Mayor Mackey, A. M. Hoxie, leader of the Philadelphia Harmonica Band; Mrs. Grace Abbott, of the Philadelphia Music Bureau; and James Francis Cooke, president of the Presser Foundation, and escorted to the University of Pennsylvania Triangle. Motorcycle police preceded the party.

The student body was on hand in full force to greet the bandmaster. Immediately on his arrival the student band, under the leadership of Howard Berg, struck up Sousa's own composition, "Stars and Stripes Forever." They then played the University song, "Drink a Highball at Nightfall."

Following the music, C. Barry Dunham, manager of the University Band, presented Commander Sousa with the band's gold medal of honor.

*Phila - Enquirer*  
Sat. morning  
Nov. 22/30

## 2500 ACCLAIM SOUSA AT FETE IN ACADEMY

Concert climax of honors to March King in City Where He Got His Start

Mackey Presents Composer With Wreath of Gold

Philadelphia's "Sousa Day" in Philadelphia was celebrated with a program of music and other events at the University of Pennsylvania. The student body was on hand in full force to greet the bandmaster. Immediately on his arrival the student band, under the leadership of Howard Berg, struck up Sousa's own composition, "Stars and Stripes Forever." They then played the University song, "Drink a Highball at Nightfall."

Following the music, C. Barry Dunham, manager of the University Band, presented Commander Sousa with the band's gold medal of honor.

Before his concert, Sousa was given a dinner in his honor at the Landon House. When he arrived here with his band, this afternoon, he was greeted at West Philadelphia Station by Mayor Mackey, George E. Nitzsche, recorder of the University of Pennsylvania; Walter Hering, trustee of the University; Dr. James Francis Cooke, president of the Presser Foundation; and Mrs. Clara Barnes Abbott, and Mrs. Helen Pulaski Innis, chief and assistant chief of the Municipal Bureau of Music.

Left to right, Howie Berg, leader of student band; John Philip Sousa; C. Barry Dunham, manager of the University of Pennsylvania band; and Mayor Mackey.

## SOUSA IS HONORED AS HE LEADS BAND IN STIRRING CONCERT

Mackey and Harmonica Group Present Conductor With Testimonial.

## VARIED PROGRAM GIVEN

Decorative and complimentary program almost subordinate to the regular programmed features of the Sousa concert in the Academy last night. To all intents, substantial and otherwise, the Lieutenant Commander had one convenient reply. He struck up the band and the band struck up a march.

Mayor Mackey appeared at an appropriate juncture and somewhat inconsiderately asked the audience to remember as far back as 1876, the date of John Philip Sousa's first march composition, entitled "International Congress." Biographical comment also included reference to the fact Sousa had played first violin in the performance of an Offenbach operetta in Philadelphia. In the Centennial year, and that he had wedded a Philadelphia girl.

The Mayor then produced a huge wreath which Sousa bowed but not speaking, placed on his arm. The band promptly struck up one of its conductor's indisputably popular marches, the irresistible "Semper Paratus."

Harmonica Band. The course of this performance and standards heralded the Philadelphia Harmonica Band in full form. The personnel filed across stage. Albert Hoxie in full regalia stood on the sidelines, but to control the situation. He raised placards announcing "Harmonica Wizard March." The month of a virtuoso launched into an interpretation of the piece which Sousa dedicated to them and the band shed the accompaniment. Director Hoxie then presented Maestro Sousa with a testimonial medal on behalf of the admiring harmonicaists. A salute with another favorite march.

## HONOR SOUSA HERE AS HE ENDS TOUR

Mayor and Committee Meet Veteran Band Conductor—Gets Medal at Penn

## LEADS UNIVERSITY BAND

Philadelphia paid tribute to John Philip Sousa today upon his arrival here for the final concert of his thirty-eighth annual tour at the Academy of Music tonight.

Arriving with his band of more than fifty musicians at 12:45 P. M. the seventy-six-year-old Lieutenant-Commander in the Naval Reserve was greeted at West Philadelphia station by Mayor Mackey, who had proclaimed this "Sousa Day," and a committee.

On the committee were George E. Nitzsche, recorder of the University of Pennsylvania; Walter Hering, trustee of the university; Dr. James Francis Cooke, president of the Presser Foundation; Albert Hoxie and his Harmonica Boys' Band; Mrs. Clara Barnes Abbott, chief of the Municipal Music Bureau; and Mrs. Helen Pulaski Innis, of that bureau.

A police motorcycle escort led a procession to the university dormitory quadrangle, where Sousa led the university band in a concert of three numbers, including his own march, "Stars and Stripes Forever," as cheering students packed the Junior Balcony and all other available space. Before the gathering, Sousa was presented a gold medal, bearing the seal of the city.

## HONOR PAID SOUSA ON 76TH BIRTHDAY

Mayor Presents Great Bandmaster With Laurel Wreath and Two Gold Medals

## U. OF P. BAND AIDS IN HOMAGE

John Philip Sousa celebrated his 76th birthday anniversary in Philadelphia yesterday, assisted by Mayor Mackey, the University of Pennsylvania Band, his own band, a flock of soloists, the Philadelphia Harmonica Band and the Municipal Music Bureau.

He was claimed as a Philadelphian by Mayor Mackey, who presented him with a laurel wreath on the stage of the Academy of Music, and two gold medals, the one reserved by the University Band for celebrated composers, and another by Albert M. Hoxie, leader of the harmonica group.

Almost 2600 persons heard the concert in the Academy last night and united in the acclaim tendered the venerable bandmaster and composer.

## Encores Prolong Program

Mayor Mackey's address came in the intermission of a program that was so replete with encores that the concert did not end until 10:45.

"Lieutenant Commander Sousa is no stranger in Philadelphia," he said. "I believe we are justified in looking upon him as one of Philadelphia's most distinguished sons. His early years as a musician were passed here and his first march, 'International Congress,' written in 1876, was composed here. It was in that year that Mr. Sousa was a first violinist in the famous Offenbach Orchestra, which played throughout the summer at Broad and Cherry streets."

Turning to Mr. Sousa at the conductor's desk, Mayor Mackey continued:

"Philadelphia is proud of you, Lieutenant Commander Sousa. We have delighted in your every triumph, and now with this token of friendship we are giving expression to a sincere love and admiration for a great American who, at 76, is still young and carrying on valiantly."

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At dinner Mr. Sousa, Mrs. Clara Barnes Abbott, of the Philadelphia Municipal Bureau, Mayor Mackey and ten other persons were guests of Walter E. Herring at the Union League.

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D. C. FRIDAY, NOVEMBER 21, 1930.

THE EVENING STAR, WASHINGTON.

## SOUSA PLAYS NEW

so by the picturesque background and the gay uniforms of the members of the band.

When Mr. Sousa placed the score of his newest march in the hands of Mr. Hoover, he reminded him that it was

Concert Colorful Patchwork. Last night's concert was one of the most gorgeously colorful patchwork quilts of music that has ever been heard in the historic old Academy.

The "Toll Gate" from Wagner's "Parsifal" tripped over the footlights hand-in-hand with "How Dry I Am" and "Hail, Hail, the Gang's All Here." "Turkey in the Straw" strutted along with "Belles' 'Caribbe' Romance." Sousa's most famous march, "Stars and Stripes Forever," shared honors with "A Little Kiss Each Morning" and "Happy Days." "If I Had a Girl, Like You" and other modern syncopation.

PUBLIC LEDGER-PHILADELPHIA, SATURDAY MORNING, NOVEMBER 22, 1930



# U. OF P. BAND PRESENTS MEDAL TO JOHN PHILIP SOUSA



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The concert began with Berlioz's "March of the Titans" overture, but was soon nullified by one of Sousa's stirring marches, "United States Field Artillery." William Tong led "The Tower of Jewels," a solo with much triple tonguing. Segregated "The Three Sisters," Sullivan and Sousa, as reported, respectively by the waltzing papers, "The Lost Chord," the descriptive sketch, "Mars and Venus." Another march followed, "Washington Bicentennial," labeled "Marjorie Moody sang Mulder's 'Gato Polka,' 'Annie Laurie' and 'The Italian Street Song.' Sousa's respects to Richard Wagner in a band arrangement of part of a grand temple music from "Parsifal." The balance of the listed program included Chabrier's "España," a saxophone solo by Edward J. Heney, another new Sousa march, "Royal Welsh Fusiliers," a xylophone solo by William C. Paulson, and "Turkey in the Straw."

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Sousa then was taken to the Acacia Club, 3907 Spruce st., for luncheon, and tonight will be guest of honor at a dinner at the Union League. The harmonica band will play during the concert at the Academy, and will give the veteran conductor another medal.

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D. C., FRIDAY, NOVEMBER 21, 1930.

THE EVENING STAR, WASHINGTON.

## SOUSA PLAYS NEW MARCH FOR HOOVER

Score of Number Dedicated to Bicentennial Is Presented to President.

John Philip Sousa, famous band leader and composer of march music, yesterday presented to President Hoover the score of "George Washington Bicentennial March," dedicated to that forthcoming event, and personally led the United States Band while the march was being played.

This presentation and playing of Mr. Sousa's newest musical composition took place in the rear grounds of the White House. The march was an attractive and colorful one, made all the more so by the picturesque background and the gay uniforms of the members of the band.

When Mr. Sousa placed the score of his newest march in the hands of Mr. Hoover, he reminded him that it was his 140th composition. Capt. Taylor Bransen, leader of the Marine Band, then stepped forward and turned the baton over to Mr. Sousa.

This 76-year-old bandmaster then conducted the playing of his composition. The march was dedicated to the bicentennial of the birth of George Washington, and it was while leader of the Marine Band that he acquired the prominence which afterward resulted in international fame.

President Hoover thanked the composer-leader when the playing of his new piece was finished and congratulated him upon the quality of his march. These words were broadcast over the radio. The march was played during the march. The President during this ceremony was Representative Sol Bloom of New York, assistant director of the George Washington Bicentennial. He personally thanked Mr. Sousa for dedicating this march to the bicentennial. At Mr. Bloom's request the march was played a second time.

The concert began with Berlioz's "March of the Titans" overture, but was soon nullified by one of Sousa's stirring marches, "United States Field Artillery." William Tong led "The Tower of Jewels," a solo with much triple tonguing. Segregated "The Three Sisters," Sullivan and Sousa, as reported, respectively by the waltzing papers, "The Lost Chord," the descriptive sketch, "Mars and Venus." Another march followed, "Washington Bicentennial," labeled "Marjorie Moody sang Mulder's 'Gato Polka,' 'Annie Laurie' and 'The Italian Street Song.' Sousa's respects to Richard Wagner in a band arrangement of part of a grand temple music from "Parsifal." The balance of the listed program included Chabrier's "España," a saxophone solo by Edward J. Heney, another new Sousa march, "Royal Welsh Fusiliers," a xylophone solo by William C. Paulson, and "Turkey in the Straw."

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## EDG

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### Honored With Wreath

The Mayor then took the wreath from the hands of James Francis Cooke, of the Philadelphia Musical Commission, and handed it to the composer. In reply Mr. Sousa lifted his baton and his band swung into "Semper Fidelis."

At dinner Mr. Sousa, Mrs. Clara Barnes Abbott, of the Philadelphia Municipal Bureau, Mayor Mackey and ten other persons were guests of Walter E. Herring at the Union League.

The Philadelphia Harmonica Band joined with the concert band in playing Sousa's "Harmonica Wizard." Two new marches and a number of familiar ones, including the "Stars and Stripes Forever," augmented by six piccolos, were included among program numbers or encores. Miss Marjorie Moody, soprano, pleased the audience so much that she was compelled to sing three encores. An octet of saxophones also was given prolonged applause.

During the afternoon Mr. Sousa directed the University of Pennsylvania band in the Quadrangle before hundreds of students.