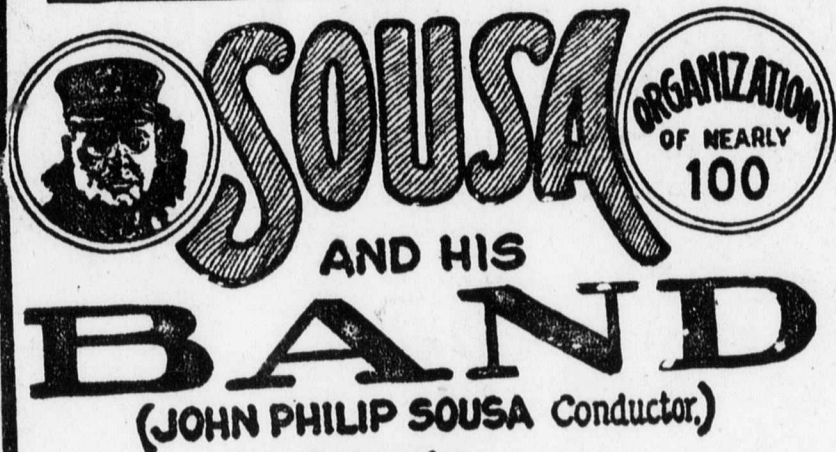


Cambria Theater

Friday, Nov. 9th, Matinee and Night

SOUSA'S BAND does something in music that no other organization, no matter what, is quite able to accomplish. No other band, no orchestra, no anything gets the stir that this joyous body of players projects as a matter of course.—E. C. Moore, Chicago Tribune.



Lieut. Commander

PRICES:
NIGHT—\$2.00, \$1.50, \$1.00 and 75c.
MATINEE—\$1.50, \$1.00 and 75c. (Special Matinee at 3:30;
School Children 50c to any part of the theater).

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster. Since Sousa makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Me., to Portland, Ore.; from Portland, Ore., to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards.

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical and there is a point where the program maker must be on his guard. Each year before I assemble my band, I go through my catalogue, and examine closely my program notes, particularly on selections from musical comedy and light opera. If a particular selection showed any signs of faltering the last it was played, I eliminated it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. The first to go are those of least musical worth and the hardy survivors are those, which have some musicianly

MISS BAMBRICK IS WITH SOUSA

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York

City. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzel, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as she.

Sousa's Band Scores

Lieutenant Commander John Philip Sousa, march king incomparable, proved again his musical ability to Cincinnati admirers Sunday when he gave afternoon and night concerts at the Emory Auditorium. Sousa is more firmly entrenched in local hearts, not alone for his ability to play the kind of music admired, but for his generosity of encores. His program was filled with variety extending from operatic offerings to jazz. Soloists in voice, flute and cornet scored. At the night performance the Cincinnati Shrine Band joined for several numbers.

qualities. It is more than a decade since 'The Merry Widow' was current, yet it still receives a warm response in all sections of America. The whole country still likes to hear Victor Herbert's 'Kiss Me Again,' although nine persons in 10 have forgotten the name of the musical comedy of which it originally was a part or the name of the person who originally sang it. It has survived because it was good music."

Mr. Sousa was asked what light music best withstood the ravages of time and he responded at once, "The Gilbert and Sullivan comic operas. However trivial Sullivan's theme might have been, it was always musicianly, well expressed and technically correct. I expect the Gilbert and Sullivan music to be in good taste as long as I wield a baton. 'The Mikado' is better known in America than any of the other works, probably because there are few people in this broad land of ours who have not sung in an amateur production of this work. The runner-up is 'Pinafore' with 'Ruddigore' a rather distant third."

Sousa and his band will appear at the Cambria Theater tomorrow, matinee and night.

Sousa Celebrates 69th Anniversary Of His Birth Here

John Philip Sousa is sixty-nine years old. Exactly—on Tuesday is his birthday.

It came out early Tuesday morning when telegrams from "all over" began to pour into his room-keep box at the Frederick hotel.

O. H. Ernberg, advance agent for Sousa's band, received the growing pack of telegrams.

"For Heaven's sake!" queried Ernberg, "What's up?"

The famous band leader slit one after the other with the forefinger that chilled or warmed the heart of many a musician. He smiled, and smiled and smiled. Then he let Ernberg "in" on the telegram mystery, which had its beginnings in Washington before the Civil war.

Sousa's band musicians and accompanying artists plan to hold an impromptu celebration after Tuesday night's concert.

Sousa's Band

What is probably the most comprehensive history of the American musical tastes and their changes from year to year is preserved in the programs of Lieut. Com. John Philip Sousa's band, which comes to the Court for two concerts on Saturday, November 10. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

"When I first began my tours, something less than a million persons heard my concerts each season," said the great bandmaster, recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance, was scarcely known to the American people when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the Opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldier,' just eighteen years ago.

Sousa Finds a Silver Lining to Songs That Are Entirely Foolish

Cambria Theater, Friday, Nov. 9

Matinee 3:30—Night 8:30

SOUSA AND HIS BAND

Lt. Commander JOHN PHILIP SOUSA, Conductor.

Prices—Night: \$2.00, \$1.50, \$1.00 and 75c. Matinee: \$1.50, \$1.00 and 75c. School children 50c to any part of theater at matinee. War tax 10% additional on all tickets. Seats now.

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas," should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his 31st annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the Nation is still young.

"Yes, We Have No Bananas," of course, is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says.

"I find in its popularity evidence that the Nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm. We always have had silly songs, based upon the idea of pure absurdity, and I can-

not see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the 'Congressional Record.'

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was written during the World War, some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Sousa and his own great band will appear in concert at the Cambria Friday of this week, matinee and night.

SOUSA AND HIS BAND PLAY TO BIG HOUSE TUESDAY AFTERNOON

Famous Leader and His Organization are Well Received in Concert

John Phillip Sousa and his noted 88-piece band played to a "sell-out" matinee-house at the city hall auditorium Tuesday afternoon.

The large city hall auditorium was filled with school children—downstairs and balcony—more than two thousand youngsters. The Union Mission and the Salvation army had also contributed their quota, their wards being admitted as the guests of the Kiwanis club.

It is probable that Sousa never played to a more enthusiastic audience. The youngsters early resorted to cheering under the spell of his stirring marches. Then there were features of an extraordinary sort too—the maestro conducted the combined Huntington, High and Central Junior high orchestras—and his accompanying artists performed singly and the band musicians did little musical tricks to amuse the children.

John Phillip Sousa and his band will play Tuesday night to an equally well-filled house of grown-ups, it is indicated by the advance seat sale.

Sousa Here Thanksgiving



JOHN PHILIP SOUSA and his band of ninety pieces will play two concerts here Thanksgiving Day. Different programs will be featured at matinee and night. Sousa comes under the auspices of the Za-Ga-Zig Shrine Drum Corps.

Today We Celebrate

Sousa 50 Today

John Philip Sousa, one of the most celebrated of American bandmasters and world-famous as a composer, will begin his 60th year today. The distinguished musician is a native of Washington, and began his musical career in the republic's capital city. He has been a conductor for 42 years, winning that eminence at the tender age of 17. Like the majority of those who have become great as musicians, his training began while he was still a child. He was only 11 when he made his public debut as a violin soloist. At 15 he was teaching harmony to his elders. When Offenbach made his tour of America in 1876, young Sousa was one of the first violins in his orchestra. After several years of travel as conductor for various theatrical and operatic companies, he was appointed in 1880 the leader of the band of the United States Marine Corps, the national band. He held that position for 12 years, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. In 1892 he resigned from the service of Uncle Sam to organize the Sousa Band, which speedily became known as one of the foremost musical organizations of its kind in North America.

Sousa Glorifies Chorus In Concerts Here

Famous Conductor and His Band Come To Court Saturday

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name, which comes to the Court Saturday matinee and night. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand operas," says Sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the laugh in 'Giggles' and the

best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due there.

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from 'Faust,' the Pilgrims' Chorus from 'Tannhauser,' the Anvil Chorus from 'Trova-tore' and the Elopement Chorus from 'Piaflore.' The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

AMERICAN COMPOSERS

No. 5—John Philip Sousa

John Phillip Sousa, the "march king" of the world, is not only a shining light among American composers, but is also a Washingtonian. He was born in the capital of the United States November 6, 1854. His father, Antonio Sousa, was a political exile from Spain. His mother was of German birth, Elizabeth Trinkhaus Sousa.

In many ways the life of Sousa is comparable to that of Johann Strauss, the "waltz king." In both cases the father of the composer was strongly opposed to the son's devoting his musical talents to dance music composition; and, in both cases, the mother encouraged her son in working out his own ideas regardless of the father's objection. As the music of Strauss brought the waltz to the day of its greatest popularity, so the music of Sousa is said to have originated the two-step which, in one form or another, has practically superseded the waltz in social dancing.

It is interesting that Sousa's father played the trombone in the very band in Washington which later provided a definite milestone in the march king's career. Sousa was first a violinist, and when 11 years old made his first public appearance as a soloist. Four years later he was teaching harmony. When he was 22 years old he was a first violinist in the orchestra conducted by Offenbach when the latter toured this country.

After conducting various theatrical and operatic companies, he was appointed leader of the United States Marine Band in 1880, then an organization of little importance. However, in the 12 years in which Sousa held that leadership he developed the Marine band into one of the greatest musical organizations of the world. He served with the band during the administrations of Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He then resigned August 1, 1892, to organize his own band, which is said to have given more than 10,000 concerts in 1,000 cities on its many tours throughout the United States, five trips to Europe and a 14-month world tour. Sousa has received decorations from several countries in honor of his career.

as a composer and a band leader. Among them are the decoration of the Victorian Order (British), the Grand Diploma of Honor of the Academy of Heineault (Belgian), the French decoration of palms of the French Academy of Music, and offered an officership of public instruction in France.

Besides his musical compositions, which are mostly marches, Sousa has written a number of books on musical subjects, prominent among them being his "National, Patriotic and Typical Airs of All Countries," written under the auspices of the United States government.

He is a member of many musical societies and other clubs and in 1917 was assigned to the naval training station at Great Lakes, Ill., in the capacity of musical director. He also gave a number of free concerts on behalf of the liberty loan drives during the war.

According to a statement made recently by the march king, he believes that there is music for each of seven stages of life, just as Shakespeare has described them in the famous passage from 'As You Like It.'

"There are seven ages of music in each person's life, beginning with the lullaby and ending with the funeral dirge," he is quoted as saying, when addressing the forum at the Academy of Music in Philadelphia. "Of these none awakens as much pride and joy as the folk songs that are part of the life of every people."

Among the most famous of the 200-odd compositions by Sousa are: "The Stars and Stripes Forever," "Washington Post March," "Liberty Bell" and "The High School Cadets."

It was announced in New York recently that Lieut. Com. John Philip Sousa, the world-famous bandmaster, had arranged to present copies of the famous Paul Stahr painting, "A Sousa March," to civic and war veterans' organizations in a few of the cities which he visits on his forthcoming transcontinental tour. It is probable that one of these historic paintings will find a place in St. Petersburg, as the famous bandmaster will visit this city next February.

About two years ago Stahr, who had gained a reputation as an artist and illustrator largely through his war posters and covers for the wartime issues of magazines, presented to Sousa a painting which he had entitled "A Sousa March." The painting represented Sousa marching at the head of the great bluejacket band which he directed during the war. The painting so accurately depicted the war spirit

that Sousa arranged to have a few copies exhibited during his tour. Soon a flood of requests came in for copies of the work to be kept permanently in auditoriums and in veterans' club rooms. The first presentation copy was dedicated to the Veterans of Foreign Wars and now hangs in the auditorium at Milwaukee, Wis. The reproductions were made by hand and cost about \$200 each. The original, of course, is in Sousa's possession, and recently was insured against loss from any cause in the sum of \$10,000.

SCHELLING'S FANTASY IS FEATURED BY SOUSA

"Victory Ball," Ironic Piece on the War, Heard for First Time at Band Concert.

By RICHARD L. STOKES.
THE first St. Louis performance of the newest work by Ernest Schelling, distinguished composer and pianist, was the most prominent offering of Lieutenant-Commander John Philip Sousa's band concert, last night, at the Coliseum. It is a fantasy, "The Victory Ball," based on a bitter poem of the same name by Alfred Noyes, and dedicated "To the memory of an American Soldier."

While one mused on a possible orchestra version which would be to this embodiment by a brass band as an etching is to a linoleum cut, out of even the present instrumentation seemed to emerge a poignant eloquence of disenchantment.

The cymbals crash, and the dancers walk, With long silk stockings and arms of chalk, Butterfly skirts, and white breasts bare, And shadows of dead men watching 'em there.

Victory! Victory! On with the dance! Back to the jungle the new beasts prance! God, how the dead men grin by the wall, Watching the fun of the Victory Ball!

Ready for the composer's hand was a sardonic contrast between the barbarous revelry of the ball and the fleshless gaping of the phantom spectators in whose honor it was celebrated; and he symbolized the drama by alternating dances of savage rhythm and the tramp of a spectral military march. Over the whole hung a mood of acrid cynicism, set forth in corrosive dissonances, and concluding with the doleful threnody of "taps," blown by a distant bugle. The work was an oration, filled with scorn and grief, upon the lost ideals of the war.

Characteristic Sousa Program.
For the rest, the program was typical of that dexterous showman who is Lieut. Sousa—a miscellany of good music in the more popular vein, and of numbers which, in their cheapness, their tramping and blare, were designed to titivate the groundlings. But not even the shoddiest tunes could conceal the admirable skill of the musicians composing the band, the excellence of their instruments, and the finesse with which they performed all the shadings of expression.

The band numbers included a rhapsody, "The Indian," founded by Preston Ware Orem upon aboriginal melodies collected by Thurlow Lieurance; a suite of portraits, "At the King's Court," by Sousa; a medley of popular tunes, "On With the Dance," by Sousa, and a folk-tune, "Country Gardens," arranged by Percy Grainger. There was the usual quantity of encores, mostly Sousa marches.

Four soloists were presented—John Dolan, a virtuoso cornettist; Miss Nora Fauchald, a pleasing soprano; Miss Rachel Senior, an excellent violinist, and George Carey, who stretched Chopin on the rack of a xylophone.

The conclusion was a military pageant, with soldiers from Jefferson Barracks and Naval Reserves marching through the hall with a stand of flags, while the audience stood, and the band, reinforced by the bands of Soldan, Central and Cleveland high schools, played "The Star-Spangled Banner."

This was the first time Sousa's band had played at the Coliseum, and the echoes of the structure wrought havoc with the rhythms and blending of the instruments. A large audience, filling the parquet, one-fourth of the first balcony and more than half of the second, awarded the usual ovation to the veteran bandmaster.

SOUSA AND HIS BAND PLAY HERE NEXT WEEK

The next event to engage the ear of local concert goers is an attraction of traditional appeal—Sousa and His Band at Park theater Nov. 14 for a matinee and evening concert.

The veteran bandmaster and "March King" continues season after season to enthuse and inspire capacity audiences. Standing room is usually at a premium when this internationally famous organization has played here in the past and those desiring a choice of seats are recommended to send mail orders to the Park theater under whose management the band is scheduled.

SHRINE MUSICIANS TO PLAY FOR SOUSA

Hugh McNutt's Band to Appear With March King's Players in Auditorium

When John Philip Sousa appears in the Auditorium at the night performance Dec. 1 with his company of 100 musicians he will also, in one of the numbers, have the members of the Moila Temple Shrine band as his guests. Hugh McNutt, director, was asked by Harry Askin, advance agent for Sousa, who arrived in St. Joseph Monday afternoon, to take part in the concert, and he said the band would gladly do so.

The St. Joseph musicians will assist those of the famous band master in playing one of the new marches of Sousa, "The Nobles of the Mystic Shrine," which was written especially for the Shriners when they met in Washington, D. C., last June. At that time Mr. Sousa directed nearly 6,000 musicians, mostly members of Shrine bands, in playing the march. Mr. McNutt made a trip to Washington just to hear this band, probably the largest ever assembled.

Mr. McNutt sent for the music of this march for his band and the St. Joseph musicians are already familiar with it. The two bands also probably will play "The Stars and Stripes Forever," the most famous composition of the "march king."

"The late President Harding and Mr. Sousa became members of Almas Temple of the Shrine in Washington in the fall of 1922," said Mr. Askin, in speaking of the now famous Shrine march. "At that time Mr. Sousa was asked to compose a march and dedicate it to the Shrine. This he did and the result is the march, 'The Nobles of the Mystic Shrine,' played first last June by the great band in Washington."

The Sousa band will play two engagements here, afternoon and night. At the matinee performance special rates will be given for children. Mr. Askin said that Mr. Sousa insists upon lower rates for children, so as to make it possible for many of them to hear the band, which they could not do at regular prices for attractions of this kind.

SOUSA'S BIRTHDAY.

Today is the sixty-ninth anniversary of the birth of John Philip Sousa, the best known of living bandmasters and conductors, who despite his almost "three-score and ten," is still active, energetic and full of enthusiasm. He is still directing his big and high-class band and is at present on one of his many tours of the United States.

Sousa was born November 5, 1854, at Washington, D. C., and was educated in the schools of that city. He early showed a strong bent toward the mastery of band music, and at the age of 26 was made bandmaster of the United States Marine band at Washington, a position that he held until 1892, and during the period of his directorship he built the organization into one of the finest military bands in America.

The young leader found his field of activity at the capital too much circumscribed to suit his active nature, and in 1892, in conjunction with David Blakely, he formed the organization known as "Sousa's Band," touring with it the United States and Europe with distinctive success, while in 1910-11 he made a tour of the world that likewise added to his laurels. During all of

this period, even while he was directing the Marine band at Washington, he was engaged in writing a large amount of both band and operatic music, his many marches having a distinctive individuality and swing that have given him the title of "The March King." Among his operatic compositions are "The Smugglers," 1879; "The Queen of Hearts," 1876; "El Capitan," 1893, and "Chris and the Wonderful Lamp," 1900. He has also written a symphonic poem. For his splendid services during the world war he was given the military title and rank of lieutenant of senior grade. The veteran bandmaster and his organization will, it is understood, include Salt Lake in his present tour, appearing in this city some time next month.

Personal recollections of every President since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name, and which will be heard in two concerts at the Court Saturday. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine Band before the administration of Taft, but knew Taft and several times played before him. He received a commission



John Philip Sousa, who will bring his band of 100 to the Court Saturday for two concerts.

from President Wilson, to serve as Lieutenant commander of the Great Lakes Naval Training bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

"Giggles" Big Scream.

There is lots of real fun, plenty of singing, much dancing and many a good laugh in "Giggles," the happy-go-lucky burlesque unit which started on its laughter-laden journey at the Court last evening, playing to a huge audience which expressed in no uncertain manner their unqualified approval of the offering. For "Giggles" is more than a giggle—it's a big scream from start to finish with Harry Evanson and Dave Shafkin propelling the comedy along at a mile-a-minute clip and Wm. Davis proving an admirable foil for their nonsense.

Evanson is well known locally for his delineation of the "boob" type of comic, and he certainly added fresh laurels to his reputation last evening. His assistant, Shafkin, contributes Hebrew and Scotch comedy roles which includes a mighty clever Harry Lauder specialty. And while we are discussing the men of the company allow us to hand the palm to La Poncy and Kanev, a pair of colored dancers who display the fastest and most intricate "hoofing" witnessed on a local stage this season. These two are a show in themselves and if comedy, girls and music do not attract you, we guarantee that this pair are worth the price of admission.

And now for the fair sex, Olive De Covey is the prima-donna who possesses both looks and a voice. Indeed on one number she was forced to respond to several encores. Ray Rotach and Fern Miller are a talented dancing team and in addition to their stepping introduce some fine yodeling work. Mildred Simmons and Zoe North are ingenue and soubrette and these girls have acceptable voices and unbeatable pep and snap.

There is a superfluity of beautiful stage settings and we counted at least ten costume changes by the chorus, who know how to wear the various creations. For looks this ensemble is mighty pleasing to the eye and there is a willingness in their work that makes it a pleasure to watch. The music is, for the most part, made up of the latest popular numbers with a stray ballad thrown in. A musical feature which won instant favor was that of the three musical Burleys, an added attraction which added the finishing touch to a very pleasing performance. The revue will be repeated twice daily today and tomorrow.

HIGH SCHOOL BAND HONORED BY SOUSA

Will Play at Matinee Friday Under Direction of Great Leader; Likes Amateurs

Members of the Johnstown High School Band are busily engaged in brushing up their uniforms and polishing up their instruments for what is the most important engagement the band has yet had. At the Cambria Theater Friday afternoon they will play under the leadership of the Great Sousa himself. Arrangements have been completed between the theater management and the school authorities to have the High School Band appear on the stage at the Sousa matinee concert and during the intermission of the Sousa program they will play—probably several selections—following the baton of the most popular of all band masters.

No great musician has ever manifested as much interest in amateur bands as John Philip Sousa and in all probability he is just as anxious for Friday's special event as the members of the local band. Wherever Sousa appears he is always the center of attraction with members and directors of "town" bands and he spends much time discussing their problems with them. His very decided interest in music and civic affairs has added much to the wonderful popularity of Mr. Sousa and a personal liking for him is one of the things that has made an attraction that can always successfully "repeat."

The management of the Cambria Theater has arranged to have Friday's matinee start at 3:30 as there is already much interest in the appearance of the local band under Mr. Sousa's direction and many school children will desire to attend following the school session.

SHRINE TEMPLE

Sousa Comes Oct. 31
Archie Bell in the Cleveland News-Leader, last Sunday says: "Lieut. Com. John Philip Sousa, looking about 365 days younger than he looked at this time last year, appeared at public hall Saturday afternoon and evening."

"As always, he proved himself to be one of the best program-builders among the concert-givers. Some of the others might have taken a lesson from him in the last quarter century; but they did not and doubtless never will enjoy any

measure of Sousa's success. Grant that his band is the best band in America, that his instrumentalists combine as one man when sitting beneath his baton; still, he knows how to sell his wares to the best possible advantage.

"Popular numbers predominated on yesterday's programs, familiar works but there was variety as they were offered. Particularly interesting were Sousa's new 'Day at the Great Lakes' and 'The Dauntless Battalion,' each of which showed that the fountain of inspiration is still at full flood. Miss Nora Fauchald, soprano, showed a beautiful, fresh voice and should be particularly commended for her clear diction. John Dolan played cornet solos. Rachel Senior played a 'Mignon' fantasia on the violin and George Carey played a xylophone solo.

Of course the high points of programs, both afternoon and evening, were the numerous encores when Sousa revived some of his world-celebrated marches.

Seat sale will open at 8:30 next Saturday at the Adams Music store.

BORN IN A HOUSE OF VIOLINS

Rachel Senior, violin soloist with John Philip Sousa and his famous band, which comes to the Auditorium Nov. 17 and 18, was attempting to play a violin at an age when most girls are quite contented with their dolls. Miss Senior was born in a



RACHEL SENIOR.

house of violins, and the instrument which she will use when she appears here is the handiwork of her father, Charles Senior, Mason City, Ia.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then,

as a means of diversion, he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least 50 of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then, with a rare modesty, purchased her a violin which had been pronounced correct in its proportions and in tone by several experts. Miss Senior eventually came to New York to study with Franz Kneisel, then she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. He found her to be an artist of rare talent and he engaged her at once as his soloist.

Taking an interest in the hobby of her father, Sousa asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it, and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, in her first appearance with Sousa's band, played an instrument which had been fashioned by her father years before she was born and which for more than 20 years had been mellowing and sweetening and waiting for her.

Good Steak Inspiration Says Famous Music Master

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a single march?

"A good tenderloin steak, German fried potatoes, and plenty of bread and butter," answers the March King.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin. Sousa and his band will play at the Park theater Nov. 14.



MINERAL RIDGE

ANNOUNCE PROGRAM.

Two programs will be played by Sousa's band when it visits Canton on November 13. The afternoon program will be for school children and will be played in the auditorium of McKinley high school while the evening program will be played in the City Auditorium. The numbers of the program will range from classical selections to the latest popular airs.

The encores will be picked from the compositions of Lieut. Commander Sousa and band arrangements which he has made for various popular selections. Among the numbers from which the encores will be selected are "Semper Fidelis," "King Cotton," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," "March of the Wooden Soldiers," "El Capitan," "Mr. Gallagher and Mr. Sheen" and "Yes We Have No Bananas."

Sousa's Band Coming to City

Sousa's Popularity Is As Great As Ever

Bands may come and bands may go, but Sousa reigns supreme in the hearts of those who love to hear the trombones' blast, the burble of the saxophone, the deep diapason of the big, big horn, and the shrill twitter of the piccolo. The large audiences that greeted America's best known bandmaster at both performances on Saturday were sufficient proof that he has not outgrown his welcome. As long as he chooses to come he will be an honored guest.

His programmes were made up of a great variety of selections, some of the more sentimental kind and others chanting of gore and glory. Of these latter was "The Victory Ball," by Schelling—an appropriate name for a gentleman who writes of bombardments and ornamental dead soldiers. Several pictorial numbers were introduced at each performance, Indian dances and other descriptive pieces. The compositions of the Lieutenant Commander himself were as sprightly as those written long ago and show that the eminent leader has no intention of vacating his position for many a year. He has not yet begun his "farewell tours" and his popularity seems as great as ever.

His soprano soloist was Miss Nora Fauchald, who sang the well known aria from "Romeo and Juliet," a number that displays all the agility and grace of her voice. Rachel Kenior, violinist, played Sarate's Fantasia founded on themes from "Faust." Winnifred Bambrick was heard in the Weber "Oberon" fantasia—a composition especially adapted to the harp, and John Dolan, cornet; Meredith Willson, flute, and George Carey, xylophone completed the list of soloists, all of whom were enthusiastically received.

K. W. D.

Sousa's Band Coming.



John Philip Sousa.

On Saturday, November 24, Lieut. Commander John Philip Sousa, the world's greatest living band master, and his group of 100 musicians will play at the Omaha auditorium matinee and evening. Mr. Sousa will come from Sioux City, Ia., Saturday morning, be the guest of the local musicians at luncheon at the Athletic club, and of the Men's Press club for dinner at the Chamber of Commerce, according to present plans. On November 16 the Marquette University of Milwaukee will confer the degree of "Doctor of Music" upon Mr. Sousa. This will be the highest honor ever given a musician in this country, it is said.

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Commander John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as Lieutenant-Commander of the Great Lakes Naval training bands during the world war, and received academic honors from the same university at the same time as President Harding. Luring the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Sousa Is Seeking an American Opera

Not every person in Wisconsin is capable of writing the book or the musical score for a grand opera, yet an opportunity to every person in the state to submit a suggestion for a grand opera of a romantic theme is now offered.

A little over a year ago Lieut. Com. John Philip Sousa, the well-known bandmaster and march king, promised Mary Garden that he would provide her with an American opera.

When he first considered the composition of an opera upon an American subject, with a strong element of romance, Sousa felt that he had all of American history from which to select.

He started with the colonial period, but in New England the colonial days were overlaid with puritanism. There was not much chance of romance there. In the southern colonies he felt that the pall of slavery hung heavily. Sousa's musical advisers told him that the revolutionary period had been overdone at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Also the march king could not help but feel that there was too much chance that an opera dealing with a war with Mexico might be considered a comic opera.

Advisers felt that the World war killed the possibilities of a story dealing with the days before the Civil war, a view that the march king him-

self could not agree with. It was pointed out that there was nothing new to be gotten from a romance of the Civil war period and that for the present at least the great romance of the building of the west was still in the hands of the movies.

Dolly Madison is a figure who has not been exhausted in the minds of the American people, the march king believes, and she has been considered as a likely subject for his opera. But in the selection of a theme for the new opera Miss Garden is as vitally interested as is Sousa and the bandmaster's problem is far from solved.

Sousa and his band will give afternoon and evening concerts here at the Auditorium on Saturday and Sunday, Nov. 17 and 18, and on both days the march king will give interviews to all who have a suggestion for the opera.

SOUSA'S BAND

Lieut. Com. John Philip Sousa gave his first concert at the head of the band which bears his name on September 16, 1892. This season is the thirty-first during which he has headed the organization, and the fifteenth in which he has gone from coast to coast. During his career Sousa has raised his baton over his band for more than 10,000 concerts—an average of more than 300 concerts a season.

The march king and his famous band come to Lexington for a concert at Woodland Park auditorium tonight, under the auspices of Oleika Temple Shrine band and patrol. Seats are on sale at the Music Shop.



John Philip Sousa, famous bandmaster, who brings his organization to Minneapolis for two concerts at the Auditorium on Nov. 21 is an enthusiastic member of the Audubon society. He is shown above beside one of the many bird baths he has provided for the feathered visitors to his country estate at Barker's Point, L. I.

SOUSA'S BAND TO PLAY HERE NEXT MONTH

Director Includes New Fantasia in Program Under Oberfelder's Auspices.

A Sousa program without fresh evidence of Sousa's own restless energy in devising musical diversions would be unthinkable. Word comes that he has taken time from his vacation with horses, dogs and guns to arrange, with characteristic Sousa instrumentation, a fantasia having as its basis his choice of the ten "best" from among what musicians everywhere agree to be the world's greatest melodies.

It is interesting, in advance, to guess at Sousa's selection. If all of us do not agree with his choice of ten it will not be because the march king is unacquainted with the tunes which we, if we were making out such a fantasia, put into the list; for it is doubtful if this distinguished American would undertake such a work without complete knowledge of the field.

Sousa calls the new fantasia "A Bouquet of Beautiful Inspirations," and includes it with a number of other novelties, in the program he has prepared for the concert by himself and his famous band in this city on Saturday afternoon and night, Dec. 8, in the Denver auditorium under the management of A. M. Oberfelder.

Sousa Band to Play In City Auditorium Twice on Dec. 8

"Roll Your Own" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here Saturday afternoon and night, Dec. 8 in the auditorium under the management of A. M. Oberfelder. The march king has two set rules with respect to his concerts: First, never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of nonarrival of an "effect," such as the riveting machine used in the march called "The Volunteers," written in the course of the World war as a tribute to the men who did their bit in the nation's shipyards; and, second, never to tell an audience what it ought to listen to when it calls for more.

"Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa, "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

But there is an exception, or rather a semilexception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience and plays "The Stars and Stripes" later. After the trumpet corps has had a brief rest.

FAMOUS BAND MAY NOT APPEAR HERE

But Officers of Municipal Series Association Still Negotiating With Sousa

Sousa's band, world famous musical organization, may not appear in Wichita this season. A contract for a concert by it at the Wichita High school building on December 5, was cancelled Saturday by school officials.

Failure of contractors to complete the high school auditorium in time for the scheduled concert necessitated the cancellation of the contract according to L. W. Mayberry, superintendent of schools.

"But the band may appear here, after all," Mr. Mayberry declared. "The Wichita Municipal Series association has asked it if it would consider a contract. Negotiations by the municipal series management was started Saturday."

No reply to the telegram had been received Saturday night, according to W. A. Wadsworth, one of the officers in the association. He said, however, the association expected to bring the band to Wichita as an added attraction on the municipal series program.

Sousa's band, directed by John Phillip Sousa, is considered one of the best bands in the United States.



Miss Nora Fauchald, soprano soloist this season with Sousa's band, a forthcoming November attraction for Milwaukee.

Big Advance Sale for Sousa and Band

That the bringing of Sousa and his band to the Calumet region is being appreciated by the people is shown by the very large advance sale of reserved seats made since Saturday, over \$1,500 having been realized so far in less than a week. Those who contemplate seeing this great organization of nearly one hundred of the finest artists led by the world's greatest bandmaster, John Philip Sousa, when they come to the Parthenon at Hammond on Friday afternoon and evening, November 16, better secure their tickets without delay, as all the appearances for a sold-out house for both nights.

The same programs will be given at Hammond as were presented by the band at the Auditorium in Chicago on Sunday, October 28, and of which the Chicago Daily News of last week said: "Always something new and exciting appears on the programs of John Philip Sousa and his band. This master and his organization came to the Auditorium yesterday for two concerts, afternoon and evening and delighted large audiences with his own compositions and miscellaneous selections which included solos by his assistant artists and one phonographic piece especially arranged for his band, the fantasy, "The Victory Ball," by Ernest Schelling."

Will Lead School Band. In addition to the regular program for the afternoon concert, Sousa will lead the best school band in the Calumet region, this to be held at a contest to be held at the Parthenon Theater on Friday afternoon, November 9, and at which Morgan L. Eastman of Chicago, director of the Standard Oil Co. band, will act as judge. The seats now being obtained by mail when accompanied by check made to the order of Veterans of Foreign Wars sent to P. O. Box 194, Hammond, or at the box office of the theater daily from noon till 9 p.m.

Sousa's Band, Now in Thirty-First Season, in Lexington Tomorrow



JOHN PHILLIP SOUSA

The appearance of John Phillip Sousa and his famous band at Woodland Auditorium Monday night, November 5, is sponsored by the band and patrol of Oleika Temple Shrine and the concert will be made a gala event by Lexington Shriners. Sousa himself is a Shriner.

Sousa's newest march, "Nobles of the Mystic Shrine," was written early last summer especially for the

Shrine conclave and was the official march of the Washington pilgrimage of Nobles. The march will be played by the combined bands of Sousa and Oleika Temple Monday night as a feature of the concert.

With a personnel of 83 men, Sousa's band this season is said to be the largest in its history as well as the largest traveling musical organization. After a transcontinental tour the band will leave for a

unusual ability. Miss Senior gave the somewhat flashy "Faust Fantasia" accompanied by the band and responded to a great deal of applause with "Traumererei."

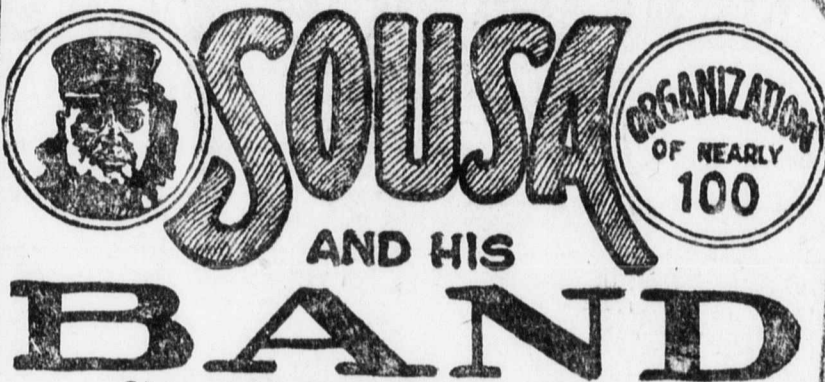
From his band musicians, John Dolan was singled out for a cornet solo ("Cleopatra") and eGorge Carey tapped the xylophone most tunelessly.

Sousa Here Tomorrow; Great Band Brings Western Girl As Soloist

Cambria Theater

Friday, Nov. 9th, Matinee and Night

Sousa's Band does something in music that no other organization, no matter what, is quite able to accomplish. No other band, no orchestra, no anything gets quite the str that this joyous body of players projects as a matter of course—E. C. Moore, Chicago Tribune.



(JOHN PHILIP SOUSA Conductor.)

Lieut. Commander

PRICES:

NIGHT—\$2.00, \$1.50, \$1.00 and 75c.
MATINEE—\$1.50, \$1.00 and 75c. (Special Matinee at 3:30; School Children 50c to any part of the theatre.)

Sousa and his great band comes to the Cambria tomorrow, matinee and night.

From far out on the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his 31st season as a bandmaster, and the 14th tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, N. D., a typical town of the northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her

graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King, and this year she will be heard in concert with Sousa's Band by upwards of three millions of people—a greater audience than will hear any other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested Eastern areas.

"The girls of today in the East, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the Westerner, but three to five years will be the extreme limit of time at which she will remain her best. The Western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

SOUSA AND HIS BAND

SOUSA and his boisterous music-makers carried on as of old at Memorial Hall Monday night, particularly observing Armistice Day with Ernest Schelling's "The Victory Ball" and "Solid Men to the Front" by the leader of the band.

Besides the customary march of Sousa so readily granted, Sousa programmed three original compositions portraying personages. "At the King's Court" and a new march, "The Mystic Shrine."

Four soloists varied the program interestingly. Two splendid band numbers were used to open and close the performance. The concert lasted as late as 11 o'clock and pieces played and sung are too numerous to mention, individually, with one exception, Schelling's "The Victory Ball."

ABOUT "VICTORY BALL."

Much publicity has been given this number.

Suggested by a line of poetry from Alfred Noyes, it depicts dead soldiers watching the fun at the Victory Ball.

The first periods of the work are discordantly weird, full of woe and distress and suffering and strange jazz motives.

The clamor dies away and a drum is heard in the distance, growing steadily louder with the sound of tramping ghostly troops who, marching nearer and nearer, pass in review.

After the awful climax they pass as rapidly onward and the musical period dissolves into the elements with which it was built.

WALTZ STRAIN THEN.

Then a rather "boozy" waltz is introduced which finally fades in the fire of another dramatic outburst and for a close, or coda, one hears faintly sounding "Taps" and

the distant booming of bursting shells.

In many cities, several minutes were silently observed Armistice Day in the process of "thinking back." Mr. Schelling's work carries one back to war time most vividly and it is probably the best thing of its kind by any composer, American or otherwise. We hope that some symphony orchestra will give this number again in the not too distant future.

—HAROLD G. DAVIDSON.

Askin on "Managing Sousa"

Months before John Philip Sousa and his Band come to town, Harry Askin drops in, says he has just so many hours to talk with the local manager, and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come on here; everything would have been all right if left to me." Sousa comes to the Park, Nov. 14.

"And, my boy," replies Askin, "that is just why I came on; knowing that everything would be all right if left to you, I ran in to leave it to you."

Then he unloads his ideas, based on previous knowledge of the community, the population of the nearby towns, the trolley-radius, the billboard acreage, and so on. When he gets through, the local manager, if without previous knowledge of Mr. Askin, will generally say:

"All right, Sir! We'll get you a good house—we'll reach \$1200, if the weather's OK."

"That will be nice—just right for the men of the band," Askin will re-

ply. "Now, how about at least \$1000 for Sousa, himself, and something for me, and a bit for the railroads, and, perhaps, something for yourself? Let us say, \$3500 in all?"

And away he goes to catch his train; and the local manager goes to work; and on the day of the concert the receipts will, if the estimate be \$3,500, run about \$3498; and the local manager will get a letter from Askin saying: "All right, Old Top! You did well; and you can pay me that other two dollars next year."

When asked a trick of managing Sousa successfully Askin replied in these words: "The trick of managing the manager."

Princess Theater

Sousa's Career Called Musical History of U.S.

Famous March King to Appear in St. Paul Nov. 20 His Record Is Recalled.

Sousa's career as a bandmaster has been characterized as a "musical record of the American history since 1880."

Even a cursory review of the eminent bandmaster's achievements during the past 30 years seems inevitably to lead to this conclusion. John Philip Sousa, internationally famous as the conductor of Sousa's concert band, will play two concerts at the Auditorium on Nov. 20. The occasion marks his 31st annual band tour and his 14th transcontinental tour.

Sousa first came into musical prominence more than 40 years ago when he played as a member of the famous Marine band, Washington, D. C., long recognized as the official band of the United States. For more than seven years Sousa was identified with this noted organization as one of its player personnel, but his real fame came only after he had assumed command and direction of the Marine band.

THE FIRST SOUSA BAND.

His Marine band made several tours of the country, and its immediate popularity settled definitely in Sousa's mind, an ambition to eventually own and conduct his own band. This ambition was realized on Sept. 26, 1892, at Plainfield, N. J., where he conducted his first band concert with his own organization, and under his own name.

It is for almost a generation now that John Philip Sousa, popularly known as the "March King," has gone about his self-imposed task of providing the nation with its marches. The nature of these marches, their themes and their titles even, reveal this outstanding fact: that Sousa's prime inspiration has been grounded in the history of his own country.

This "national" motif is easily discoverable in his marches. The first known of these, the "High School Cadets," was written in 1880 at a time when present day high school systems were only in their organization. Since that time his march has been played at thousands of occasions where high school students march.

HIS COMPOSITIONS.

The next important composition from the pen of Sousa was the "Washington Post," dedicated to the Washington (D. C.) newspaper of that name. Followed then those older favorites, including "King Cotton," commemorating the rehabilitation of the south; "Manhattan Beach," commemorating a bit of early New York history when Manhattan Beach was the favorite playground of the American metropolis; "El Capitan," reminiscent of the days when light operettas and De Wolf Hopper reigned supreme on the American stage. The historical background continues through most of his major compositions.

The Sousa matinee on Nov. 20 is intended primarily for school children and their mothers. The seat sale for the two concerts opens at the W. J. Dyer & Bro. ticket office on Nov. 13. Mail order reservations for the concerts are being received now.

Sousa's Annual Concert Proves Triumph for Veteran Bandmaster

A blind man last night at Memorial Hall, listening to Sousa's Band, might easily have been deluded into the belief he was hearing a symphony orchestra, or a pipe organ, so soft and limpid were portions of the music they exalted.

And why not? Given 50 as clever woodwind and reed instrumentalists, and they are equally as good as 100 violins. They can play as pianissimo yet four times as fortissimo, and all sorts of exquisite varieties of shading are possible to them. But they must be as clever as Sousa's men to accomplish it.

The concert last night was a musical emporium—a potpourri of attractions, violin, cornet, xylophone, and vocal solos; saxophone octet, and ensembles were programmed. And the selections were richly variable in quality. From the velvet and gold that is Chopin to the banalities of "Yes We Have No Bananas," the delighted auditors were transported, and Lieutenant Commander John Philip Sousa took chances with his program that few directors possess courage enough to take.

Perhaps the greatest thing the band did was Ernest Schelling's impressionistic "Victory Ball," truly a portentous work. Inscribed "to the memory of an American soldier," it was crammed with military effects. Weird harmonies, the seeming struggle of minor against major passages, total immobilities, discordances, yet within all this seething and straining orgy of dark tone, the suggestion of some sort of triumphant motif, like the spiritual phrase in Chopin's Funeral March, made this great work a thrilling musical drama. The gruesome words of Alfred Noyes, whose poem suggested the composition, danced through our mind:

"God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!"

Here and there broke forth a snatch of the bugle call "Assembly" or the staccato "To Arms," and the climax was a faint and dying "Taps," to the accompaniment of muzzling cannon—that dark murmur that knew no

pause in Flanders for four solid years—done by the kettle drums. This piece was a concert in itself. No other organizations but the Philadelphia Symphony and New York Philharmonic Orchestras have yet attempted it and last night's was the thirtieth performance of it by Sousa's Band.

Others. The Indian was noteworthy for the perfection of attack. As usual, Mr. Sousa directed easily, simply, sometimes swinging his baton arm almost imperceptibly by his side, but his 83 men were perfectly synchronized with the rhythms he set. The "March King's" own compositions were much in evidence, and were incessantly called for. His dashing "El Capitan" and "Stars and Stripes Forever" were given heavy applause.

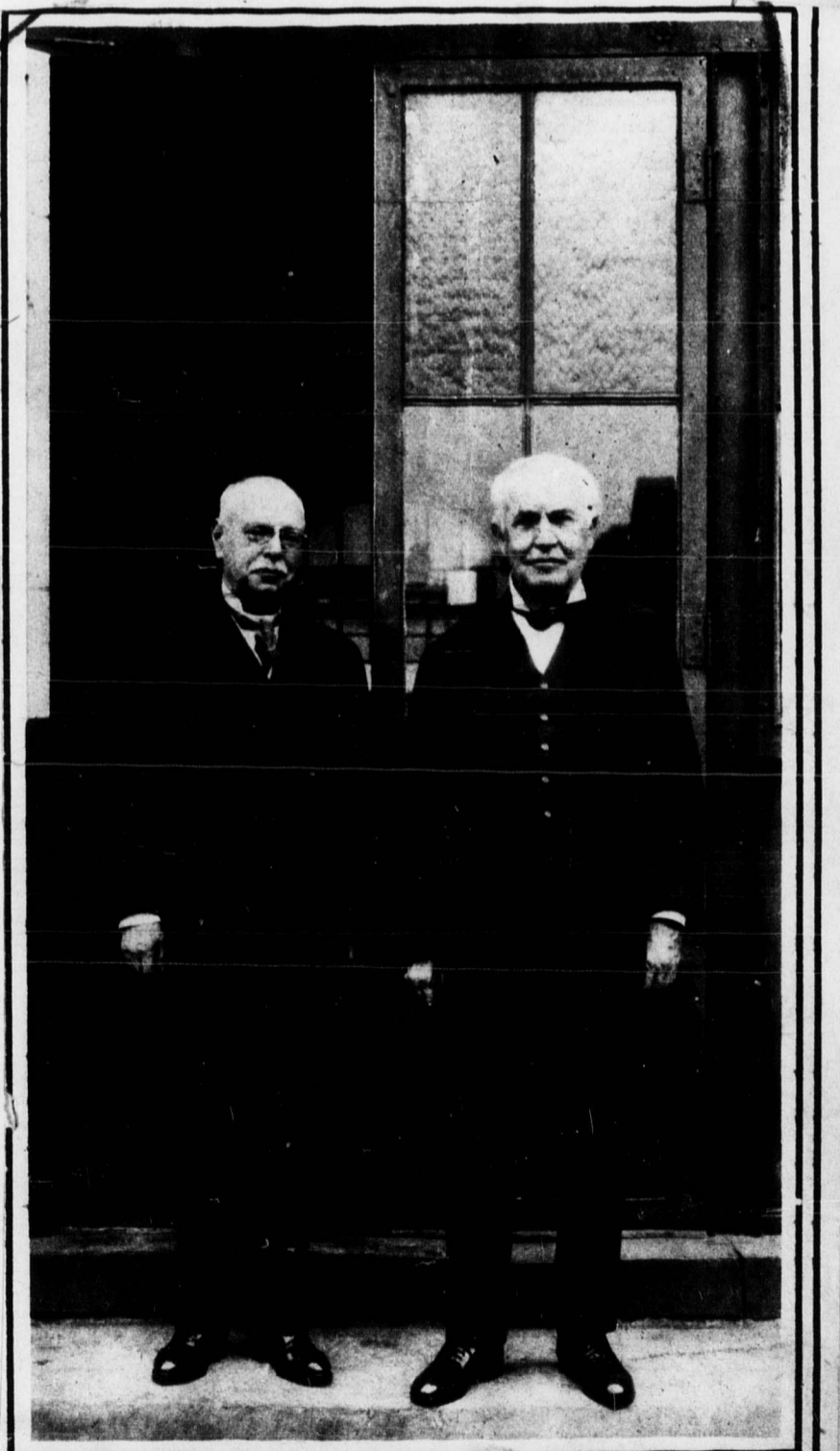
The "Blue Danube Waltzes," done in a surprisingly deliberate tempo, were enticings.

Later in the program, popular numbers were cast forth from the time somewhat as Nero must have scattered gold pieces to the populace. In medley, in duet, singly, and in combination, here a line from one, there a snatch from another; they came—"Mr. Gallagher" and "Mr. Shean," "Three O'clock in the Morning," "Bandothina," "March of the Wooden Soldiers," etc., etc., even to "Turkey in the Straw." Applause was deafening, and deservedly, for the musicians did these things in a spirit of blithing impertinence that was almost affronting. Certainly, few musical organizations on the stage today have caught so truthfully the "Go to Hell" spirit of American jazz.

Among special attractions were two women—Miss Nora Fauchald, a girl with a wealth of fair Scandinavian beauty, who sang in something of the same pure and fresh quality as the bells that aided her accompaniment, Horatio Parker's lovely, "The Lark Now Leaves His Wat'ry Nest," and Miss Rachel Senior, as charming a person, whose major violin selection was a Sarasate arrangement of Faust melodies. A real artist, she, who evoked warmth and spirit from her instrument.

"Chopin on the xylophone"—James Gibbons Huneker would have liked it—was artistically played by George Carey, who gave us the Polish master's charming "Nocturne and Waltz." John Dolan was equally as well liked for his cornet solos.

This whole story might as well have been told by writing at the start that encores were so much demanded that the concert lasted from 8:15 to 11:10 p. m.



John Phillip Sousa and Thos. A. Edison talking over music and invention to beat the band—or the phonograph—at the Edison laboratory.



JOHN PHILIP SOUSA

MARIE SIDENIUS ZENDT, soprano, will be soloist at today's popular concert of the Minneapolis Symphony orchestra at the Auditorium.

Making of Programs Means Keeping Up to Public, Says Sousa

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieutenant Commander John Philip Sousa.

American public are changing constantly, and he must realize it just a bit before the public realizes it.

Mr. Sousa was asked what light music best withstood the ravages of time and he responded at once.

SOUSA WILL ADDRESS OMAHA PRESS CLUB

John Philip Sousa, famed musician, will be the guest of the Omaha Press club at its dinner at the Brandeis restaurants November 24.

Tickets for Sousa's afternoon concert at Memorial hall will be on sale at Goldsmith's, 25 East State street.

Sousa's Band Has 88 Musicians On Rolls

Organization Coming For Two Concerts Thursday Popular Throughout World

The instrumentation of Lieut. Com. John Philip Sousa's band for his 31st annual tour calls for 88 men, exclusive of soloists.

Two piccolos; five flutes; two oboes; one English horn; 14 solo clarinets; six second clarinets; six third clarinets; two bass clarinets; one alto clarinet; two bassoons; one contra-bassoon; two sarrusaphones; eight saxophones; six cornets; four trumpets; five French horns; five trombones; four baritones; six tubas; four drums; one harp, and one xylophone.

The band will play two concerts at the armory Thursday.

YACHT CLUB



George Carey, world's greatest xylophone artist, coming with Sousa to the Park Tuesday.

SOLOIST WITH SOUSA'S BAND



Miss Rachel Senior of Mason City, Iowa, solo violinist with Sousa's band, which appears here Dec. 1.

John Philip Sousa and his famous band of nearly 100 pieces will come to St. Joseph for a matinee and night engagement in the Auditorium Dec. 1.

"Sousa and His Band."

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program.

This statement was made by John Philip Sousa, the composer-bandsman, in the course of an interview at the Court theatre.



Whose band of 100 will be heard at the Court Saturday matinee and night.

Reported who asked if all the programs were different met with this reply: "No. All of the twenty had one thing in common.

SOUSA GUEST OF ROTARIANS

Lieutenant Commander John Philip Sousa addressed the Fairmont Rotary club at its meeting yesterday in the assembly room of the Young Men's Christian Association building in Fairmont avenue.

88 PLAYERS IN SOUSA'S BAND

Largest Organization He Has Taken on a Tour of the U. S.

The instrumentation of Lieut. Com. John Philip Sousa's band for his thirty-first annual tour calls for 88 men, exclusive of soloists.

Two piccolos, five flutes, two oboes one English horn, fourteen solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contra-bassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone.

The lasting popularity of Sousa, is indicated by the fact that during his present tour he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band.

Six medals, conferred by four governments may be worn by Sousa. The medals of which he is most proud of course, are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the world war, and the Spanish war medal, of the Sixth army corps.

SOUSA GUEST OF ROTARIANS

Philip Sousa addressed the Fairmont Rotary club at its meeting yesterday in the assembly room of the Young Men's Christian Association building in Fairmont avenue.

concerts is the handiwork of her father, Charles Senior, Mason City, who all his lifetime made violins as a hobby. He has made in their entirety more than 100 violins.

SOUSA DUE HERE

Famous Band Master At Park Theater Wednesday

John Philip Sousa and his famous concert band comes here Wednesday to the Park theater for matinee and evening concerts.

As usual, Sousa will present programs of variety as to entertain and inspire the cosmopolitan audiences attracted by this unique personality.

Arrangements have been made for school teachers to honor the excuse of all pupils desiring absence Wednesday afternoon to hear the matinee concert which is especially offered for the enjoyment of the younger listeners.

Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals but has had them reproduced in uniform size, in miniature.

Graduates from Ranch

ALL-STAR TO USE MASONIC TEMPLE

Make Change In Order To Affect Price Reduction

The management of the All-Star Concerts, Mrs. Richard F. Johnston and Mrs. Orlene A. Shipman, announce that all the concerts which this organization will present during the season of 1923-24, will be held at the Masonic auditorium, instead of the Phillips High school as formerly announced.

This change is made because of the large seating capacity of the auditorium, which enables the management to put the prices for their great artists, Geraldine Farrar, Rachonani-noff, John McCormack, Fritz Kreisler, Pavlova, Sousa's Band, Freida Hempel in the Jenny Lind concert, and Paderewski, at prices commensurate with those of other cities, and within the means of the masses who love music.

Geraldine Farrar's concert at the Masonic auditorium on Thanksgiving, November 29, has been changed to the evening instead of a matinee as at first planned.

This has been done at the request of many who wish to attend the Thanksgiving football game between Alabama and Florida in the afternoon and who can hear the great prima donna Thanksgiving evening.

SOUSA GUEST OF ROTARIANS

Philip Sousa addressed the Fairmont Rotary club at its meeting yesterday in the assembly room of the Young Men's Christian Association building in Fairmont avenue.



JOHN PHILIP SOUSA,

noted conductor who brings his band of 100 to the Court Saturday for two concerts, matinee and night.

SOUSA SCORES TWO TRIUMPHS IN FAIRMONT

Local Music Lovers Have Rare Treat at the Theatre

(By L. PAULINE KIRK)

John Philip Sousa and his perfect band thrilled two big Fairmont audiences at the Fairmont theatre yesterday. It was the first visit of Mr. Sousa to Fairmont in ten years and the reception accorded him and his great band was typical of Fairmont.

At the afternoon concert hundreds of school children were in the audience. At the night performance music lovers from all over northern West Virginia were present.

Mr. Sousa conducts in manner unique, with pep as of past performances. Years have not altered his power as a famous conductor. The program was full of feature although it was in its entirety, no essentially different from the programs of the past. The band is the only concert band in the United States. Its players play together as one instrument—perfect ensemble playing—no player, or choir or players, overshadows in any way any other group or individual. The reason we enjoyed it so thoroughly was the fact that the numbers were easily appreciated by every one in the audience. Mr. Sousa selected (Continued on page two.)

GEORGE HELMECKE, the most famous drummer in the world, is with Sousa and his band, who come here November 30. When Helmecke is not beating out the time for the Sousa marches, he is a distinguished member of the "pit" at the Metropolitan Opera house in New York.



Artists Coming to City Soon



These are two artists who will appear in Minneapolis in the near future. John Philip Sousa will bring his band to the Auditorium Wednesday, November 21, for his annual brace of concerts. Margaret Carlisle, pianist, is the finely equipped instrumentalist of the Lucchese-Ringling Concert company which comes to the Auditorium for a concert Tuesday, November 27.



NORA FAUCHALD SOPRANO WITH SOUSA'S BAND COLISEUM NOV-29TH

ould Lang Syne, In The Good Summer Time, and other old and familiar tunes woven together by Sousa into the formal fantasia?

The afternoon concert was especially interesting to children. There was enough of variety and the length not too long for the youngest or the oldest person there. It was 6 o'clock before any of us realized it.

Notable on the afternoon's program was the cornet solo by Mr. Dolan. This artist, for artist, he is—had a naive way of presenting himself to the audience. We liked him for the way and manner in which he performed his numbers. His execution was artistic and he has great depth of feeling. The sustained tones were always clear and true to pitch.

Miss Fauchald's singing of "Carry Me Back to Old Virginia," won her a place in the hearts of all. Her big brown eyes and extremely expressive face enabled her to hold her hearers in that intensity that only a true and sincere artist can do. A sweet soprano voice and much taste along with other qualities make her an asset to such an organization.

Two numbers stood out prominently in the evening's concert. One, the "Victory Ball," Ernest Sheiling's fantasy, was most dramatic—beginning with a theme intensely grim and gruesome picturing all the dread horrors of a battle field, and ending with themes more cheerful—one in waltz time followed by a dignified march—and lastly the boom of cannon and taps from the distance.

Another true artist—was Mr. George Carey, and unmistakably another outstanding feature of the evening. First, as given on the program came the "Nocturne and Waltz," followed by the "Minute Waltz," both Chopin compositions. He had a most surprising finesse of handling the intricate themes of these two waltzes. He had great feeling and inspires us with the same sensitiveness. The "Humoresque" was skillfully played with the soft mallets necessary for the pianissimo effects. It must be difficult to use two mallets in one hand (the left) for accompaniment, while using one in the right hand for the melody.

REAL MUSIC IS INSPIRED

SOUSA SAYS THAT IT CANNOT BE TURNED OUT WHILE WAITING

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name, and who comes here November 30.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame."

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches, without exception, have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat,' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment."

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas, of course, were long in the making, but the central idea came in a moment, out of the proverbial clear sky, and then was developed."

"I believe I could write a march in an hour or two and play it in an hour or two more. There are composers for musical comedies who could be told at 1 o'clock to have a new song number ready at 2, and who would come through. But march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found inspiration each season to do the new work for my programs. Many years ago I decided that if I did not receive inspiration for new work, I would not present made-to-order work which lacked this quality, and I am still firm in my resolve."

Sousa and his band will play at the Grand Opera house Friday evening, November 30.

Sousa's Marches Keep Apace With National Events

American History Is Recorded in Composition of Famed Leader Who Appears Here November 21.

FOR almost a generation Lieut. Com. John Philip Sousa, famous bandmaster, has gone about his self-imposed task of providing the nation with its marches. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "The High School Cadets", written in the eighties and sold for \$25. It was written when the high school, as now constituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post", dedicated to the newspaper of that name in Sousa's home city. Shortly afterwards came "King Cotton." It records the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York and "El Capitan" recalls the day when operetta and De Wolf Hopper reigned supreme on the American stage.

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced, "the Marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responded with his new march, "Nobles of the Mystic Shrine."

Sousa and his band will give two concerts at the Auditorium on Wednesday afternoon and evening, November 21.

Overacting Mad Role

SOUSA CONCERTS HAVE FAVORITE NUMBERS

WAGNER'S "Tannhauser" overture will be the opening number in the concert given by Lieut. Com. John Philip Sousa and his band at the Park on Wednesday. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, altho that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan opera house in New York. If I were to set forth to educate a brand new public in music my text book would be Wagner."

A bright and charming spot in the program of this season's tour of Lieutenant Commander John Philip Sousa and his band, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. A concert with Mitzel, musical comedy star, was then undertaken for the purpose of gaining confidence, improving technique and enlarging her repertoire. Aside from the classics, Miss Bambrick now includes in her repertoire, a long list of melodies, beautiful and appealing.

The Sousa engagement in Wichita, Dec. 5, is one of the regular attractions on the Municipal Series. The band will play afternoon and evening at the Forum.

Band Leader in His "Civvies."



John Philip Sousa, who brings what is said to be the best band he ever has directed to Kansas City for two performances December 2 in Convention hall. The famous band leader is shown here in civilian clothes, an unusual pose for him.

PLACE OF GIVING CONCERTS MOVED

All-Star Programs Will Be At
Masonic Temple
Auditorium.

The management of the All-Star Concerts announces that all the concerts which this organization will present during the season of 1923-24 will be held at the Masonic Auditorium instead of at the Phillips High School, as has been previously announced.

The change has been made from the Phillips High School to the Masonic Auditorium because of the larger seating capacity of the latter, which enables the All-Star Concerts to present their artists, Geraldine Farrar, Rachmaninoff, John McCormack, Fritz Kreisler, Pavlowa, Sousa's Band, Freda Hempel in the "Jenny Lind Concert" and Paderewski, at prices within the means of all music lovers.

Geraldine Farrar, who will be presented by the All-Star Concerts at the Masonic Auditorium Thanksgiving, Nov. 29, will give an evening program, instead of a matinee, as was announced early in the season.

The All-Star Concerts have made this change at the request of many who desire to attend the Thanksgiving football game in the afternoon, and desire to hear Farrar Thanksgiving evening.

SOUSA COMING

Famous Bandmaster Appears
On Thanksgiving Day.

Major Billy Smith's drum corps of Za-Ga-Zig Shrine Temple is bringing Sousa and his famous band to Des Moines for two concerts at the Coliseum on Thanksgiving Day, Nov. 29.

At the afternoon concert, the march king will render a special program for children and every one of the many instruments in the band will be demonstrated and explained for the children, so they may know what part it plays in the general ensemble. This feature will be interesting and educational for grown-ups as well as children, for not many know the name and function of the various instruments used in a band organization like Sousa's.

At the evening concert a typical Sousa program will be rendered. Des Moines citizens who want special numbers played as encores at that time should get in their requests early.

The coming of Sousa and his band is always a big musical event in Des Moines and indications are that the march king will be greeted by two capacity audiences at the Coliseum Thanksgiving Day.

There's But One Sousa

So great has been the fame of Lieut. Com. John Philip Sousa as a bandmaster and composer of the nation's marches that it is not generally known to the American public that Sousa's band is the only self-supporting musical organization of its kind in America, and that the great opera companies, and the symphony orchestras of the great cities are all subsidized or guaranteed against financial loss for limited seasons, while Sousa goes up and down the land playing 300 or more engagements a season to receipts which pay the salaries of more than 100 musicians and soloists as well as the tremendous items of transportation, baggage transfer, theatre rental and printing that go with the exploitation of a musical or theatrical organization.

The business world was greatly surprised recently when the financial side of Sousa was revealed for the first time, with the announcement that the guarantees posted for the coming season for the concerts of Sousa's band, amounted to more than \$400,000. Yet these guarantees stupendous as they appear, are mere formalities, taken to bind contracts, since it is a boast of the Sousa organization that there has been no instance in eight seasons, in any section of the country or in any kind of weather where the receipts for a Sousa concert were not greater than the guarantee of the local concert promoter under whose management the band appeared.

It is evident to the most innocent bystander that Sousa has prospered because he has met a popular appeal with his music and because he has taken his music to the people. Including New York, there are perhaps twenty symphony orchestras in America. Few give more than two concerts a week over a period of more than twenty-five weeks a year. Yet it is seldom that the receipts from the sale of tickets is alone sufficient to bear the cost of the season, and recourse must be had to the financial backers. The same is true of opera, and even the great Metropolitan opera in New York is not supported by sale of tickets alone, but has backers to whom it may look in case of a disastrous season.

Sousa has toured America for the past thirty-one years, each year giving 2,000,000 to 3,000,000 people good music and they have rewarded him with their dollars as well as with their applause. And it is significant that the greatest Sousa audiences have not been confined to the largest cities. Sousa's record was established in Cleveland, O., on September 30, 1922. Here \$17,778 was paid, at a top price of \$2.00 and a minimum price of 50 cents for two concerts. The volume of business may be compared with that of the Metropolitan Opera house in New York, where the maximum receipts at \$7.70 for the best seats is about \$13,000 a performance.

Sousa will bring his band to the Armory Nov. 15 for two concerts under the local management of Earle Poling.

SOUSA'S BAND PACKS COURT

Perfect Organization Guided By Master Hand is Audience's Impression

(By Edwin M. Steckel)

"There is only one Sousa's Band and John Philip is the leader". So it is. The Court was crowded to suffocation last night to hear this organization which has become nothing short of a national institution. Almost as large a crowd heard the matinee concert, hundreds of children having taken advantage of the special rate and the program designed to interest them especially. The band is now in its thirty-second year and has played all over the world with unparalleled success. The organization this season is "bigger and better" than ever. The instrumentation gives the ensemble a distinctive tonal quality and balance that is remarkable in many ways. The reeds are rich. A band can well be judged by its reeds, much the same as a restaurant can be judged by its coffee. The band as we hear it this year is truly a "symphony in brass."

The Program

Sousa has long been noted as a successful program maker. His many seasons of experience with audiences has taught him to give variety, contrast and virility to his numbers. He does not rap on his stand for attention. He goes the "band." The evening never lags. Encores come in rapid succession. Everybody knows his business and tends to it. Listening to Sousa and his band gives the impression of hearing a perfect instrument manipulated by a master hand. Every detail apparently has been worked out in advance and is carried out without the least effort. There is something for all tastes. Marches, all the old favorites which the march king has written are played as only he can play them. The fifers, the trumpeters, the trombonists, all do their little stunt during the "Stars and Stripes." There are the old tunes, the favorites, classics, the hits of yesteryear, all cooked up together and served in true "Sousa-fashion." The high-spot of last night musically was Ernest Schelling's new "Victory Ball," a tone picture of remarkable conception and executed with a skill that defies description. It is doubtful whether there are many bands in existence today that could play it. It is real music by one of our foremost pianists and based on Alfred Noyes' poem of the same name. Dissonances are in profusion, conflicting rhythms combat for supremacy, augmented, diminished and all other kinds of weird intervals unite in picturing the ghastly spectacle. It is music that must be heard more than once to understand and appreciate in its fullness.

The Soloists

The soloists are the best that we have ever heard with this organization. Miss Rachel Senior played the violin well indeed. She produces a splendid tone and her performance stamps her as more than ordinary among concert violinists. So it was with the singer, Miss Nora Fauchald has a beautiful voice and added much to the enjoyment of the evening. George Cary is still the master player on the xylophone. It occurs to us that there are selections more suited to this instrument than Chopin's "E flat Nocturne." But then it has been tried on everything else so why not on the xylophone? The "Minute Waltz" which followed was given with a dash and a speed that was bewildering. Then there were the "Six Brown Brothers" (with two of the Smith boys helping them) playing eight bright shiny saxophones. They really "stopped the show" with their numbers. If Sousa ever retires these boys could make a good living in the vaudeville world. In the "Gallagher and Shean all sorts of things happened. It was the band gone "bluey." The number might be well described as a musical "crazy quilt."

The Director

What more can be said of Sousa than has been said by others? At twenty-four he became leader of the U. S. Marine band, relinquishing this post twenty years later to form the band which enjoys his name yet. Thirty two years of success has not made him any different than an ordinary "good fellow." The present writer had the privilege of being entertained at luncheon by Mr. Sousa and in the evening a dozen or so of the Nobles of Osiris Temple, Order of the Mystic Shrine, gave a dinner in honor of their visiting Noble, Mr. Sousa. There is nothing "up-stage" about this man. He talks freely of his achievements, early struggles and aspirations which have not yet been realized. His last words last night were to the effect that "someday, when I get to be a hundred or more years old, I shall commence to think of a thing, but not before then." So here's to you, our "march-king," our greatest bandsman, may you have years of continued success and good health to continue your work.

Sousa Tells Times Inside Story of His Wonder Band

John Philip Sousa, who appeared in two concerts at the Fairmont theatre yesterday, expressed great surprise at the phenomenal growth of Fairmont during the past ten years, and complimented the people of this city on the beauty and correctness of the acoustics, of the theatre in which he gave his concerts.

Sousa's band is the only concert band—the only band playing concerts inside an auditorium—in the United States.

The band is composed of 30 American and three foreign musicians.

The present tour, which brought them to Fairmont yesterday, was started in the New England states this year, and the gross receipts netted \$61,000 the first two weeks. Later, in a week's stay in New York, the famous band broke all records by receipts totalling \$200,000.

Contrary to the popular belief that all symphony orchestras, concert bands, and the like, are dependent on the philanthropy of some music loving millionaire, Sousa's band stands out as the exception—it being entirely self-supporting.

The evolution of the composition of his band has not been as great as one would suppose in this age of invention. He uses bass horns that are different from any that have been seen on the concert stage before. They are of his own design and are new known as Sousa bases horns. With the exception of 14 instruments that have been discarded during the past three decades, the instrumental personnel is the same for the concert band that he is now using.

According to Lieutenant-Commander Sousa, the concert band as organized by him is able to produce all types of music that are within the realm of the symphony orchestra, in spite of the fact that he employs no stringed instruments.

He offsets this absence of the

violin for instance by a delicate combination and arrangement of wind instruments—particularly the oboe and the clarinets—giving the Sousa band the same quality of finesse as that which characterizes the symphony.

Sousa will make a tour next year with his band, and each succeeding year will find him playing to audiences so long as his health permits.

A Sousa Matinee For Young Folk

"Showing Off Before Company" Part of Program.

The famous Sousa band, now in its thirty-third year, will appear at the Coliseum Thanksgiving day for matinee and evening concerts.

At the matinee performance Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company."

Wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant. The first section that appears are the clarinets, playing the ballet music of Sylvia. This is followed by other sections of the band doing individual stunts, many of them very funny.

The whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere.

This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grown-ups.

Steel shan m...

TWO MUSICAL BOOIES WILL HEAR SOUSA BAND

Central High School Band
and Drum Corps to Be
in Attendance

Two of Johnston's most recent organizations—the Johnston American Legion Drum and Bugle Corps and the Central High School Band, will hear the noted John Philip Sousa and his band at the Cambria theatre today. The purpose of these two bands in deciding to attend Sousa's performance is to get the inside track of organized band playing and to become better acquainted as to the individual duties of each member of each organization. The Central High School band will have the unique distinction of playing under the direction of Mr. Sousa this afternoon between intermissions.

The American Legion Drum and Bugle corps is coming along nicely, according to William B. Walsh, leader of the corps. 30 men being enrolled. The new Blue Devil uniforms will arrive this week and will be distributed among the players. It has been requested that all members of the corps report at 10:30 o'clock Sunday morning at the Legion rooms.

Osman's Band To Help Sousa

Will Play One Number Jointly
With Master's Organization
November 20.

Osman Temple's Mystic Shrine band will play one number jointly with Sousa band at the big concert scheduled for the Auditorium on Tuesday evening November 20, according to announcement of E. A. Stein, local concert management.

Commander John Philip Sousa is the composer of the band march entitled "Nobles of the Mystic Shrine" which was played for the first time at the general convocation of the Shrine held last summer at Washington, D. C.

This band composition has since been officially recognized as the national Shrine band number.

Sousa's band this year is making its thirty-first annual tour of the country and the fourteenth annual transcontinental tour. It was on September 26, 1892 at Plainfield, N. J., that John Philip Sousa conducted the first concert of the band organization that ever since has borne his name. Sousa's first band number to be played by his organization was a sacred theme composed by John Patrick Gilmore.

Originally, Sousa began his band master career as a member of the famous Marine band at Washington, D. C. Sousa played with the organization for a number of years before his elevation to the conductorship of the band.

As director of the United States Marine band, Sousa served under a number of different presidents. These included Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and finally Roosevelt. During the administration of President Taft, Sousa left the Marine band to organize his own band for concert work throughout the country. Sousa received a commission from President Woodrow Wilson to organize and to conduct the Naval Training station band at Great Lakes, Waukegan, Ill.

The Sousa concerts at the Auditorium on November 20 will include a matinee for school children and their mothers and an evening performance for the general public. Seats for both concerts will go on general sale at the W. J. Dyer ticket office November 13.



Sousa.

Sousa's Stirring Band Here This Week

Two Programs to Be Presented at Park Theater Wednesday—Famous Band Is Biggest of Its Kind in the Country, and It Plays Good Music—Miessner Urges Musical Instruction Be Given in Schools

By L. R. BOALS

ON Wednesday afternoon and evening of this week Sousa and his Band will be with us again. Concerts by this band are always important events of our musical season, for not only does it play popular music, but music of the best type, and everything it plays, it plays well. Sousa's band is the largest organization of its kind in this country; that is, the largest regular organization. Larger ones are gotten together on occasion only. We have never had another band so widely known and so popular throughout the country, and the size of the audiences it plays to at the Park theater testify to its popularity here.

Sousa can always be counted on for a spirited concert. No time is lost waiting to find out whether the audience really wants an encore. No coming back and bowing. Sousa knows from experience whether the encore will be demanded; so he merely steps off his pedestal at the end of a number, and within about five seconds is back and starting the encore. At a concert the last time the band was here, it played 14 encores, all the kind that stir the pulses, the most popular of which are Sousa's own well-known marches—"Stars and Stripes," "Washington Post," "High School Cadets," "Hands Across the Sea," etc.

All of Mr. Sousa's soloists will be ones who have appeared with him here before, excepting the soprano, Miss Nora Fauchald, and the violinist, Miss Rachel Senior. Miss Winifred Bambrick, harpist, John Nolan, cornetist and Meredith Will-

son, flutist are familiar to Sousa audiences.

Afternoon Program

"A Bouquet of Beloved Inspirations," entwined by Sousa.
Cornet Solo, "The Centennial"..... Bellstedt
John Dolan.

Suite, "Leaves from My Note-book,"

(a) "The Gentle Hostess" Sousa
(b) "The Camp-Fire Girls."
(c) "The Lively Flapper."

Vocal Solo, Aria, from "Romeo et Juliette,"..... Gounod
Miss Nora Fauchald.

"The Portrait of a Lady" (Kamenoi-Ostrow)..... Rubenstein
Fantasia, "The Merrie, Merrie Chorus" compiled by Sousa.

(a) Flute Solo, "Valse,"... Godard
Meredith Willson.

(b) March, "The Dauntless Battalion,"..... Sousa

Harp Solo, "Fantasia Oberon."
..... Weber-Alvares
Winifred Bambrick.
Tunes, "When the Minstrels Come to Town,"..... Boweron

Evening Program

Rhapsody, "The Indian,"..... Orem
Cornet Solo, "Cleopatra,"... Demare
John Dolan.

Portraits, "At the King's Court,"

(a) "Her Ladyship, the Countess,"
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."

Soprano Solo, "The Lark Now Leaves His Watry Nest,"... Parker
Miss Nora Fauchald.

Fantasy, "The Victory Ball,".....

(a) "The Victory Ball,"..... Schelling
Caprice, "On With the Dance"
Strung together by Sousa. Being a medley of famous tunes.

(a) Xylophone Solo, "Nocturne and Waltz,"..... Chopin
George Carey.

(b) March, "Nobles of the Mystic Shrine,"..... Sousa

Violin Solo, "Faust Fantasia,".....
Sarasate
Miss Rachel Senior.

Folk Tune, "Country Gardens,"...
Granger

Urges Musical Instruction

Musical instruction by competent teachers should be given in every American public school, in the opinion of W. Otto Miessner, superintendent of the American Institute of

Normal Methods, held recently at Northwestern University. Dr. Miessner believes that when music becomes a part of the curriculum of every elementary and high school in the United States it will lay the foundation for a better community in the future. He says that music in school will mean music in the home. Dr. Miessner, as president of the Music Supervisors' National Conference, and composer of songs for children, has for the last 10 years been

impressing upon educators, and school officials in particular, the need to establish music in the curriculum, both vocal and instrumental, with the same credit as other subjects.

"There are twice as many musicians in America as actors, three times as many musicians a professional followers of literature, yet," declared Dr. Miessner, "persons in these professions are trained from (Continued on Page 2)



JOHN PHILIP SOUSA

SOUSA'S BAND HERE THURSDAY



SO USA.

When Sousa and his famous band play at the armory next Thursday evening, Oct. 15, under the able management of Earle Poling, a double treat is in store for the audience. The Grotto band composed of Akron Masons will play one number with Sousa and his famous band. The Grotto band under direction of Clark Miller will be guests at the concert of Lieut. Commander John Phillip Sousa.

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. John Phillip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theater, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the

fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's "Ah Moon of My Delight" from "In a Persian Garden," the plaintive lament of love of the "Chanson Indoue" by Rimsky-Korsakov or the holy love which sings thru a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached.

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to

SOUSA'S PROGRAMS ARE HISTORY OF AMERICAN TASTES IN MUSIC.

What is probably the most comprehensive history of American musical tastes and their changes from year to year, is preserved in the programs of Lieut. Com. John Phillip Sousa's band, which will appear at the City Auditorium, Tuesday, November 27. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

"When I first began my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about 3,000,000 persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance, was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago.

"At the outset of my career, the scope of brass music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball,' which created a deep impression and much discussion when played last year by the Philharmonic orchestra of New York and by the Chicago and New York Symphony orchestras. I think I was the first band conductor to play Grieg's 'Peter Gynt' suite, and the collection and weaving of material such as the grand opera choruses, which this year form the basis of 'The Merrie Merrie Chorus' and the collection which last season took the form of a bouquet of best-loved tunes and this year a dance collection entitled 'On With the Dance' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

When Lieut. Com. John Phillip Sousa comes to Convention hall with his band for two concert December

2 it will be in celebration of the twenty-fifth anniversary of the dedication of Convention hall by Sousa and his band.

It was on February 22, 1890, that the first Convention hall formally was opened, and it was John Phillip Sousa who stood before his band and gave the first concert in the new building. The afternoon was devoted to a concert only, but on the same night Sousa gave a concert and at the conclusion of the program his band furnished the music for the dancing which followed.

After a quarter of a century of continued activity as a band conductor Sousa himself remains much the same, except that he has lost the black beard which was one of his distinguishing characteristics for so many years. The band, however, has grown in numbers as well as in popularity, and when it comes this time will have 100 members instead of the fifty who composed it on its first visit to the hall.

Arrangements are being made to include in the programs at the coming concerts some of the numbers which were played on Sousa's first appearance in the hall, and there will be other special features to make this a notable celebration. Some of the best of Sousa's marches have been written since last he appeared in Kansas City, and these will be heard here for the first time, played by his own band and interpreted by the composer.

SOUSA'S BAND.

Evening program to be given by Sousa's 100-piece band at Memorial Hall Monday includes:

Rhapsody, "The Indian" (Orem); cornet solo, "Cleopatra" (Demare); Mr. John Dolan, Portraits, "At the King's Court" (Sousa); (a) Her Ladyship, the Countess, (b) Her Grace, the Duchess, (c) Her Majesty, the Queen. Soprano solo, "The Lark Now Leaves His Watry Nest" (Parker); Miss Nora Fauchald, Fantasy, "The Victory Ball" (Schelling); caprice, "On With the Dance" (Sousa) medley, (a) Xylophone solo, "Nocturne and Waltz" (Chopin); (b) March, "Nobles of the Mystic Shrine" (Sousa); violin solo, "Faust Fantasia" (Sarasate); Miss Rachel Senior, Folk tune, "Country Gardens" (Grainger).

Tickets for both the afternoon and evening concerts are on sale at Goldsmith's, 25 E. State-st.

ORGAN RECITAL.

Lieutenant Commander John Phillip Sousa has selected "Nights in the Woods," by Harold de Bozi, as one of the principal numbers of his program during the present tour of the country, probably the most far-reaching tour ever undertaken by a bandmaster. He presents his own arrangement of this number, which is also scored for large or small orchestra and in song form.

SOUSA'S BAND OWES SUCCESS TO ITS LEADER

Personality Dominates Performance of World-Famous Musicians.

The name of Lieut. Com. John Phillip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main, reason is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band, numbering nearly 100 players, will be here on Dec. 8 at the auditorium, under the direction of A. M. Oberfelder.

TODAY'S BIRTHDAYS

Sir Herbert Samuel, high commissioner for Palestine, born in Liverpool, 53 years ago today.
Ignace Jan Paderewski, the famous Polish pianist and patriot, born in Russian Poland, 63 years ago today.
John Phillip Sousa, celebrated bandmaster and composer, born in Washington, D. C., 69 years ago today.
Dr. Ernest M. Hopkins, president of Dartmouth College, born at Dunbarton, N. H., 46 years ago today.
Frank W. Mondell, director of the War Finance Corporation, born in St. Louis, 63 years ago today.

Harpist With Sousa's Band



Miss Winifred Bambrick.

Miss Bambrick is the harp soloist with Sousa's band which plays at the Park theater next Wednesday, afternoon and evening. She is considered one of the most gifted harpists in American. Her repertoire

is extensive and she will play both afternoon and evening when the band is here. The afternoon concert begins at 3 o'clock and there will be special music for the school children, with a special price for students of 50 cents.

SOUSA WILL LEAD HIGH SCHOOL BAND BETWEEN SELECTIONS BY HIS OWN

Local Musicians to Take Part in Cambria Theater Concert

Seldom has a greater honor or distinction fallen to the lot of local musicians than will be the good fortune of the Johnstown High School band tomorrow afternoon, when John Philip Sousa, march king and director of the famous band bearing his name, will lead the high school musicians in several numbers during the intermission of the Sousa concert at the Cambria theater. Every member of the local school band is elated over the prospect of playing under the direction of Lieut. Sousa and daily rehearsals are being held by the band under Harold D. Odell, leader.

The Sousa band will play for Johnstown at 3:30 o'clock tomorrow afternoon in the Main street showhouse and again at the evening concert. The idea of having the Johnstown High School band appear in concert numbers was originated by H. W. Scherer of the Cambria theater, who yesterday received a personal communication from Lieut. Sousa, informing Mr. Scherer that he will be delighted to lead the High school musicians. Director Sousa assures Mr. Scherer that he takes a special interest in beginners and is quite taken up with the idea of directing the local band during the intermission of his concert tomorrow afternoon.

Will Play "Volunteers."

Lieut. Sousa will direct the High school band in "Volunteers," a band piece which the Sousa band will present as part of the varied program. Director Odell is rehearsing this number with the High school band. The members of the High school band who will appear in the concert are as follows:

Flute—Raymond Devore, Winston Gaston, Max McFeaters, Clara Tremaine, Mildred Fletcher and Romanie Gohn.

Clarinet—Henry Beiderbecke, John Best, George Ellig, Hannah Head, Lancaster Lowry.

Saxophones—John Morgart, George Fockler, Charles Heinze, Donald Wisor, Wadene Stutzman, Joe Murray and Ray Custer.

Trumpets—Edward Wehn, Warren Sheridan, Harvey Ankeny, John Mordeca, Minnie Lohr, Edgar Ellenberger, Claude Amps and Fern Fetterman.

Horns—Ernest Freeburn, Edward

Custer, Thomas Harries, Robert Custer, Gladys Kinzey and Robert Lambert.

Trombones—Robert Burggraf, Morrell Crouse, Clarence Ostheim, Mildred McCall and Kenneth Moore.

Baritone—Fred Darr.

Tuba—Cloyd Luttringer.

Drums—Robert Wright, Blair Baker, Clarence Burnheimer and Frank Swartz.

SOUSA NONCHALANT ON HIS BIRTHDAY

Noted Bandmaster Likes Birthdays He Avers, Because He Gets Lots of Messages

(By GARNET OSBORN)

Interviewing a famous personage after his night performance, backstage where the red hot waves from the radiator collide with the cold waves of drafts coming from all points of the compass is hardly an unembarrassing position under most conditions.

But not so with John Philip Sousa, famous band conductor and composer, who conducted his band in concert here yesterday afternoon and evening.

Backstage was back of the three walls of the Huntington auditorium stage, and Mr. Sousa's dressing room was a wide open corner of the open area, divided by divers crooks and turns of the stairways.

The Herald-Dispatch representative was asked to turn her back toward the dressing room, while the famous personage changed shirts or something.

Finally a young person whom we took for Mr. Sousa's valet tapped the representative's shoulder and said "Mr. Sousa will see you now."

The representative turned around to meet a friendly smile and an outstretched hand from Sousa.

Then the interview was on.

That is it was on as far as Sousa was concerned, but the representative's mental capabilities didn't seem to work so well.

However it was Sousa's interview.

"Today's my birthday," he declared, as though introducing a topic of great importance to himself, as it probably was. "I always get lots of telegrams of friends who always know where I am, and flowers and a dinner party. You know for the past five years my birthdays have always seemed to occur on the road."

"Look his age up in your encyclopedia."

Then an officious person thrust his head over the balcony railing and said: "Your cab's at the east door, Mr. Sousa. We knew it wasn't the east door, being familiar with our city building, but we thought perhaps the north, south east or west was all the same to Sousa."

Then the trip down the extremely perpendicular stairs began. Mr. Sousa held on to the railing with one hand and to a long slender—it looked to the representative like a common ordinary stogie such as traveling men smoke—but then it smelled all right.

Ten steps in silence. The interview was to be a failure.

At the bottom of the steps, that the person had indicated as the direction of the east door, Mr. Sousa paused, and he whom we thought to be valet turned up the collar of the conductor's overcoat.

Mr. Sousa shifted his—er stogie from his right hand into his left, and held the right toward the representative.

"I'm so glad to have met you," he said.

About this time a young lady ran shouting down the long hallway, "Mr. Sousa, Mr. Sousa." The conductor looked up in alarm. "Your cab is up at this door, she informed him. That was all. The representative walked down the alley through the rain."

BOY SCOUTS FIRST

School Children's Program Expected to Bring Delight

John Philip Sousa and his band, perhaps the largest musical organization traveling, will appear for two concerts at the Park theater Wednesday, Nov. 14. Sousa brings 100 musicians to the Park and will give a special matinee at 3 o'clock in the afternoon, this hour being fixed for school children. Sousa will render a program especially adapted for the youthful audience. In the evening one of the best Sousa programs, with many novelties, will be presented and Aut Mori band of Youngstown will appear on the stage and play for the great director. It is expected the big theater will be packed at both performances. Sousa holds attendance records in every town where he and his band appears.

Sousa's Band to Play Two Concerts in City

Music of lasting qualities is essentially the product of inspiration and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on to for the thirty-first year with the great organization which bears his name. Sousa and his band will play two concerts in Minneapolis, Wednesday, Nov. 14 at the Auditorium.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. So music, as a rule, lacks the note of inspiration necessary for more than fleeting fame."

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea on the marches, without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written in an hour or two. I wrote 'The Diplomat,' which I consider among my first, at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea which came in a moment."

Marquette Doctor of Music Degree for Sousa

Lieut. Com. John Philip Sousa, band leader and composer, will be honored Friday night, when the Marquette university college of music bestows upon him the degree of doctor of music at a solemn convocation of students and faculty Friday morning, Nov. 16, in the Marquette gymnasium.

The composer will appear at the Auditorium in concerts on Nov. 17 and 18.

He has canceled an Indiana engagement to receive the degree here.

The Rev. Albert C. Fox, president of Marquette, will speak at the convocation and will confer the degree. Dean Liborius Semmann, of the college of music, will present the candidate for honors. Sousa has been a bandmaster of note for forty-three years, and has been honored by many countries.

SOUSA'S SECRET OF PROGRAM MAKING

"Anticipate Rather Than Follow Public Tastes," Says "March King"—Musical Taste of Nation Improving.

Musical program making is largely a matter of keeping up with one's public in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who brings his band to the Court tomorrow afternoon and night. Since Sousa makes programs which are well-nigh universal in their appeal and which must please some 300 audiences literally stretching from Bangor, Maine, to Portland, Ore., from Portland, Ore., to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards."

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical and there is a point where the program maker must be on his guard. Each year before I assemble my band, I go through my catalogue and examine closely my program notes, particularly on selections from musical comedy and light opera."

Sousa's Greatness.

"The Volunteers" appropriately will be one of the unique numbers on the program of John Philip Sousa's band concert in the Cambria theater this afternoon, not only because it will be played by the Johnstown High school band, but because it will be personally conducted by the world famous band master, who displayed those outstanding qualities of greatness that have placed him on the pinnacle of fame by volunteering to aid the High school players with the magic of his wand.

"Of course, we will play 'The Volunteers,' and I shall be glad to conduct the piece for the High school boys' band," Mr. Sousa wrote a day or so ago to Manager Harry W. Scherer of the Cambria theater.

Not only will it be a great honor to the Johnstown High school organization, but equally will it demonstrate in an unique manner the lovable and endearing characteristics of John Philip Sousa, which for a generation have made his name one to conjure with in musical circles.

RESERVE BLOCK OF SEATS

The members of the Meyersdale band have reserved a block of 40 seats for the evening concert of the John Philip Sousa band tomorrow at the Cambria theater. The Meyersdale musicians will come to the city in automobiles to attend the concert tomorrow evening.

SCHOOL ORCHESTRA HERE IS PRAISED BY FAMOUS SOUSA

'Finest School Orchestras I Ever Heard,' Sousa's Comment on Huntington Group

SIX THOUSAND HEAR BAND AT CITY AUDITORIUM

Junior Symphony is Suggested By Noted Bandmaster After Hearing Local Groups

John Philip Sousa and his band played to six thousand Huntingtonians yesterday afternoon and evening at the city auditorium. More than two thousand school children attended the afternoon concert.

An unusual feature of the concert was the introduction of the combined orchestras of Central Junior and Senior high school, directed by Mr. Sousa in his own composition, "Nobles of the Mystic Shrine." The orchestra played a second number, directed by H. C. Shadwell of Central Junior high school.

School orchestras in only one other city, Cleveland, O., have been able to play alone under Mr. Sousa's baton, it was explained.

"You have one of the finest school orchestras I have ever heard," Mr. Sousa told H. C. Shadwell, director. "It could very easily be made into a fine junior symphony and would be a credit to the city of Huntington." Plans are being formulated at the present time for a consolidation of the two orchestras for Sunday afternoon concerts.

Miss Nora Fauchald, soprano, Miss Winifred Hambrick, harp, John Dolan, cornet, and Meredith Willson, flute, were soloists contributing invaluable to the program. Miss Fauchald especially captivated the audience with her encore, "Carry Me Back to Ole Virginia," following an aria from "Romeo and Juliet."

Mr. Sousa has added members to his famous band since the concert given here last year. It took considerable crowding to get them on the platform. Winifred Hambrick, harp, John Dolan, cornet, and Meredith Willson, flute, were soloists contributing invaluable to the program. Miss Fauchald especially captivated the audience with her encore, "Carry Me Back to Ole Virginia," following an aria from "Romeo and Juliet."

The second band number followed a cornet solo by John Dolan, was "The Leaves from My Note Book," including the following: "The Gentle Hostess," "The Camp Fire Girls," and "The Live-ly Flapper," to which Mr. Sousa adds the following note: "She was an adorable young thing, bobbed hair, bright eyes, the embodiment of joyous youth."

Sousa's new composition "The Dauntless Battalion" was included in the program.

The first part of the program in the afternoon followed the one given in the evening. After the interval at the afternoon concert a novel program was substituted, each portion of the band being explained by one of the members. The complete formation of the band was demonstrated by the addition of all the instruments to the harp played by Miss Winifred Hambrick.

The program following the interval was played last night as follows:

A Fantasia, "The Merrie, Merrie, Chorus"—Complied by Sousa.

Flute Solo, "Valse," Godard—Meredith Willson.

March, "The Dauntless Battalion"—Sousa.

Harp Solo, "Fantasia Oberon," Weber-Alvares—Miss Winifred Hambrick.

Tunes, "When the Minstrels Come to Town,"—Bowron.

For final encore Sousa directed his band in playing "The Stars and Stripes Forever," possibly the most famous of all his famous marches. Sousa and his band were brought to Huntington under the auspices of the Kiwanis Club.

March, "The Dauntless Battalion"—Sousa.

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Long and the Short of It



Here are the largest and the smallest members of Sousa's Band. The man is William Bell, 6 feet 6 inches in his hose, the tallest member of the great Sousa organization, who plays the sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet 7 inches in her French heels. This would be a better caption if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp Sousa, who is on his 31st annual tour,

considers Miss Bambrick the finest harpist he ever has heard, and that probably is the reason she has been with the big band the past several seasons.

Sousa and his band come to the Park theater Nov. 14, matinee and night.

MUSIC NOTES

A most delightful program of concert numbers will be presented this evening when the Sandusky high school band appears in the high school auditorium at eight o'clock. The organization is composed of 40 pieces and Professor Luigi Valeno is director.

The evening's program follows:

Wolverine March John Philip Sousa

The Golden Sceptre (Overture) R. Schlegel

Atlantic Waves Waltz Emil Ascher

Dear Heart T. Mattei

Tenor Trombone Solo

Professor Valeno

Piano Accompaniment

Ruth Stevens

Munting Scene—Descriptive P. Bucalossi

Intermission

Gems From the Overtures Arranged by Mackie-Beyer

Our Heroes (By Request) Prof. Valeno

Love's Dream Waltz Emil Ascher

The Sunny South J. Bodewalt Lampe

Tickets for the concert to be presented on the evening of Monday, Nov. 26 by Mr. Clyde Haggans violinist and Mr. Walter Schlupe, baritone, under the auspices of the Welfare Association of the Blind of Ohio at Sidley Memorial hall are now on sale at Renner's Music store on Washington-rw.

The string orchestra which appeared on the delightful program arranged by Miss Anna Zingale at the Emmanuel Evangelical bazaar at the K. of P. hall last evening is composed of Miss Junita Bruckner, Norman Brattain and Donald B'attain.

FINED FOR SHOOTING

SOUSA TO BRING GREATEST BAND

THE instrumentation of Lieut. Com. John Philip Sousa's band for his concerts at the Park on Wednesday afternoon and evening calls for 88 men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band, to a striking degree, is made up of men

who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos, five flutes, two oboes, one English horn, 14 solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritone, six tubas, four drums, one harp and one xylophone.

PRINCESS THEATER

Music Product Inspiration, Sousa Says in Interview

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the 31st year with the great organization which bears his name. The band appears in concert at the armory Nov. 15 under Earle Poling.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a

score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea to come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed."

GROTTO BAND TO AUGMENT SOUSA OUTFIT THURSDAY

When Sousa and his famous band play at the Armory Thursday night, a double treat is in store for the audience. The Grotto Band, composed of Akron Masons, will play one number along with Sousa's outfit.

The Grotto Band is under direction of Clarke Miller, local bandmaster.

The Sousa tour is the 31st of his career and his 14th transcontinental journey. His band is heard by more than 2,500,000 persons on each trip. The concert Thursday is under direction of Earle Poling.

Sousa and His Great Band Here To-day; Tells of Writing Music

TODAY

Cambria Theater

Mat. 3:30; Night 8:30

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

Prices—Matinee, \$1.50, \$1.00 and 75c; Night, \$2.00, \$1.50, \$1.00 and 75c.

School Children 50c to any part of Theater at Matinee Performance. War Tax 10% additional on all tickets.

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"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed."

"I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready at two, and who would come through. But march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found inspiration each season to do the new work for my programs. Many years ago, I decided that if I did not receive inspiration for new work, I would not present made-to-order work which lacked this quality, and I am still firm in my resolve."

Sousa and his great band appear at the Cambria Theater today in afternoon and evening concerts. As usual, much interest has been aroused with his coming and two large audiences will doubtless greet him.

Music Product Inspiration, Sousa Says in Interview

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the 31st year with the great organization which bears his name. The band appears in concert at the armory Nov. 15 under Earle Poling.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a

score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea to come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed."

Sousa And His Band" Coming.

Lieut. Commander John Philip Sousa and his band of nearly one hundred men is announced for November 27.

Sousa Stunts

Some of the Novelties Great Bandmaster Will Bring Here at Two Monday Concerts.

HERE are some of the "stunts" that the Sousa band of 100 pieces, led by its famous director, will give in the two concerts, at Memorial hall, Monday:

"Mr. Gallagher and Mr. Shean," with 50 Mr. Gallaghers and 50 Mr. Sheans.

The echo of the Gallaghers and Sheans will persist in a series of instrumental duets while the band plays "Three O'Clock in the Morning."

A saxophone octet. Saxophones playing with xylophones.

"Yes, We Have No Bananas," as only Sousa's brasses and winds can play it, with some startling innovations.

"The Victory Ball," a remarkable playing of Schilling's weird composition, which has held Sousa audiences rapt.

"On with the Dance," a medley of famous dance songs of the Nineteen Hundreds, Nineteen Tens and Nineteen Twenties, which will bring back memories and moonlight thrillingly.

A solo by George Carey on the largest xylophone in the world.

Solos by Rachel Senior, violinist, and Miss Fauchald, soprano. Sousa's band playing "The Stars and Stripes, Forever."

The list of features would fill a book. Louisville was carried off its feet last week by "The Blue Danube," as Sousa plays it, according to the critics.

At the matinee concert, which will be given at 3:30, all students, whether grammar school, high school or college, will be admitted for 25 cents. The evening concert is at 8:15. Seats are selling rapidly at Goldsmith's, 25 East State street.

SOUSA'S BAND AT COURT TONIGHT

Musical program making is largely a matter of keeping up with one's public in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who brings his band to the Court this afternoon and evening. Since Sousa makes programs which are well-nigh universal in their appeal and which must please some 300 audiences literally stretching from Bangor, Me., to Portland, Ore., from Portland, Ore., to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards.

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music even if it is topical, and there is a point where the program maker must be on his guard. Each year

before I assemble my band, I go through my catalogue and examine closely my program notes, particularly on selections from musical comedy and light opera."

ELM GROVE MIN.

AKRON BAND WILL PLAY WITH SOUSA MUSICIANS

The Yusef Khan Grotto band of Akron is to play a number with Sousa's band when that famous musical organization gives a concert in the armory Thursday night, it was announced, Saturday morning, by Earle Poling of Windsor-Poling, who bring the band here.

The Yusef Khan Grotto band, according to Clark Miller, its director, is part of the Akron Masonic organization which includes also the Akron Knights Templar band.

The Grotto and its leader will be guests at the concert of Lt. Commander John Philip Sousa.

THREE COMBINED BANDS TO PLAY UNDER SOUSA'S BATON AT CONCERT HERE



LIEUT. COM. SOUSA.

The largest group of instrumentalists ever assembled under one director in Canton will be heard at the auditorium, Tuesday evening, when Sousa's band gives its concert under the local management of Ralph D. Smith. There will be 200 men on the platform at the same time playing under the baton of Lieut. Commander John Philip Sousa, the noted band conductor and composer of marches. Veteran Canton bandmen say that they do not remember so large a band having played here.

In recognition of its having won one of the prizes in the band competition held in connection with the recent national Grotto convention in Cleveland, the Canton Grotto

band, William E. Strassner, conductor, has been invited to join with the Sousa organization in playing "Nobles of the Mystic Shrine," which was composed by Lieut. Sousa last summer for the national gathering of Shriners, which was held in Washington. The Grotto band will turn out 60 men strong.

As an encore to this number the combined bands will play "The Stars and Stripes Forever," one of Sousa's most popular compositions. Following the playing of this selection, the recently organized drum and bugle corps of the Canton Shriners, 45 strong, will join the two bands in rendering "Semper Fidelis" and "The Thunderer," two

of Sousa's other well known compositions. The predominance of the drums and other instruments of percussion in these two numbers have made them popular with drum and bugle corps as well as with bands. The Sousa organization numbers 100 and with the Grotto band and with the Shiner drum and bugle corps combined will make at least 200 players taking part in the rendering of these two compositions.

A large number of Grotto and Shrine members are expected to attend the concert. The Canton Grotto band is one of the few bands of the country which have been invited to play in a concert of Sousa's band. There are less than ten bands who have had this honor, and the Shrine drum and bugle corps is said to be the first organization of this kind that has ever been invited to participate in a Sousa concert.

Smith said Saturday that he expects a capacity house to hear the band's evening concert. He said that the reserved seat sale has been unusually large.

The afternoon concert for school children will be given in the McKinley high school auditorium at 3:30 o'clock. Entirely different programs will be played at the afternoon and evening concerts. Sousa's band will rehearse with the Grotto band and the Shrine drum corps between the afternoon and evening concerts. Tickets for both concerts are on sale at the Wille Music store, 301 Cleveland ave NW.

This year Sousa's band proper numbers 88 men and twelve soloists are being carried with the organization, making a total of 100 persons under the noted conductor's direction. Miss Nora Fauchald, soprano, Miss Winifred Bambrick and Miss Rachel Senior, violinist, are the three soloists. None of them have appeared in Canton before. John Dolan, noted cornetist, who has held first cornetist's chair in the band for several seasons, is again the cornet soloist. He will play at the afternoon and evening concerts.

The program for both concerts include numerous band arrangements of well known compositions as well as the better known strictly band numbers of Lieut. Sousa and other composers. The encores will be picked from compositions and arrangements by Sousa. There will also be vocal and instrumental solos.

The soloists with the organization are: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; Geo. J. Carey, xylophone; Wm. M. Kunkel, piccolo; Paul O. Garhardt, Oboe; Anthony Maly, coranglals; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; Wm. S. Bell, sousaphone; Gué Helmecke; cymbals and bass drum. Encores will be selected from the following compositions and arrangements by Lieut. Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of The Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally", March Of The Wooden Soldiers, Ramezes, El Capitan, Washington Post, The Gallant Seventh, The Fairest of the Fair, and Bananas.

The program for the two concerts follow:

Afternoon Program.
A Bouquet of Beloved Inspirations
.....Entwined by Sousa
Cornet solo, "The Centennial".....
.....John Dolan.....Bellstedt

Suite, "Leaves from My Note Book,"
a. "The Gentle Hostess".....Sousa
b. "The Camp Fire Girls"
c. "The Lively Flapper"
Vocal solo, Aria from "Romeo and Juliet".....Gounod

Miss Nora Fauchald
The Portrait of a Lady" (Kamennoi-Ostrow)
Fantasia, "The Merry Ballerina" (Rubenstein)
.....Compiled by Sousa
Flute solo, "Valse".....Godard

March, "The Dauntless Battalion" (new).....Sousa
Harp solo, "Fantasia" Weber-Alvares
c. Miss Winifred Bambrick
Tones, "When the Minstrels Come to Town".....Bowron

Evening Program.
Rhapsody, "The Indian".....Orem
Cornet solo, "Cleopatra".....Dolan
John Dolan
Portraits, "At the King's Court".....Sousa

a. "Her Ladyship, the Countess"
b. "Her Grace, the Dutchess"
c. "Her Majesty, the Queen"
Soprano solo, "The Lark Now Leaves His Watery Nest".....Parker

Miss Nora Fauchald
Fantasy, "The Victory Ballerina" Schelling
aprice, "On With the Dance"
.....Strung together by Sousa
Being a medley of famous airs.
Xylophone solo, "Nocturne and Waltz".....Chopir

George Carey
March, "Nobles of the Mystic Shrine" (new).....Sousa
Violin solo, "Fantasia" Sarasate
Miss Rachel Senior
Folk tune, "Country Gardens".....Grainger

INSTITUTE OF CONCERT MANAGEMENT

This afternoon's concert by Sousa's band at the Fairmont theatre will not begin until 4 o'clock in order to accommodate the school children, for whom a special price of 55 cents for the regular \$1.50 seats has been obtained by Oris G. Wilson, city superintendent of schools. The evening concert, however, will begin at 8:15 o'clock.

Practically all of the seats in the first part of the balcony have been sold for both the matinee and night concerts, it was said at the local theatre last night, and only a few seats are unsold in the balcony circle. However, although the balcony seats are the same price as those in the orchestra circle, the sale for the seats on the lower floor has not been as great, the most popular seats for both concerts being in the first part of the lower floor and the first part of the balcony.

Lieut. Commander John Philip Sousa will arrive here this morning with his organization of nearly 100 people, and he will speak at the Rotary club luncheon at noon. Following the luncheon, he will be shown about the city and will likely visit the high schools, returning to the theatre in time for the concert at 4 o'clock, when he will direct the Fairmont high school orchestra on the stage.

Sousa may wear the six medals conferred upon by four governments on his visit here today. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory Medal and the Officers of the World war medal received during the World war and the Spanish war medal of the Sixth Army Corps.

Upon the occasion of his world tour several years ago Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palmes of the Academy.

Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

Plans for a national institute of concert management, which if successfully carried out may work a greater benefit in behalf of music throughout the country than any other single effort ever made in the cause of music, have been tentatively laid by Lieut. Com. John Philip Sousa, the famous bandmaster and Harry Askin, for several years past the head of the Sousa business organization. The institute to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his thirty-first annual tour.

The institute will place at the disposal of concert managers the benefits of the thirty-one years of experience of the Sousa organization. The real deterrent to music in America is the lack of knowledge of the business element," Mr. Askin said recently. "An unbelievably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearance upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment.

"Several seasons ago, the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable, we made suggestions according to local conditions or volume and nature of advertising and arranged a campaign of education into the purposes and merits of the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert, and that no organization ever has been compelled, regardless of weather or season, to go into its treasury for the guarantee for a Sousa concert.

"It is now Mr. Sousa's idea that the cause of music throughout America can be greatly aided if the results of our experience can be communicated to local concert managers regardless of their attractions. A severe financial set-back of course means the end of musical enterprise in a community for two or three years, and of course discourages the cause of music not only for that community but by making one less city in which some real artist, possibly the greatest coming artist of his time, will be able to appear.

"Since most local concerts are handled directly or indirectly by music lovers the most common pitfall is the belief that the mere announcement of the attraction is all that is necessary to secure a capacity house. The management fails to consider the great portion of the

public which must be more thoroughly informed of the coming event. With the possible exception of Kreisler, Schumann-Heink, McCormack, Paderewski and Galli-Curci, there is no concert star now before the public who may be depended upon to return a profit upon the announcement alone. Yet there are many finished artists, who are thorough musicians and worthy of patronage who can be made financially successful through rightly-directed effort.

"Mr. Sousa's idea is that inasmuch as the cause of music in America is largely has been promoted by public-spirited organizations, he should show his appreciation as a musician by making available to these people and organizations the practical experiences of his long career."



Miss Nora Fauchald, soprano, is one of the soloists with Sousa's band, at the Park theater next Wednesday afternoon and evening.

SOME SOUSA RECORDS

Lieut. Com. John Philip Sousa, the famous bandmaster who brings his famous band of 100 to the Court Saturday matinee and night, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the New Sousa march "Nobles of the Mystic Shrine."

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Its melody. * * *
Sousa and his augmented band are scheduled for appearance in the Tabernacle, Dec. 13. This is his thirty-first transcontinental tour and his programs are reported to be better than ever. He has several new marches to offer.

* * *
The police band has a valuable addition in C. W. ...

Sousa And His Famous Band Here Next Wednesday

By WALTER E. KOONS

TICKETS for a Sousa band concert, like Ford machines and Rotary club minstrel show tickets, sell themselves. All you have to do is hang out a sign announcing them for sale and then get busy waiting on the customers.

As usual the management of the Park theater has received an avalanche of mail orders for Sousa's matinee and evening concerts Wednesday and if yours was not among them better get in line early Monday morning when the box office sale opens.

Now there's a reason for the great popularity of Sousa and his band. To begin with there is something about the brilliant and martial tones of a brass band that appeals to us with fascination. The reputation of Sousa's band is of 31 years standing, it has become an institution in this country and one that can always be counted on to give us of its best. Then, too, the kind of music they play never fails to invigorate you whatever happens to be your standard of music appreciation.

But perhaps more than these it is the unique personality of John Philip Sousa that attracts us. He is not only a distinctive musical personality but a genial human personality, a cordial, big-hearted fellow brimming full of the milk of human kindness. It is not necessary to know him personally to discover this for these qualities project themselves out over an audience with psychic telepathy. There is only one other musical personage today that is so strongly entrenched in the heart of the public and that is Ernestine Schumann Heink. Wouldn't you like to hear and see them on the stage together?

John Philip Sousa is a native American. He was born in the very shadow of the Capitol in Washington Nov. 6, 1856. It is interesting to note that his father was a Spanish trombonist who became a naturalized American and for many years played in the U. S. Marine band which John Philip himself conducted for 12 years, from 1880 until 1892, when he resigned to form his own concert band. Season after season this has continued to tour the country and more

than a few times it has circled the globe.

Sousa is a thoro musician. He played violin under Offenbach when he toured this country and his compositions include not only his immensely famous military marches but operas and orchestral tone poems and suites. He has also written several successful novels.

"The Star Spangled Banner" may be recognized as our national anthem (altho it has never been officially authorized), but Sousa's "Stars and Stripes" is the great national march and when a band cuts loose with it every atom of our patriotism starts tingling. It is always the outstanding number on a Sousa program as an encore. Then there is "Sempre Fidelis" (the march of the Devil Dogs), "Washington Post," "El Capitan" and the rest of our favorites which he always gives us and it's like meeting old friends.

Like a great many other people my first concert experience was hearing Sousa and his band and from the first I always wondered why he wore white gloves when conducting. Three years ago my curiosity got the better of me and I asked him the question and this was his answer.

"First, gloves go at all times with

military uniform; second, gloves are permissible in a congregation of ladies and gentlemen; third, the band can see the movement of the baton better; fourth, I probably do three-fourths of my conducting with my left hand, and, fifth, it is my idea of the ethics of good breeding to wear them."

There will be a matinee Wednesday with a program especially offered for children and if you want to give your child a genuine treat, something it will always remember with cherished sentiment give it the opportunity of hearing Wednesday's matinee. The big children go of their own accord in the evening.

There are several interesting novelties this year on both the afternoon and evening programs.

**SOUSA AND HIS GREAT BAND HERE TODAY;
HIS PROGRAM ALWAYS CERTAIN TO PLEASE**

The greatest of all American musical organizations, Sousa and his band, appear for two performances at the Cambria theater today and two large audiences are quite certain to greet him.

Sousa never disappoints but at every concert he thrills and delights with one of his cleverly-selected programs that everyone can appreciate.

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster who is now on his 31st annual tour with his band. Those of which Sousa is most proud of course, are his military medals, three in number. They are the victory medal and the officers of the world war medal, received during the world war, and the Spanish war medal of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the Academy of Hainault in Belgium he received the fine arts medal. From the French nation he received the palms of the academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals,

but has had them reproduced in uniform size in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which, of course, are invaluable, are kept in a vault.

**Sousa and His Wonderful Band at the
Cambria Today; Miss Bambrick Harpist**

**TODAY
Cambria Theater**

Matinee, 3:30; Night, 8:30

**SOUSA
AND HIS
BAND**

Lieut. Commander JOHN PHILIP SOUSA, Conductor

Prices: Matinee—\$1.50, \$1.00, 75c; Night—\$2.00, \$1.50, \$1.00, 75c. School children 50c to any part of the theater at matinee performance. War tax, 10% additional on all tickets.

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzel, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing

**Popularity of Sousa
Is Always Growing**

**Famous Bandmaster's Organization
To Play Repeat Performances
In 200 Cities**

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his 31st annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greater number of times. Sousa will play for the 15th time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest

perfect auditorium in the world. In Salt Lake City, each concert has been to an audience considerably larger than the preceding one.

"Sousa and His Band."

The fact that John Philip Sousa, who comes to the Court Saturday with his band of 109, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean" has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

Year after year, in making up his programmes, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public. "Of course," the March-King explains, "I never touch a tune."

carries a copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking. I don't care to have my own music used without my consent, and I have like respect for the compositions of others."

"Little White Lies"

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**SOUSA BAND
HERE NOV. 26**

**Southwest Nebraska Given
Opportunity Of Hearing Superior Organization**

**MERCHANTS GIVE TRADE
COUPONS FOR ADMISSION**

**Seventy-five Musicians of
High-class Accompanying
Peerless Band Leader**

John Phillip Sousa, the peerless band leader, and his band of seventy-five high class musicians will be the attraction in Holdrege on Monday, November 26th, both afternoon and evening. Southwest Nebraska is, again, given the opportunity of hearing this superior organization.

Two years ago the Auditorium was crowded to capacity for two performances when this wonderful organization stirred them with a program as only Sousa can direct. Many of those who heard him on the former visit will be among the first to gain admission to this concert and are looking forward to that occasion with considerable pleasure.

Holdrege merchants will again make it easy for those who care to do so, to hear this concert. For every fifty cent purchase a coupon good for one cent will be given, the patron exchanging the coupons to the amount of the seat cost for an admission ticket. These coupons are good for their face value. Two cents each. One hundred coupons are good for a two dollar seat or seventy-five coupons are good for a dollar and a half seat and fifty coupons good for a dollar seat. You may use the number of coupons you have for a ticket and pay the difference in cash. The coupons are just the same as money.

Coupons are not good if not exchanged before noon on Monday, November 26, at the Holdrege News Co.

On November 16 the Marquette University, St. Louis, will confer the degree of "Doctor of Music" upon Mr. Sousa. This will be the highest honor ever given a musician in this country, it is said.

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Commander John Phillip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as Lieutenant-Commander of the Great Lakes Naval training bands during the world war, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Here is what the Cleveland, (Ohio), Plain Dealer said of the concert at that place:

John Phillip Sousa and his band had a numerous audience in Public hall yesterday afternoon and

an even more numerous one in the evening.

Time does not alter the famous bandmaster, who is as full of pepper as ever. His unique fashion of conducting, familiar these many years, continues to get results. Nor is there any great change in the programs, though those offered yesterday seemed to contain an unusual number of "features," so-called. The rising of a group of brass players to point the climax of a march with stentorian tone was an accustomed sight; not so, to us at least, the coming to the footlights of the piccolo players to adorn with trills and arabesques the theme proclaimed by their fuller voiced colleagues. Nor do we remember the choir of saxophones, four ordinary saxophones and two super saxophones, which held the stage for a brief season.

Innovations or not, all these features, as well as others, delighted the afternoon assemblage of Sousa enthusiasts. And when, at the close of the Sousa fantasia,

(Continued from page 1.)

"A Day at Great Lakes," sailor boys and marines marched out and ranged themselves before the audience, the applause was tremendous.

This composition, by the way, is dedicated, we are told, to Mayor Fred Kohler. The program, which consisted in very large part of Sousa marches, therein making for the pleasure of all concerned, ranged, for the rest, from Rubinstein's "Kamennoi Ostrow" to "Yes—" well, you have guessed it. The Rubinstein number was lent notable added effectiveness by Edwin Arthur Kraft's skillful cooperation at the organ. (But why does Mr. Sousa take the second theme so fast?)

Nora Fauchald, a sweet voiced soprano, who sings with much taste, was favorably received, and Rachel Senior, a violinist of engaging gifts, likewise made an excellent impression. Mr. Sousa's xylophone player, George Casey, performed MacDowell's "Witches' Dance" with remarkable facility and made a pronounced hit.

The event of the evening concert was the performance of Ernest Schelling's fantasy, "The Victory Ball." It was indeed, to us at least, a revelation; and on several counts. First, since we know little regarding Mr. Schelling's creative talent, we did not know that such music could be written for a band of brasses and reeds; and further, we would not have supposed that even if it were written that any band could be found that could play it. All honor, then to Mr. Sousa and his musicians.

Here is a work of high and serious import, gripping in its intensity. It is based on Alfred Noyes' bitter and poignant poem, "The Victory Ball." No less bitter and poignant is Mr. Schelling's music, which is distinctly modern in its treatment. Its cutting, rasping irony pierces deeply and surely. One must be endowed with a rare and thick garment of complacency to listen to it unmoved. We have never heard an important work of Mr. Schelling before; but this, in our judgment, is great music. As peace propaganda we know of nothing to equal it. It was splendidly played. But why did Mr. Schelling write his score for band instead of for orchestra? Who else can play it but Mr. Sousa?

To Cemetery Lot Owners
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**MEYERSDALE BAND
MEMBERS HERE TO
LISTEN TO SOUSA**

**Citizens' Musical Organization
Pleased with Playing of
Famous Musicians**

C. W. BALDWIN IS DIRECTOR

Among the vast throng that heard Sousa and his famous band at the Cambria theatre last night was a party of 35 residents from Meyersdale who came to Johnstown expressly to hear the famous leader and musicians and as one member of the party put it "to be directly benefitted by hearing the famous band."

The 35 persons from the Somerset county town compose the Meyersdale Citizens' band and are all talented musicians. They were well pleased with the concert of the famous leader and his equally famous musicians believed they were fortunate in being able to hear the great band. They were impressed by the ease with which the members of the famous band played and the versatility of the musicians did not escape their attention.

Since being organized several years ago the Meyersdale band has played on numerous occasions and is considered one of the best bands in that part of the state. C. W. Baldwin is director of the band and has an able staff of musicians. J. E. Clapper is president of the organization and E. J. Vickey is secretary and treasurer.

It has been an annual custom of the Meyersdale band to take a two weeks' trip or outing but when the opportunity to hear the great Sousa presented itself the Somerset county

musicians gladly consented to forfeit this pleasure in order to hear the famous band.

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John Philip Sousa, whose world-famed band is to play two concerts at the Park theater on Wednesday.

Out of every 100,000 persons in the United States, 220 are in institutions with mental diseases.

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SOUSA'S 100-PIECE BAND AT AUDITORIUM DEC. 7 IS SECOND NUMBER MUSIC SERIE

The person who likes stirring music by a real military band—and who among us does not—will find in the second number of the Monday Music Club Artist Series a real treat. Sousa's Band of over one hundred pieces will appear at the City Auditorium December 7.

For years, Sousa has maintained perhaps the largest musical organization "on the road" and this year he has outdone even his former efforts by carrying with him this large number of instruments. In addition to these, he also has three soloists who serve to give variety to his splendid program. This is the 31st annual tour that has been made by Lieutenant Commander Sousa and his band, and Pueblo is indeed fortunate in being included in his itinerary.

It will be recalled that on the occasion of the last visit to Pueblo of this famous leader, the City Auditorium was packed to the doors, standing room sold out, and many people turned away. It would seem advisable for those not holding season tickets entitling them to admission to this concert, should plan to make reservations as early as possible. In order to be certain of getting tickets, we would suggest that mail orders be sent in and these will be honored in order of receipt.

Lieutenant Commander Sousa has been a successful band leader for many years. He plays not only music

that appeals to the so-called "high brow" but also appeals to the everyday body who enjoys just band music. Sousa's selections are of a light and cheerful type that afford a very pleasant evening of entertainment.

Sousa Will Speak To Rotary Club

Lieut. Com. John Philip Sousa, veteran bandmaster, will address members of the Rotary Club at noon Wednesday on "The Immortality of the Soul among the Demi-tassians and Other Coffee-Colored Races."

Sousa and his band appears at the Park theater Wednesday. Members of Aut Mori Grotto band of Youngstown will also play. Shriners are particularly interested in Sousa's engagement this year due to his recent composition, "Nobles of the Mystic Shrine."

Sousa Talks on Food As Well as on Music



Gus Helmecke, drummer with Sousa's band, at Park on Wednesday.

American people in general mark the changes in their national life by elections, big winds, deep snows and other nation wide events. Lieut. Com. John Philip Sousa, who this year leads his famous band forth for its thirty-first annual tour, rings the changes in American history in American food. Sousa, because he is traveling eight or nine months of the year, has opportunity to keep up with the changes in foods in every section of America.

"My father in Washington had inherited some of the food preferences of his European forebears," says Sousa. "He loved salads of all sorts, and he delighted in the greenery which has found its way into the American menu largely in the past

decade. I inherited this particular liking, and I remember that in the early years it was a hardship to take the long tour through the Middle States and the Northwest, particularly in the winter, because of the absolute lack of green vegetables in the diet. Now the refrigerator car, quicker transportation and the development of the vegetable-raising sections of the south have changed all that, and it is as possible to get a tomato, a cucumber or a head of lettuce in Winnipeg in January as it is a thousand miles further south. I think the whole nation has gone to eating head lettuce in the past decade, and I am greatly surprised if head lettuce salad has not replaced corned beef and cabbage as our national dish.

for war. The Red Cross

Marquette Program in Honor of Sousa

Arrangements have been completed by Marquette university for the conferring of an honorary doctor of music degree upon John Philip Sousa, the world renowned bandmaster, next Friday morning in the gymnasium building, at a student convocation.

The program will start at 10 a. m. when the university band will play a number of Sousa's marches. A procession of the members of the faculty will be held. The Rev. A. C. Fox, president of the university, and Mr. Sousa will march in the rear. The conferring of the degree will follow.

In connection with the program, Saturday night has been designated as Marquette night at the Sousa concert. The auditorium will be decorated in the school colors and the Sousa band will play several of Marquette songs. A solo will be sung by Prof. William Wegner of the college of music faculty.

Prof. F. A. Kartak is in general charge of the convocation and program. He is aided by the faculty of the college of music.

Marquette Will Greet Sousa With His Music

When Lieut. Com. John Philip Sousa steps to the platform at the Marquette university convocation in the Marquette gymnasium next Friday morning to receive the degree of doctor of music from the university, he will be greeted with music that he himself composed.

Prof. William L. Jaffe, director of the Marquette band, has been holding extra rehearsals with the Hilltop musical organization the last few days and has been giving them a number of Sousa's marches to play at the convocation.

"El Capitan" and "The Stars and Stripes Forever" will be played while the great band master is on the stage with the Rev. Albert C. Fox, S. J., president of Marquette. Father Fox will confer the honorary degree on Lieut. Com. Sousa.

SOUSA TO GIVE FOUR CONCERTS.

The instrumentation of Lieutenant Commander John Philip Sousa's band for his present tour, which marks his thirty-first annual trip, calls for eighty-nine men, exclusive of the soloists, which gives the bandmaster an organization of more than 100 this year. This is the largest band that Sousa has ever taken on tour and will be heard here in four new Sousa programs, appearing at afternoon and evening concerts at the Auditorium on Saturday and next Sunday, Nov. 18. The salary list of Sousa's band is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band, to a striking degree, is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music.

Milwaukee is the only city outside of New York where Sousa's band will appear more than a single day this season and where more than two different programs will be given. The marching insisted upon arranging entirely new and different programs for each of his four concerts here.

Among the soloists with Sousa this year will be Nora Fauchald, soprano; Winifred Bambrick, harpist; Rachel Senior, violinist; John Dolan, cornetist; George J. Carey, xylophonist; W. K. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph De Luca, euphonium; J. P. Schueller, trombone; W. J. Bell, sousaphone, and Gus Helmecke, cymbals.

Sousa is held up by critics to be a peculiar figure in American musical life—in the musical life of the world for that matter—for his works are as well known abroad as they are in this country.

FIRST MACDOWEY.

SOUSA AND HIS WORLD-FAMOUS BAND HERE TOMORROW

By WALTER E. KOONS

THE coming of John Philip Sousa and his internationally famous concert bands is an event always anticipated with gladness by young and old, the trained and untrained ear alike, and tomorrow we again have the privileged opportunity of hearing this immensely popular musical organization.

Twelve years leader of the U. S. Marine Band, the directorship of which he resigned 31 years ago to form his own concert organization, it was not many hours after war was declared on Germany that John Philip Sousa gave all his players an indefinite leave of absence and volunteered his services to the nation.

Not young enough to fight he was given a commission as Lieutenant Commander in the United States Naval Reserves and placed in command of the Great Lakes Naval Training Station band school.

His patriotic services at that station only added to his fame. Many, like the writer, had the opportunity of hearing Sousa lead his band of several hundred picked sailor musicians during the war. One of the greatest thrills of my life was hearing Sousa and three hundred sailors swinging down Fifth Ave., playing the "Stars and Stripes Forever."

It was during a "Liberty Loan Drive." Massing themselves on the steps of the New York Public Library they gave a band concert that will ever remain an outstanding experience of my ears.

A Successful Novelist

Sousa is famous not only as a distinguished bandmaster who has several times toured his band around the world, his stirring marches are in the repertoire of the military and concert bands in all lands. He has also written several successful novels, was champion trap-shooter for several years and as a public speaker has also won distinction as a humorist. Tomorrow noon he will be the guest of the Youngstown Rotary club. His subject will be "The Immortality of the Soul Among the Demi-tassians and Other Coffee-colored Races."

Following are the programs which he will present tomorrow afternoon and evening at the Park theatre.

AFTERNOON PROGRAM

1 "A Bouquet of Beloved Inspira-

- tions" entwined by Sousa
- 2 The Centennial Bellstedt
- Cornet solo by John Dolan
- 3 "Leaves from My Notebook"..... Sousa
- 4 "Romeo and Juliet" aria.....Gounod
- Soprano solo by Nora Fauchald
- 5 Kamennoi-OstrówRubinstein
- 6 Fantasia, "The Merrie, Merrie Chorus"Sousa
- 7 ValseGodard
- Flute solo by Meredith Willson
- 8 The Dauntless Battalion.....Sousa
- 9 "Oberon" Fantasia.....Weber
- Harp Solo, Winifred Bambrick
- 10 "When the Minstrels Come to Town"Boweron

EVENING PROGRAM

- 1 Rhapsody, "The Indian".....Orem
- 2 "Cleopatra"Demare
- Cornet solo by John Dolan
- 3 "At the King's Court".....Sousa
- 4 "The Lark Now Leaves His Watery Nest"Parker
- Soprano solo, Nora Fauchald
- 5 "On With the Dance"Sousa
- 6 "The Victory Ball" Ernest Schelling
- 7 Nocturne and Waltz.....Chopin
- Xylophone solo by George Carey
- 8 Nobles of the Mystic Shrine..... Sousa
- 9 "Faust" Fantasia.....Sarasate-Gounod
- Violin solo by Rachel Senior
- 10 "Country Gardens" Percy Grainger

Lieut. Com. John Philip Sousa and his band come to the Auditorium next Saturday and Sunday, Nov. 17 and 18, to give afternoon and evening concerts each day. Milwaukee will be the only city outside of New York where Sousa's band this season has given more than two concerts. Eighty-nine men, exclusive of the soloists, are included in the band this year, making an organization of more than 100, the largest band Sousa has ever taken on tour.

Among the soloists and principals this season are Nora Fauchald, soprano; Winifred Bambrick, harpist; Rachel Senior, violinist; John Dolan, cornetist; George J. Carey, xylophone; W. K. Kunkel, piccolo; Paul Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph De Luca, euphonium; J. P. Schueller, trombone; W. J. Bell, Sousaphone; Gus Helmecke, cymbals.

Besides being a composer of uncommon gifts, an interpreter of the highest ability with untrammelled taste that has let him explore every field of music, Sousa still remains a shrewd enough showman to follow even the most transient moods of public taste and see to it that these are satisfied at his concerts. For this reason he has earned the reputation of providing music for the masses—and not for the few.

Sousa Finds a Silver Lining to Songs That Are Entirely Foolish

Cambria Theater, Friday, Nov. 9

Matinee 3:30—Night 8:30

SOUSA AND HIS BAND

Lt. Commander JOHN PHILIP SOUSA, Conductor.

Prices—Night: \$2.00, \$1.50, \$1.00 and 75c. Matinee: \$1.50, \$1.00 and 75c. School children 50c to any part of theater at matinee. War tax 10% additional on all tickets. Seats now.

While the majority of those who shake their heads seriously at a composition with the inspiring title of "Yes, We Have No Bananas," should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his 31st annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the Nation is still young.

"Yes, We have No Bananas," of course, is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says.

Forgotten in a few months, but I find in its popularity evidence that the Nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm. We always have had silly songs, based upon the idea of pure absurdity, and I can-

not see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with "Yes, We Have No Bananas" is preserved in the records of the nation. That was "Shoo Fly, Don't Bother Me." In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the "Congressional Record."

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Sousa and his own great band will appear in concert at the Cambria Friday of this week, matinee and night.

MEYERSDALE BAND TO COME TO HEAR SOUSA

Evidence of the widespread interest in John Philip Sousa and his band among "fellow musicians" was proved this morning when the management of the Cambria Theater received a mail order for seats from the director of the band at Meyersdale and was for 40 tickets for the Sousa concert Friday evening, it being intended to have every member of the Somerset County organization hear the great American band.

Evening Times Boys' Band Will Be Guests of Sousa

Evening Times boys band, which has gained recognition in Akron and vicinity during the past two years, will be entertained Thursday evening at the armory by John Philip Sousa. The noted band master has invited the young musicians to his concert and has reserved an entire section on the lower floor for them.

Sousa plays two concerts here under the auspices of Earle Poling. There will be a special matinee for school children in the afternoon.

The afternoon program will be devoted to compositions under study by pupils in the local schools, while the evening program has been selected from both classical and popular selections, a program which it is believed will please all Akronites.

Few tickets for the two concerts remain, assuring Sousa the same cordial reception this year which has graced his previous appearances in Akron.

The programs for both concerts follow:

MISS NORA FAUCHALD—Soprano
MR. JOHN DOLAN—Cornet
MISS RACHEL SENIOR—Violin

Afternoon.
1. Overture, "Tannhauser," Wagner. (Containing as its leading motive the "Pilgrim's Chorus").
2. Cornet Solo, "O Sole Mio," de Capua. Mr. John Dolan.
3. Suite, "Peer Gynt," Grieg.
4. Soprano Solo, "The Last Rose of Summer," Irish. Miss Nora Fauchald.
5. Fantasia, "Kamenoi Ostrow," Rubenstein.

Interval.
6. "Finlandia," Sibelius.
7. Violin Solo, (a) "Traumeri," Schuman. (b) "Minuetto," Beethoven. Miss Rachel Senior.
8. March, "The Stars and Stripes Forever," Sousa.

9. Soldiers' Chorus, "Honor and Glory to the Men of Old," Gounod.

Evening.
1. Rhapsody, "The Indian," Orem.
2. Cornet Solo, "Cleopatra," DeMare. Mr. John Dolan.
3. Portraits, "At the King's Court," Sousa. (a) "Her Ladyship, the Countess." (b) "Her Grace, the Duchess." (c) "Her Majesty, the Queen."
4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest," Parker. Miss Nora Fauchald.
5. Fantasy, "The Victory Ball," Schelling.

Interval.
6. Caprice, "On With the Dance," Strung together by Sousa. Being a medley of famous tunes.
7. (a) Xylophone Solo, "Nocturne and Waltz," Chopin. Mr. George Carey. (b) March, "Nobles of the Mystic Shrine," (new), Sousa.
8. Violin Solo, "Faust Fantasia."

Her Dad Made Her Fiddle Years Before She Was Born

Miss Rachel Senior, this year violin soloist with Lieut. Com. John Philip Sousa and his band, who play at the Auditorium Saturday, November 24, was attempting to play a violin at an age when most girls are quite contented with their dolls. Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin making for a hobby, has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home.

Miss Senior eventually went to New York to study with Franz Kneisel, a famous teacher of violin, and then to Leopold Auer, who has taught the greatest violinists of the world. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been fashioned by her

Sarasate. Miss Rachel Senior.
2. Folk Tune, "Country Gardens," Grainger.

SOUSA'S BAND LARGEST YET ON ANY TOUR

I NSTRUMENTATION of Lieut. Com. John Philip Sousa's band for his present tour, which marks his thirty-first annual trip, calls for eighty-nine men, exclusive of the soloists, which gives the bandmaster an organization of more than a hundred this year. This is the largest band Sousa ever has taken on tour and will be heard here in four new Sousa programs, appearing at afternoon and evening concerts at the Auditorium Saturday and next Sunday, Nov. 18.

The salary list of Sousa's band is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music.

Milwaukee is the only city outside of New York where Sousa's band will appear more than a single day this season and where more than two different programs will be given. The march king insisted upon arranging entirely new and different programs for each of his four concerts here.

Among soloists with Sousa this year will be Nora Fauchald, soprano; Winifred Bambrick, harpist; Rachel Senior, violinist; John Dolan, cornetist; George J. Carey, xylophonist; W. W. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, cor Anglais; S. C. Thompson, bassoon; Joseph De Luca, euphonium; J. P. Schueler, trombone; W. J. Bell, sousaphone and Gus Helmecke, cymbals.

JACK RICHARDSON, who measures six feet seven inches, insists it takes a big man to play the sousaphone, largest instrument in Sousa's band. But it required Miss Winifred Bambrick, harpist with Sousa, to make the assertion convincing. Both will be with Lieut. Com. John Philip Sousa and his band when he comes here on his thirty-first annual tour for afternoon and evening concerts, Saturday and Sunday, Nov. 17th and 18. Four new Sousa programs are promised this season. Milwaukee is the only city outside of New York where the march king will appear this season more than one day.



How the
biggest
musician and
the biggest
instrument
in the famous
Sousa band,
coming here
compare
with
Miss Winifred
Bambrick,
harpist.

SOUSA SPEAKS TO ROTARY CLUB

Great Band Director Is Luncheon Guest—Tells of His Methods

"Members of my band at 6:30 a. m. daily have breathing rehearsals and the player who holds his breath the longest is given the medal for the day," John Philip Sousa said, when he addressed the Rotary club at noon Wednesday at the Hotel Ohio.

The march king recited a number of human interest stories of his 30 years before audiences of the world. "I always try and learn the salient features of the cities I visit on my annual tour. For instance, Youngstown is known for its steel production, Reno for divorces and Boston for its culture," Sousa said. He corrected the published announcement of his topic and said it was not "The Immortality of the Soul among the Demi-tassians or the Coffee Colored Races," but was "The Immortality of the Soul among the Demi-tassians of the Coffee Colored Races." This correction created much laughter among the Rotarians.

Sousa's version of his \$500 speech before the Nobility club in St. Petersburg, Russia, some years ago, at a 50 cent luncheon, brought tears of laughter to the members of the club.

Five new members were ushered into the club and given a welcome by Leonard T. Skeggs, the president. The new members are Mark C. Hannan, George S. Keepers, Newton J. Bartram, Clifford L. McCalla and Burwell M. Abbott.

C. Raymond Brenner who directed the Rotary minstrel revue, was given a beautiful copper plaque with his name engraved and the emblem of the Rotary club. It was announced that the revue would clear about \$6,000, the most successful ever given under Rotary auspices.

Times R.C. Nr 13
To Appear Here With Sousa's Band.



Miss Nora Fauchald, soprano soloist, will sing at Convention hall, December 2, in connection with the concert by the John Philip Sousa band. She was born in Norway and her childhood was passed in Minot, N. D., where she studied vocal and instrumental music. Later she studied in Norway and in New York, where the band master engaged her for the tour.

SOUSA UP AGAINST IT; CAN'T FIND OPERA SUBJECT

You may have been wondering why John Sousa, who comes with his famous band next week, never completed that opera he promised to write for Mary Garden. It's because of the lack of a suitable subject.

When an American opera with a strong element of romance was first considered by Sousa, we are told, the noted conductor and march composer felt that he had all of American history from which to select his subject as he considered American history had always been nothing but romance.

Starting out with the Colonial period Sousa found New England was underlaid with Puritanism with not much chance of romance there. In the southern colonies the pall of slavery hung heavily. Sousa's advisers told him the revolutionary period had been overdone and fear was expressed that the war with Mexico as a suitable subject might be looked upon

as material for a comic opera. Sousa discovered nothing new to be gotten from the romance of the Civil war period and felt that for the present the great romance of the building of the west to be still in the hands of the movies. The World war and Roosevelt, whom Sousa insists will be the central figure in the greatest historical play our country will know, were felt to be still too close to us. Musical critics have told Sousa that the World war killed possibilities of a story dealing with days before the Civil war. Dolly Madison is one figure whom Sousa figures has not been exhausted in the minds of the American public.

Perhaps, you have a subject or two of your own to suggest for an American opera and one that would suit Mary Garden. Submit them to Sousa when he comes here next Saturday. You never can tell, you know.

IT IS safe to say that Sousa's band, which is at the Park theater for two concerts today, enjoys a greater popularity than any musical organization in the world, because the appeal of the music is more general than that of any other band or orchestra.

This popularity is indicated by the fact that during his 31st annual tour, Sousa will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greater number of times.

Sousa will play for the 15th time of his career this year in the great Mormon tabernacle in Salt Lake City, which has a seating capacity of 10,000 persons and which is, acoustically speaking, the nearest perfect auditorium in the world.



Miss Rachel

father years before she was born and which for more than 20 years had been mellowing and sweetening and waiting for her.

IS PLANNING NEW MUSICAL COURSE

It was announced Wednesday morning by Ralph D. Smith, Canton concert manager, that he will promote a musical course next season which will bring to that city several of the most noted singers, instrumentalists and musical organizations. Smith said that the capacity audience which attended the concert by Sousa's band in the Auditorium Tuesday evening and the large audience which attended the concert by Mme. Schumann Heink, recently given under his management, had led him to make the decision to conduct a musical course.

Smith announced that he has options for Canton concerts by several of the best known musical artists now before the American public. He is managing concerts for a number of well known artists in other cities this season in addition to managing several independent concerts here.

Sousa's Stirring Music Thrills Great Audience

Relation between music and poetry was instanced Tuesday night when Lieutenant Commander John Philip Sousa and his band played the fantasy, "The Victory Ball" before a crowded audience in City Auditorium.

The composition is the latest of the modern master, Schelling. Based on Alfred Noyes' poem, "The Victory Ball," the score bears the inscription: "To the Memory of an American Soldier."

The grimness of an imaginary ball for celebrating victory of allied troops in the World war (possibly), while the shadows of hundreds of dead men watch from the wall, is the theme of the splendid tone poem.

The opening movement visualizes the disharmony of the crashing cymbals at the dance and the absence of solemnity at the ball. The

whole, ironical situation is pictured by the music master. Every line of the poem is interpreted word for word, even to the conversation of the shades, of dead men watching the ball, carried on by the cornets and clarionets, whispering softly.

Sousa was warmly applauded when he stepped on the platform. It seemed that his appearance was the most awaited event on the program.

In his typical Sousa manner, the "march king" led off the program with a rhapsody, "The Indian." This composition consisted of a series of idylls of the life of the Indian in his once-native haunts.

"Cleopatra," the cornet solo by John Dolan, was well-liked by the audience, which applauded for two encore solos.

Probably the most beautiful music of the evening was provided in the suite of three from "At the King's Court," the composition of Sousa picturing "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." The suite ends with an almost triumphal march.

The four soloists on the program were, perhaps, the best heard in Canton for a long time. Miss Nora Fauchald, soprano, singing the "Shadow Song" from Dinorah, and "The American Girl," by Sousa as an encore number, had a voice of splendid range and good interpretative qualities, but lacked volume to fill the large auditorium.

Miss Rachel Senior, violinist, showed that she understood her instrument and her selections, in two splendid numbers. George Carey played the xylophone in such a way as to leave no doubt in one's mind as to his authority.

But it was not the playing of the more classical numbers that made Sousa appreciated by the large audience. His playing of his own compositions, the "Stars and Stripes Forever," especially brought down the house. No band plays the Sousa marches like the band of Sousa.

The Canto Grotto band, William E. Strassner, conductor, numbering 45 members, joined with Sousa's 70 musicians in playing for the first time for a Canton audience Sousa's new march, "Nobles of the Mystic Shrine." The local organization also joined in the playing of the "Semper Fidelis," showing in this and in the previous number a great amount of preparation. This feature proved very pleasing to the audience.

The mighty Sousa even stooped to study the lowly song about those things the fruitstore-man "aint got none of," in order to please his audience, and he succeeded in Canton. "Bananas" was played as

part of an encore to Carey's xylophone solo.

The tour of Sousa and his band is under the management of Harry Askin.

Encore numbers during the evening were: El Capitán March, Bambalina, Carolina Days, Gallant Seventh, Solid Men to the Front, Mr. Gallagher and Mr. Shean, Turkish Towel, Jazz Baby, March of the Wooden Soldiers, Yes, We Have No Bananas, Stars and Stripes Forever, Semper Fidelis and a waltz.

4,000 HEAR BAND

Osman Temple Musicians and St. Paul Tenor Entertain Big Audience.

More than 4,000 persons heard Osman Temple Shrine band at the Auditorium last night, under the direction of red G. Albrecht.

The theater was filled for the entertainment, which included songs by Walter Mallory, St. Paul tenor, and the Osman Shrine quartet.

The Osman band consists of 78 pieces and is made up of local members of Osman temple. The band will play John Philip Sousa's "Nobles of the Mystic Shrine" march at the opening of the Sousa concert, Nov. 20, under the personal direction of Mr. Sousa. It was announced last night.

SOUSA TALKS TO ROTARIANS

Says He'll Return Here In 21 Years

John Philip Sousa, the "March King" of America, in an interview said he was coming back to Youngstown.

When? Oh, in 21 years from now, when he's 90.

What does he think of "Yes, We Have No Bananas." He thinks the words are catchy and music melodic and he whistled a few bars of "Hallelujah" and "Seeing Nelly Home" to show where the composers got their notes.

"No music is lasting unless it is inspired," Mr. Sousa said.

For a half hour he delighted his fellow Rotarians at the Ohio at noon Tuesday on "The Immortality of the Soul Among the Demi-Tassians and Other Coffee Colored Races."

But he refused to discuss what his topic meant. He told story after story while the Rotarians smiled and applauded, concluding with the history of an address he made before the Nobility club of Russia, in which he told jokes in English and no one understood him, while the Russian papers next day told of his wonderful speech on American music.

He poked fun at the Bostonians,

whom he said thought they were not only "the hub but the axle of the universe."

President L. T. Skeggs introduced Mr. Sousa, following his Rotary charge to several new members of the club and compliments extended to members of the committee who staged the Rotary Revue.

C. Raymond Brenner, in charge of the Revue, thru Mr. Skeggs, was presented with a bronze plaque for his services in staging the Revue and his tireless efforts year after year in carrying on the shows of the Rotary club. More than \$5,500 was made from the show, all to be spent on the crippled children work of the club.

Mr. Skeggs announced that Edgar Guest, poet, would speak before the club Dec. 19. Mrs. C. B. Klingensmith asked the support of Rotarians in presenting the Monday Musical club music program this year.

To John Phillip Sousa

DEAR SIR: I like all music. But

John, when it comes to real stuff, the kind that makes an American feel proud to be an American, you are the one to provide it. And by the way John, your selection "The Victory Ball" is the greatest editorial ever written for world peace.

FATHER YOUNGSTOWN.

Sousa Gives Twenty Encores As Crowded House Cheers Band

By WALTER E. KOONS

If by any chance you had walked into the Park theater last evening with a grouch on big enough to bite off the ear of an elephant you could not have remained long in that exquisite state of indigo for John Philip Sousa and his band were there pursuing their mission of making glad the heart of man—and for a sure cure for the blues or a never-failing tonic for jaded nerves, than a Sousa's concert I know none better.

Brilliant, happy, invigorating music, music with a streak of humor mixed with the more serious music, yet not too serious for everyone to understand, is what we can bank on at a Sousa concert and that is why people are anxious to buy seats in even the top boxes and after they are gone to buy standing room—as they did last evening.

The band is better than ever this year and after saying that it is not necessary to comment upon its fine tonal quality, precision and teamwork, nicety of shading and the rest. All that was there but it's the spirit of the thing that creeps in thru your ears and tickles your heart, and when you analyze this spirit it is typically American. There is something about a Sousa concert that stimulates your patriotism more thoroughly than a shouting Fourth of July orator.

He gets you started and then keeps you going. Sousa never lets interest lag and he accomplished this thru finely balanced contrast. This is characteristic not only of his programs but take anyone of his famous marches and you find this same balance of contrast in orchestration as well as in melody.

He knows well the pulse of the public and is an expert dietician serving you the things you should have as well as the things you like. He knows how to make jazz behave like a gentleman in the sedate company of the classics and philosophical moderns, and he does it in a way to make you demand encores after both.

Encores? Sousa won the encore championship of Youngstown last night. He added 20 extras to a program of nine numbers, among which was his new "Nobles of the Mystic Shrine" and when this started Youngstown Grotto band appeared from the wings in full regalia to add its zest to the evenings splendor.

His soloists, too, were the best we have ever heard with this band. John Dolan has starred for several years with Sousa, and among cornetists there are few his equal. The same may be said of George Carey, the artistic xylophonist. Rachel Senior proved to be a violinist of genuine concert standard. She not only played Sarasate but played him like a virtuoso in every respect.

Nora Fauchald is the kind of a soprano you would enjoy listening to all evening. She has not only voice and vocal art, including distinct enunciation, but she has personality and personal attractiveness. Winifred Bambrick, harpist and Meredith Willson, flutist, were among the matinee soloists who from past years we know to be splendid.

There were two outstanding features on the evening program. "The Stars and Stripes Forever" never fails to electrify an audience and no Sousa concert is complete without this for encore. It's not only a finer piece of music than the old English drinking song we have adopted as our national anthem but more patriotic.

TICKETS ARE ON SALE FOR SOUSA CONCERTS

Mrs. Hill Expects Large Crowds to Greet Band

Sale of tickets is already under way for the Sousa band concert, which will be given at the Auditorium Dec. 1, matinee and night. Mrs. Francis Henry Hill, who is in charge of the ticket sale, is expecting a large house.

Mrs. Hill has been informed that the first six weeks of the present tour, which started in the east early last month, resulted in houses which produced \$127,000, and varied from \$4,000 to \$13,500 each.

This is the thirty-first tour of the bandmaster and is proving the most popular. The band this year is larger than ever, numbering about 100 pieces, with eight soloists.

The Shrine band of fifty pieces will be on the stage with the Sousa band and will play a number or two with the visitors. Augmented by the St. Joseph players, the band for the special numbers will have 150 pieces.

John Philip Sousa Shows Real Humor

Famous Bandmaster Addresses Club Members and Keeps Them Laughing

John Philip Sousa, famous bandmaster, composer, author, musician, and holder of many other entitlements, added another unsuspected title to his list Thursday noon when he addressed a joint meeting of the Kiwanis and Exchange clubs in the Portage hotel.

That new title is "humorist." His talk, of the short and sweet variety, was as good an example of sustained laugh-provoking humor as either club has heard from a speaker in some time.

Sousa spoke solely of himself, after the manner of Irvin Cobb, Mark Twain or John Kendrick Bangs in their more entertaining after-dinner manner, and his anecdotes and good natured self-praise were thoroughly enjoyed. Mayor D. C. Rybolt introduced Sousa.

SOUSA AND OPERA ARE COMING THIS MONTH

Two Famous Musical Organizations to Give Concerts November 27 and 28.

FIRST OPERA IN BLUFFS

Lieutenant Commander John Philip Sousa and his band of 100 musicians, will be with the San Carlos Grand Opera company for honors here on November 27 and 28, as the two stellar musical attractions of the pre-winter season.

Sousa's band appears in two concerts at the City auditorium, November 27 as the first attraction on the community entertainment course. Two years ago the band was the featured attraction on the course. This year's tour, it is said, is Sousa's last.

Advance ticket sales for concert have more than pleased its promoters. Season tickets for this and four later attractions, are to be exchanged for reserved seats to be made at the auditorium November 24, 26, 27 and 28.

The San Carlos Opera company will present "Madame Butterfly," with Anna Fittini in the leading operatic role, at the Broadway theater, November 28. This is the initial bow of grand opera in the city.

TIMES BAND WILL BE SOUSA'S GUESTS

Members of the Evening Times Boys' band will be guests of John Philip Sousa and Earle Poling at the concert to be given in the armory this evening. A section of seats has been reserved for the young musicians, who have made such rapid strides in band music during the past year or two.

Sousa is giving a special matinee for school children at 3:45 this afternoon, having prepared a program of music memory contest numbers. Indications point to capacity audiences at both concerts.

Band's Director



The afternoon program of Sousa and his band at the Armory Thursday will be especially devoted to the compositions under study by the school children of Akron.

Most of the musical pieces to be played are well-known selections being studied by the school children. Among them are "Tannhauser," "O Sole Mio," "Peer Gynt," "Minuet," Chopin's "Nocturne" and, of course, Sousa's own composition, "The Stars and Stripes Forever."

On Programs

Sousa says that the last named piece is one selection that is on every one of the 20 programs he has ready for every performance.

"I am never permitted to give a concert without including it," says Sousa. "I know that efforts have been made to have it officially named by Congress as the nation's march, but it matters little, save for my feelings as an American and an officer of the Navy, whether it will be done. It seems to be the people's idea of the national march and I guess that's good enough."

SOUSA JOINS RED CROSS

COSHOCTON, O.: John Philip Sousa, bandmaster, bought from Miss Elizabeth Sawvel a membership in the Coshocton Chapter, American Red Cross.

Western Artists With Sousa Band

Two Iowans and One South Dakotan to Appear on Program Here.

In selecting soloists for this season, Lieut. Com. John Philip Sousa, whose band plays at the Auditorium afternoon and evening of November 24, drew largely from the west. Two soloists come from Mason City, Ia., and another from Minot, N. D. They are Miss Rachel Senior, violinist; Meredith Willson, flutist, and Miss Nora Fauchald, soprano.

Miss Senior and Mr. Willson were school children together and while youngsters played in the same school orchestras, Miss Senior, the daughter of a Mason City business man, showed rare talent as a little girl. Her father's hobby was making violins and as fast as he made one he would hang it away in the house to age, not knowing its true value.

When Willson finished high school he went to New York to further his studies on the flute and shortly was playing in the big orchestra there. In a short time he was brought to Sousa's attention and was engaged as a soloist, having been featured for the past three seasons.

When Miss Senior came to New

York to finish her studies with Leopold Auer, the instructor who brought out Mischa Elman, famous Russian violinist, Willson recommended his former school mate to Sousa. The famous composer went to hear Miss Senior play and was so impressed that he engaged her immediately under a long contract. He remarked particularly about the beauty of the tones of her violin. She told Mr. Sousa that her father had made it and that he had a whole household of them. Sousa took the violin to a connoisseur in violins, who pronounced it perfect in every respect. Now the soloist's father is having calls from all parts of the United States for the violins he made as a hobby.

Sousa's Famous Musicians Gain New Plaudits Here

Great Band Gets Beautiful Effects Besides Its Well-Known Stirring Marches—Even Plays Some Futurist Music

By L. R. BOALS

A typical Sousa audience, greeted the famous band-master and his famous band last evening—typical, in that it filled the Park theater. Any Sousa audience is enthusiastic, but last night's probably broke the local record, so far as number of encores obtained. Sousa wastes no time between a number and its encore, finding out whether the audience wants it or not. It takes him about four seconds to test the intensity of the applause, and if it measures up to standard, the encore has started about six seconds after the number finished. If it doesn't measure up, the next number starts about ten seconds after the preceding one stopped.

Last night the number of encores given was 19 and none are given after the last number of each part of the program, leaving only seven numbers that were encores. So the average was almost three to the number. The afternoon audience was a large one—exceptionally large for a mid-week matinee—and it obtained 13 encores. Program building probably is one of Mr. Sousa's least worries. Any continuity in the scheme of the program would be so broken up by the numerous encores, that continuity is little to be thought of.

None of the usual operatic overtures ornamented the programs yesterday. In the afternoon the band played an operatic fantasia, a harpist, Winifred Bambrick, played the Weber-Alvares "Fantasia Oberon," and Nora Fauchald, soprano, sang the waltzaria from "Romeo et Juliet." In the evening, Rachel Senior, violinist, played Sarasate's "Faust Fantasia," so opera was fairly well represented.

The playing of the band is too well known to need comment. Its precision in attack and releases is as near perfect as possible. The quality of some has been added to by an additional Sousaphone. Five of these big basses now loom up in the center of the band. Their tone is a marvel in richness and depth.

Soloists Are Excellent

In both concerts John Dolan, cornetist, gave his usual brilliant display of technical facility. In the afternoon, Meredith Willson, flutist, played Godard's "Valse," and as an encore, "Allegretto" by the same composer, with beautiful tone. Winifred Bambrick, besides playing a solo number at the matinee, played accompaniments for soloists, regularly in the band numbers, the harp being the only stringed instrument in the band.

Of the newcomers, Nora Fauchald and Rachel Senior were enthusiastically received. Miss Fauchald has a beautiful soprano voice which she emits with such freedom from any muscular restraint that her singing is delightful. She sang two encores at both performances, "Carry Me Back to Old Virginia," a wonderfully beautiful effect was got by an accompaniment by two cornets and two trombones, all muted. In recent years we had come to believe cornets and trombones were muted only to produce outlandish and comical effects, but we were brought back to realities by the demonstration yesterday.

In the "Faust Fantasia," and in the Beethoven Minuet in G, which she played for an encore to a harp accompaniment, and the second encore, Brahms's Waltz in A flat, Miss Senior displayed technical dexterity and beautiful tone.

The Famous Marches

Most of the encores played by the band were Sousa marches. Of course both audiences heard the effective "Stars and Stripes Forever," in which six piccolos, eight cornets, and six trombones line up along the footlights and give it to us straight from the shoulder. In the evening, in Sousa's new march, "Nobles of the Mystic Shrine," the band was augmented by about 20 players from the local "Grotto" band; and, as "Stars and Stripes" followed immediately, they helped out on it too.

One of the most enjoyed encores was Sousa's arrangement of "Mr. Gallagher and Mr. Shean," if it could be so called. It started off with that well known composition soon ran into "Drink to Me Only with Thine Eyes," back to Gallagher and Shean then a quartet of French horns got a beautiful effect playing some more of "Drink to Me Only." Then there were snatches of "Bananas," "Good Night, Ladies," "3 A. M.," "Home Sweet Home," and "We Won't Go Home until Morning," coming back after each one, to Gallagher and Shean which the solo Sousaphone finally carried down to unplumbed depths and lost.

LONG AND SHORT OF IT



While most of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in the country and hold its place for several months, Lieutenant-Commander John Philip Sousa has found the silver lining. The noted band leader finds in the "Banana" number evidence that the nation is still young. He says: "The song, of course, is pure foolishness and it has the advantage of being entirely foolish without a touch of suggestiveness, which too many of our songs now have. It will be forgotten in a few months, but I find in its popularity considerable proof that America is still young, and when a nation finds time to

laugh at a piece of absurdity it is still fairly healthy at heart. It is the jazz song and the suggestive song which causes me to 'view with alarm'."

SOUSA MUSICAL IDOL AUSTRALIA

The booking of Sousa and his band for this city on December 15, afternoon and evening, when they will make merry in the Tech Gymnasium, brings to mind some published correspondence from a party of well known American actors who went out to Australia little more than two years ago, and are now on their way back via some of the cities in the Straits settlements and in India. One of the actors, John P. O'Hara, said in part: "Before we came to Australia, we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe me,

MARQUETTE TO HONOR SOUSA

Will Confer Degree of "Doctor of Music" on Noted Conductor.

MILWAUKEE, Wis.—Final arrangements for conferring the honorary degree of Doctor of Music on Lieutenant-Commander John Philip Sousa, band master, at the convocation exercises at Marquette University, here, have been completed, according to university authorities.

Every student and faculty member has been asked to attend the exercises starting at 10:30 a. m., immediately after Sousa's arrival from Indiana where he canceled an afternoon concert engagement in order to be present at the convocation.

The band master will leave immediately after the exercises for another engagement in Indiana, returning here Saturday for four concerts, one of them an all-Marquette affair. Dean Liborius Semann of the Marquette College of Music will formally present Lieut. Com. Sousa and the Reverend Albert C. Fox, president of Marquette University, will confer the degree.

During the exercises, and especially for the professional, the Marquette band will play marches that were composed by Sousa, according to the plans.

at the Auditorium Saturday and Sunday, Nov. 17 and 18.

SOUSA GIVEN DEGREE

Marquette University Makes Him Honorary Doctor Of Music

MILWAUKEE—Lieut. Com. John Philip Sousa, world renowned band leader, was given the honorary degree of Doctor of Music by Marquette university at student-faculty convocation held at the university, Friday morning.

Lieutenant Commander Sousa canceled an afternoon concert engagement in Indiana to be present at the conferring of the degree this morning, and left immediately after the ceremonies to fulfill an evening contract in the Hoosier state. He will return to Milwaukee Saturday for four concerts, one of which will be at Marquette.

At the convocation this morning the great band master was presented for the degree by Dean Liborius Semann of the Marquette College of Music and the honor was conferred by the Rev. Albert C. Fox, S. J., president of Marquette university. In his speech of presentation, Father Fox lauded Sousa for his unparalleled activities in the musical world.

John Philip Sousa was born in Washington, D. C., Nov. 6, 1854. At the age of 15 he was a teacher and he became a band director when 17. In 1880 he was made leader of the U. S. Marine band and remained with this organization until 1892, when he organized his own famous band which has since toured Europe and this country many times. He has been decorated in England, France and Belgium, and the honor which Marquette conferred this morning was by no means the first which he has received in this country.



JOHN PHILIP SOUSA COLISEUM NOV. 29

SOUSA SALE OPENS

Tickets Are Available for Next Tuesday's Concerts.

The seat sale for the John Philip Sousa concerts at the Auditorium Tuesday afternoon and evening, Nov. 20, opened at the W. J. Dyer & Bro. ticket office today.

The coming concerts mark Sousa's 31st annual tour with his own organization as well as his 13th transcontinental tour of the country.

This year's organization is the largest ever assembled by Sousa. In addition to his band of more than 100 pieces, Sousa brings his own concert company of artists. He will personally conduct all of the program numbers at the afternoon and evening concerts.

The matinee on Tuesday, Nov. 20,

is intended primarily for school children and their mothers, E. A. Stein announces. One of the features of the evening program will be the joint rendition of Sousa's new march, "Nobles of the Mystic Shrine," by the Sousa band and by the Osman Temple Shrine band. Sousa will conduct both bands.

SOUSA'S TOUR IS TRANS-CONTINENTAL

THAT Lieut. Com. John Philip Sousa's annual tour, the thirty-first of his career, and his fourteenth transcontinental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's day, and his farthest to the southwest at San Antonio, Texas. He will play his engagement farthest

to the southeast at Miami, Florida. The tour this season begins early in July, and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence. The band is coming to the Park theater Wednesday November 14, matinee and night.

SOUSA AND HIS BAND IN PARTNERS AGAIN

Sousa and His Band Will Play Dec. 8

No man in the world of music, it is said, has had a more extensively advertised personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution. Many say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in

the world. Sousa and his band, numbering nearly 100, have done and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here, Dec. 8, at the Denver Auditorium.

John Phillip Sousa is a doctor of music. He stood before President Albert C. Fox, S. J., of Marquette university Friday and was given his degree after an impressive ceremony, which was made thrilling by the band's playing Sousa marches. This is an important announcement, but I am sure my informant deems the fact that Sousa's band is to play here this winter far more important.

FRANK E. WHITE.

Sousa Proves Generous

Puts Out Program With 18 Encores—Large Crowd Hears Famous Bandmaster—Concert One of Most Complete Ever Given Here

Probably the most generous musical program offered an Akron audience in several seasons was the one by John Philip Sousa and his band in the armory Thursday night. With a stated program of ten numbers, this popular bandmaster played 18 encores.

This not only speaks eloquently for the appreciation accorded the march king's band by an almost capacity house, but possibly explains in part his popularity.

One result of the generosity of Sousa's program was an evening of about as diversified a collection of music as could be imagined.

The scheduled numbers themselves presented a varied program. The addition of the encores gave it the appearance of a non-classified music catalog with a symphonic number followed by a march and the march by jazz of the first order. It was also apparent that the encores were usually more heavily applauded than the most of the regularly scheduled selections.

Five Dance Encores

The most encored number was a caprice of dance tunes "Strung together by Sousa," said the program, and called by him "On With the Dance." It was followed by five encores, four of which figured a saxophone octette that no one wanted to have stop.

The program opened with a rhapsody, "The Indian," by Preston Ware Orem, an interesting exposition of Indian themes. This was encored with Sousa's "El Capitan March." The first Sousa march on the program, it was heartily enjoyed and called for the first popular dance number, "Bambalino" as a second encore.

Incidentally, it was also noticeable that Sousa was generous not only with popular numbers but with his own compositions giving five of them as encores in addition to three that figured in the program.

John Dolan, cornet soloist, won honors of the second number, "Cleopatra," by Demare, and encored with Godard's "Berceuse" from Jocelyn.

One of the most scholarly Sousa compositions of the concert was the third number, a group of three portraits, "At the King's Court." The portraits were of three ladies, "Her Ladyship, the Countess," Her Grace, the Duchess, and "Her Majesty, the Queen."

Beautifully Interpreted

The countess is clearly a blithe-some young beauty of flirtations and intrigues. The duchess is a more dignified personage, very evidently of the dowager type, with a pleasant sort of condescension until her anger is aroused and then—beware the storm. The queen is all one would expect of her royal rank and lineage: Dignified, pompous, beloved by her courtiers but terrifying when aroused. All these personal traits and others were most captivatingly delineated in lilting rhythms.

Sousa's "Gallant Seventh" was given as encore.

One of the best treats of the evening was the soprano solos of Miss Nora Fauchald which followed. In a clear, sweet voice, and with charming grace, she sang Parker's "The Lark Now Leaves His Wat'ry Nest" and, three enjoyed encores, Sousa's "The American Girl," "Carry Me Back to Old Virginia," and "Dixie."

The outstanding musical feature of the evening was Schelling's "The Victory Ball," based on the poem by Alfred Noyes. Sousa himself declares this the greatest music coming out of the war. In all the dissonances characteristic of the modern school, it portrays the desperate revelling of the dead gruesomely making merry in a realization of the futility of it all. It was encored with Sousa's "Solid Men to the Front."

Exhilarating Second Part

Following a short intermission, came Sousa's "On with the Dance" caprice and its multiplicity of encores. Its first encore, was a medley of dance tunes, opened with and reverting momentarily to the famous "Gallagher and Shean" number. This encore group contained much of the humor of the evening's program, particularly a comedy arrangement by the saxophone octette. The octette's "Turkish Towel Rag," "You Gotta See Mama Every Night," and comedy number were so thoroughly enjoyed by the audience, that still another encore was played, by the band, "The Parade of the Wooden Soldiers."

In the next number, George Carey

proved himself a master of the xylophone, swinging from a Chopin number, "Nocturne and Waltz," to "Yes We Have No Bananas," as first encore, back to Dvorak's "Humoresque" as second, then again to popular dance music, "Crinoline Days," as a third encore.

The second number of this group was the one announced in advance for joint playing by Sousa's band and the Grotto band of Sousa's newest march "The Nobles of the Mystic Shrine." It was encored with "Stars and Stripes Forever," Sousa's most famous march.

Then came another charming solo, this time on the violin, expertly handled by Miss Rachel Senior who played "Faust Fantasia" by Sarasate and encored with a delightful and dignified interpretation of Beethoven's "Minuette."

The concert closed with Percy Grainger's "Country Gardens," one of his famously simple folk tunes.

The evening was a tribute to the entertainment furnished by Earle Poling.



John Philip Sousa at the Coliseum—Nov. 29



John Philip Sousa

program, as it was originally written for an orchestra. Gabilowitch could do wonders with it. Sousa's marches proved a delight, and with the addition of Horatio Parker, Percy Grainger, Chopin and Sarasate to the joyful proceedings, the programs were masterpieces. Encores were generously given and with four soloists, Nora Fauchald, a pleasing soprano, Rachel Senior, an equally pleasing violinist, John Dolan, premier artist of the cornet, and George Carey, who plays the xylophone, what more could one ask?

CONFERS HONOR ON BAND LEADER, PHILLIP SOUSA

Is Given Degree of Doctor of Music by Marquette University President.

WILL PLAY HERE SOON

Of interest to the many Spartanburg friends of John Phillip Sousa, band leader, comes the announcement that Marquette University has conferred the degree of Doctor of Music on the distinguished musician Sousa and his band will play at the Converse college auditorium on Friday, February 29.

William Mayfarth, dean of the Converse college school of music, received the following telegram from Henry Askin, manager of Sousa's Band, informing him of the honor tendered Mr. Sousa Friday, November 16:

"Marquette University conferred today the degree of Doctor of Music on John Phillip Sousa in recognition of what Sousa has done for America in peace and war. He is the first to receive the honor from that university. The degree was conferred in ceremonious convocation of the entire student body and faculty by Professor Albert C. Fox, S. J., president of Marquette University."

Bands played stirring Sousa marches as the faculty and Mr. Sousa, in impressive cap and gown attire, entered the university. Gymnasium crowds lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort. President Fox declared the honor had sought Mr. Sousa."

SOUSA TO GET DEGREE FROM MARQUETTE "U"

Milwaukee, Wis., Nov. 15.—Final arrangements for conferring the honorary degree of doctor of music on Lieut.-Com. John Phillip Sousa, band master, at convocation exercises at Marquette university here, have been completed, according to university authorities.

Every student and faculty member has been asked to attend the exercises starting at 10:30 a. m., immediately after Sousa's arrival from Indiana, where he canceled an afternoon concert engagement in order to be present at the convocation.

Detroit, Mich., Nov. 3, 1923.

The early musical season in Detroit would be incomplete without "Sousa and His Band," who came Sunday afternoon and night, Oct. 21, to Orchestra Hall, with people, as usual, clamoring for seats. Packed houses were the order of the day, and Sousa, excellent showman that he is, gave them just what they wanted.

Ernest Schelling's "Victory Ball," heard here for the first time was a high spot of each performance, and highly interesting it proved to be. We would now like to have the symphony orchestra include it on a

John Philip Sousa Popularizes Tunes

Sousa's Famous Band Coming Thanksgiving Day.

THE fact that John Philip Sousa has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean" has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular. Sousa's band will appear at the Coliseum Thanksgiving day with matinee and evening program.

Year after year, in making up his programs, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

"Of course," the March-King explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking, I don't care to have my own music used without my consent; and I have like respect for the compositions of others."

SOLOIST WITH SOUSA'S BAND



Nora Fauchald, soprano, will be one of the soloists at the Sousa concerts Tuesday afternoon and evening at the Auditorium.

HIKE SUNDAY WITH SOUSA

By SLIM MAC CRACKEN.

Hike, hike, hike!

That is the command for Sunday. Get out in the open. Enjoy one of the best seasons of the year out of doors. Sunday, hundreds who have been enjoying this great sport for weeks with The Wisconsin News-

Sunday-Milwaukee Telegram Hiking club, will be accompanied by John Phillip Sousa, noted march king.

While we have an all day program scheduled, there is no reason why you cannot just slide out for the morning as Sousa is doing.

Following the tramp with Sousa, the vets of the hiking club will swing out toward Hales Corners where, under the direction of Bill Dickinson, the hikers will stage their own show, "Bo" Ircinks at Hales Corners will be our host. He will be prepared to serve lunch to those who do not care to carry their own.

We meet at the Hotel Pfister at 10 a. m. Sunday. Plan to set the alarm clock now and be on the job on time.

Busy Program Awaits Sousa

Many Groups to Pay Respects to March King Here

John Philip Sousa will remember his impending visit to Milwaukee as long as he lives, for many organizations are collaborating to make it an occasion which will stand out even in the memory of the famous band director and composer, whose life has been a succession of ovations.

The Milwaukee Police band, a protégé of Sousa, will greet him and play for him. The Shriners will hail him as a fellow member and entertain him. Marquette university will confer upon him the honorary degree of doctor of music. The leader of the Simco band, Kenosha, will present him with a baton, which will be made before his eyes in the Simmons factory, Kenosha, Saturday.

Great Reception Planned

When Sousa's train pulls into the North Western station at 1 p. m. Saturday, bearing himself and his band of nearly 100 musicians, a great reception committee including representatives of the Association of Commerce and civic and commercial bodies of the city, a group of leading Shriners, and the police band will meet him.

The police band will escort Sousa and his band to the Auditorium for the Saturday afternoon concert, stopping at Grand-av and West Water-st to get an American flag now on exhibit in the window of Bunde & Upmeyer. The presentation of this silk flag to the police band will be the feature of the afternoon concert. The flag is Sousa's gift to an organization which he fostered and aided at every opportunity.

Saturday night will be Marquette night. The school auditorium will be

CONFER ON SOUSA DEGREE OF MUSIC

Unusual Honor Is Bestowed On Famous Bandmaster At Marquette University

MILWAUKEE, Wis., Nov. 17.—Marquette university conferred today the degree Doctor of Music on John Philip Sousa, in recognition of what he has done for America in peace and war. Mr. Sousa is the first to receive this great honor from Marquette. The degree was conferred in ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, S. J., president of Marquette university. A band played stirring Sousa marches as the faculty and Sousa, in impressive cap and gown attire, entered the university gymnasium. Crowds lined the streets as the dignified procession proceeded to the ceremony under a motorcycle escort.

President Fox declared the honor had sought Professor Sousa.

decorated in the school colors, blue and gold. The university football squad and South Dakota State university's players, who will oppose Marquette's team in the afternoon, will be guests at the concert.

Prof. Wegener to Sing

Prof. William Wegener, tenor, a member of the faculty of the voice department of the university college of music, will sing the narrative from Lohengrin, accompanied by Sousa's band. Prof. Wegener was born in Oconomowoc and studied at the Berlin academy of music. Several of his schoolmates are with the Wagnerian opera company now playing here. He has been connected with the university here three years.

The honorary degree will be conferred on Sousa by Marquette university Friday morning in the university gymnasium. He will come here espe-

cially for the ceremony and will leave immediately afterward to return to Indiana, where a concert is scheduled for Friday night.

The Shrine will have its inning Sunday night. Shriners from all parts of the state will attend. The great bandsman will be serenaded at 7:30 p. m. Sunday at the Hotel Pfister by the Tripoli band, conducted by Fred Brunkhorst. The Tripoli Shrine patrol, commanded by Capt. Fred Whetter, with a large delegation of Shriners, will escort Sousa to the Auditorium for the concert.

Two Bands to Merge

The Tripoli band and Sousa's band will play together Sousa's Nobles of the Mystic Shrine, the march king's latest composition, dedicated to the members of the order and played for

the first time at the national Shrine convention in Washington last June, when Sousa directed 5,000 musicians, the combined Shrine bands of the nation. Mr. Brunkhorst will conduct the combined Tripoli and Sousa's bands in a selection.

The Shriners will accompany Sousa to the station after the concert. He will take train for Minneapolis.

Campaign to Increase

FAMOUS BAND HERE FRIDAY

Sousa Will Play Afternoon and Evening at the Auditorium.

Sousa's famous band will appear at the Auditorium in Sioux City next Friday for two performances, matinee and night. Sousa always has been a great favorite in Sioux City and it is expected a record breaking crowd will hear the band.

Musical program making is largely a matter of keeping up with one's public, in the opinion of Sousa. Since Sousa makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Maine to Portland, Ore., from Portland, Ore., to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize," said Sousa, "that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it be-

John Philip Sousa Doctor of Music

Marquette university, of Milwaukee, yesterday conferred the degree of doctor of music on John Philip Sousa in recognition of what he has done for America both in peace and war time. This is the first time the university has conferred the degree, which was bestowed in a convocation of the entire student body and faculty.



He Is Now Dr. Sousa

Dr. John Philip Sousa, who is the well-known march king, despite this unfamiliar title, is shown above. He was made a doctor of music of Marquette university Friday morning. The entire faculty and student body of Marquette were present. The

famous band leader was presented as a candidate for the honorary degree by Liborius Semmann, dean of the Marquette university college of music, and the degree was conferred by the Rev. A. C. Fox, president of Marquette university, who is shown in the smaller picture.

Soloist With Sousa's Band Is From the Prairies of Dakota

From far out on the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour which marks his thirty-first season as a band-master, and the fourteenth tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, a typical town of the northern prairies, was her childhood home. By the time she was fifteen, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested Eastern areas.

"The girls of today in the East, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best. The Western girl, with a more



Miss Nora Fauchald.

quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

Famous Band Man Here



A charming family group shown here are John Philip Sousa, noted band master and director, and his five attractive grandchildren, who are greatly attached to the famous musician.

Mr. Sousa has honored his eldest

grand-child, Eileen, by dedicating his well known "Debutante" to her. John Philip III plans to follow in the footsteps of his illustrious grandfather and become a band master. Priscilla, his second grand-daughter is the beauty of the fam-

ily and bids fair to become a veritable heart-breaker in her time. Tommy and Nancy, the youngest members of the group are greatly loved by Mr. Sousa and are two of the most popular members of the Sousa family.

Marquette Confers Degree of Doctor of Music On Sousa

Milwaukee, Wis., Nov. 17.—Marquette university conferred today the degree of doctor of music on John Philip Sousa in recognition of what Sousa has done for America in peace and war. Sousa was first to receive this great honor from Marquette. The degree was conferred in ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, president of Marquette university. The band played stirring Sousa marches as the faculty and Sousa, in impressive cap and gown attire, entered the university gymnasium. Crowds lined the streets as the dignified procession proceeded to ceremony under motorcycle escort. President Fox declared the honor had sought Sousa.



When Sousa Comes

These three persons will play leading parts at the concert of Sousa's band in the Auditorium next Sunday. Fred Clitheroe, lower left, is the author of Ship o' Dreams, a selection which the famous band leader asked permission to feature on his tour as a solo number for Nora Fauchald, above, who is soprano soloist with the band. Miss Fauchald will sing Ship o' Dreams, accompanied by the band. George Green (lower right), a personal friend of John Philip Sousa, is director of the Simco band, musical organization of the Simmonds Co., Kenosha, of which Mr. Clitheroe is

head designer. Director Green will present Mr. Sousa with a baton, which will be made in the Simmonds plant Saturday while the visitor watches. The presentation will take place at the concert here. Mr. Sousa will stop in Kenosha en route to Milwaukee and will be the guest at a rousing celebration. He will be met at the station by 300 business men, including delegates from civic organizations, and the 60-piece Simco band. A reception will be given in the opera house, and afterward the great bandman will be conducted through the Simmonds plant to watch his baton made.

Sousa and His Manager Look Alike

A gray-headed man dropped into the office of Henry J. Dotterweich, local impresario, the other day and casually mentioned the name "Sousa." Dotterweich, startled, looked again, then started to greet the man as the great bandmaster himself. The visitor corrected him.

"I'm not Sousa; Harry Askin, Sousa's manager," he said.

Dotterweich could hardly believe it. Askin looks very like the pictured countenance of the bandmaster. Later the same day other Topekan who met Askin noticed the same resemblance.

Askin has been Sousa's manager for years. He says the trick of "managing Sousa" lies in "knowing how to manage the manager."

Weeves before Sousa and his band visit a town, Askin drops in, says he has just so many hours to talk with the local manager, and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come on here; everything would have been all right if left to me."

"And, my boy," replies Askin, "that is just why I came on: knowing that everything would be all right if left to you, I ran in to leave it to you."

Then he unloads his ideas, based on previous knowledge of the community, the population of the nearby towns, the trolley radius, the billboard acreage and so on. When he gets thru the local manager, if without previous knowledge of Askin, generally will say:

"All right, sir! We'll get you a good house—we'll reach \$1,200, if the weather's O. K."

"That will be nice—just right for the men of the band," Askin will reply. "Now, how about at least \$1,000 for



JOHN PHILIP SOUSA

Sousa, and something for me, and a bit for the railroads, and, perhaps, something for you, too? Let us say, \$3,500 in all?"

And away he goes to catch his train; and the local manager goes to work; and on the day of the concert, the receipts will, if the estimate be \$3,500, run about \$3,498; and the local manager will get a letter from Askin saying: "All right, Old Top! You did well; and you can pay me that other \$2 next year."

The occasion of Askin's recent visit to Topeka was to arrange for the appearance at the city auditorium here December 3 of Sousa and his band, completing their thirty-first tour of the United States. Dotterweich, manager of the Topeka concert series, is handling the Sousa concert, altho it is not a part of his season course.

INSPIRED AND INSPIRATIONAL

The composition of a recent march by John Philip Sousa included a reverential use of "Onward Christian Soldiers." In discussing its effective utilization someone asked the famous band director and composer:



Edna News Service

"Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed to America. On board the steamer as I walked miles up and down the deck, a mental band was playing Stars and Stripes Forever. It persisted, crashing into my soul and finally on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Texas, General Robert L. Howe, who was one of the guests told me he had marched to the rhythm of the composition during three wars."

Sousa Decries Musical Subsidies

Subsidies for musical organizations, in the main symphony orchestras and opera companies are characterized as a step in the wrong direction in the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band and who appears at the city auditorium, Tuesday, November 27. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and the Chicago operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

"The modern concert hall has brought music within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission price within the reach of even the most humble wage earners. I am unalterably opposed to musical subsidies except in the case of bands which are in a sense municipal."

MARQUETTE UNIVERSITY HONORS JOHN P. SOUSA

Special to The Observer.

MILWAUKEE, Wis., Nov. 17.—Marquette university conferred today the degree of doctor of music on John Philip Sousa in recognition of what Sousa has done for America in peace and war. Sousa was first to receive this great honor from Marquette. The degree was conferred in a ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, the president of Marquette. The university band played stirring Sousa marches as the faculty and Sousa, in impressive cap and gown attire, entered the university gymnasium. A crowd lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort. President Fox declared the honor had sought Sousa.

SOUSA ADMITS BAND IS BEST HE EVER LED

Organization Coming to Denver Dec. 7 Is All-American; Mostly Young Men.

Lieut. Com. John Philip Sousa, who is coming to Denver Dec. 8, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonably expert judge of bands and musicians. He is known as the most exacting, as well as the most amiable, of band leaders, but this season he has broken his habitual silence and abated his customary reticence about his own organization to admit (he never boasts) that his present organization is at once the finest and the most American group of artists that ever assembled at one time under his baton.

Sousa's band is always synonymous with musical excellence, but it has not always been predominantly American in personnel; nor has it always shown a majority of young over middle-aged or elderly instrumentalists.

In a recent interview Lieutenant Commander Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thoro of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. And these have been really great individual artists. But Sousa considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added the two yet more striking facts, viz., most of the musicians of Sousa's band now are young men—and all of them are Americans.

North Dakota Girl Is Soprano Soloist With Sousa's Band on Tour

From far out on the Dakota prairies, Lieutenant Commander John Philip Sousa has summoned Nora Fauchald as soprano soloist with his band, which appears at the Auditorium next Wednesday afternoon and evening.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was 6 months old, and Minot, N. D., was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art, in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later she was engaged by the march king.

"The girls of today in the east, particularly in New York, will not succeed in concert or on the stage," says Mr. Sousa. "The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain at her best. The western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, N. D., which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

Sings With Sousa



Miss Nora Fauchald

Miss Nora Fauchald, soprano with Sousa's band, which comes here November 24, is a North Dakota girl, having spent most of her life on the prairies. She began the study of music at an early age and when she finished the high school in Minot she went to New York, where Sousa heard her. He was so impressed with the beauty and freshness of her voice that he engaged her immediately and placed her under a long contract.

Miss Fauchald is said to possess a rare personality and a beauty which wins her many friends. While in Omaha she will sing the famous aria from "Romeo and Juliet," by Gounod.

J. T. Club

DOCTOR OF MUSIC IS CONFERRED ON SOUSA

UNIVERSITY HONORS BAND LEADER

President Fox in Commenting On Conference Says Honor Sought Sousa

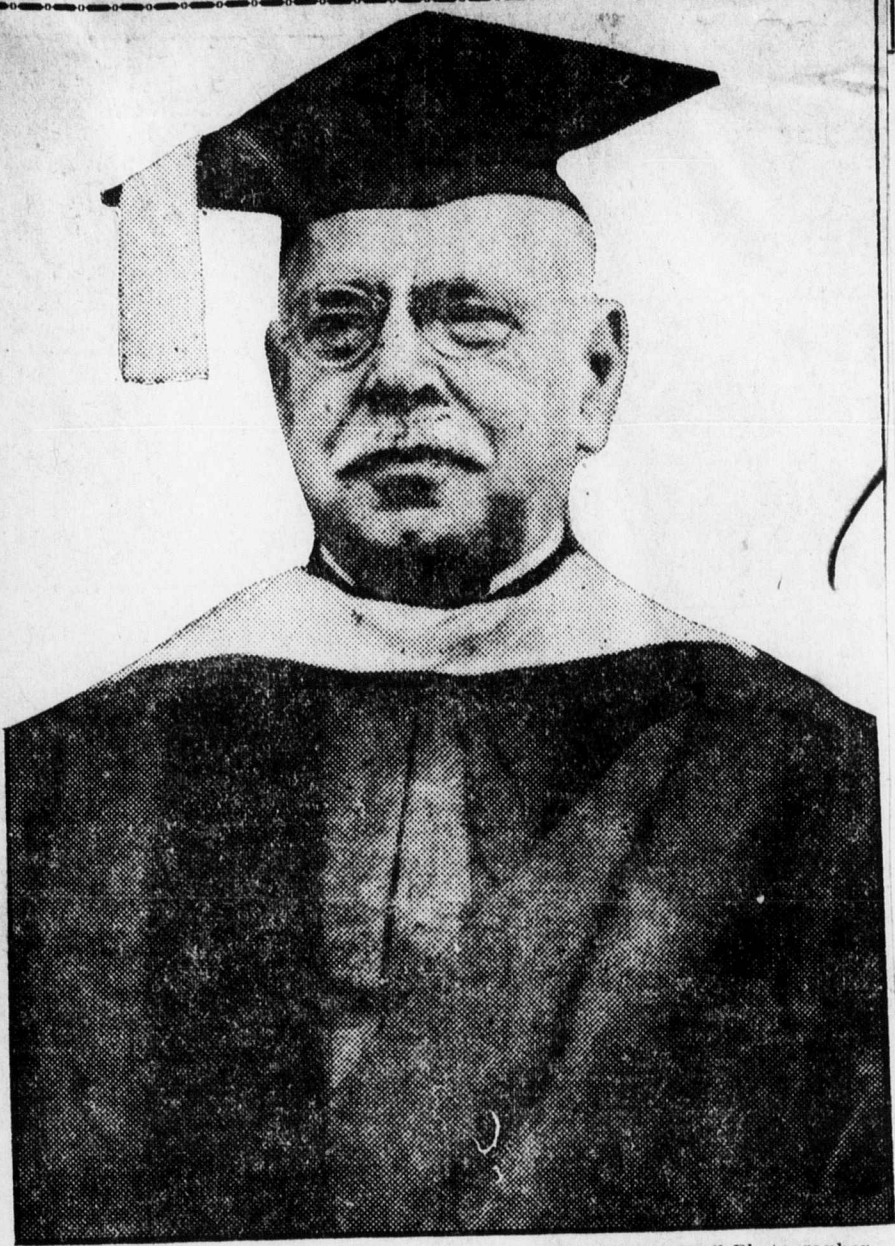
MILWAUKEE, Wis., Nov. 17.—Marquette University conferred Friday, the degree of Doctor of Music on John Philip Sousa in recognition of what he has done for America in peace and war. Mr. Sousa is the first to receive this great honor from Marquette. The degree was conferred in a ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, S. J., president of Marquette University. A band played stirring Sousa marches as the faculty and Mr. Sousa, in impressive cap and gown attire, entered the university gymnasium. A large crowd lined the streets as the dignified procession proceeded to ceremony under motorcycle escort. President Fox declared the honor had sought Mr. Sousa.

Bandmaster Sousa Gets Doctor of Music Degree

Milwaukee, Wis., Nov. 16.—Marquette university today conferred the degree of doctor of music on John Philip Sousa, in recognition of what Sousa has done for America in peace and war. Sousa is the first to receive this great honor from Marquette, conferred in ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, S. J., president of Marquette university. The band played stirring Sousa marches as the faculty and Sousa, in impressive cap and gown attire, entered the university gymnasium. Crowds lined the streets as the dignified procession proceeded to the ceremony, under motorcycle escort. President Fox declared the honor had sought Sousa.

Poultry Show Will Open

SOUSA NOW DOCTOR OF MUSIC



—By Leader Staff Photographer.

John Phillip Sousa, the march king, became Prof. Sousa Friday morning, when, before the Marquette university student and faculty body, the honorary degree of doctor of music was conferred upon him by the Rev. Albert C. Fox, president of the institution.

The bandmaster made a special trip to Milwaukee to receive the

honor, cancelling a Friday afternoon engagement in Indiana. Following the ceremony, he returned to fill an evening engagement there. He and his band will be here for concerts at the Auditorium Saturday and Sunday. One of the concerts will comprise Marquette compositions and solos by student musicians.

Sousa has been decorated in a number of European countries.

JOHN PHILIP SOUSA RECEIVES HONORARY DEGREE IN MUSIC

RENOWNED BAND LEADER GIVEN HIGH HONOR BY MARQUETTE UNIVERSITY

Milwaukee, Wis., Nov. 17.—Lieut. Com. John Philip Sousa, world renowned band leader, was given the honorary degree of Doctor of Music by Marquette University at student-faculty convocation held at the university this morning.

Lieutenant Commander Sousa canceled an afternoon concert engagement in Indiana to be present at the conferring of the degree this morning, and left immediately after the ceremonies to fulfill an evening contract in the Hoosier state. He will return to Milwaukee Saturday for four concerts, one of which will be at Marquette.

At the convocation this morning the great band master was presented for the degree by Dean Liborius Semman of the Marquette College of Music and the honor was conferred by the Rev. Albert C. Fox, S. J., president of Marquette university. In his speech of presentation, Father Fox lauded Sousa for his unparalleled activities in the musical world.

John Philip Sousa was born in Washington, D. C., Nov. 6, 1854.

SOUSA NOW DOCTOR OF MUSIC
Marquette University Honors
Famous Band Master.
Special to The World.

MILWAUKEE, Wis., Nov. 17.—Marquette university conferred today degree of doctor of music on John Philip Sousa in recognition of what Sousa has done for America in peace and war. Sousa was the first to receive this honor from Marquette. The degree conferred in ceremonial convocation of the entire student body and faculty by Professor Albert C. Fox, president of the Marquette university. The band played stirring Sousa marches as faculty and Sousa in impressive cap and gown attire entered the university gymnasium.

Wide Variety of Musical Offerings for Coming Week

A VARIETY of musical events is scheduled for the coming week. On Sunday afternoon the Minneapolis Symphony orchestra will give its fifth concert in the popular series. The famous Fifth symphony by Tschai-kowsky will form the core of the program. Frank Kuchynka, contra-bass, will be the soloist of the afternoon.

The Dovre Male Chorus, assisted by Sigurd Rishood, violinist of the Minneapolis Symphony orchestra; Madame Beatrice Gjertsen Bessenes, soprano; Harry Phillips, baritone, and Miss Belle Mehus, accompanist, are to give its annual concert at Studio Recital hall, La Salle avenue and Eleventh street, on Sunday evening.

Monday evening brings that colorful grand opera star, Mary Garden, to the Auditorium for a song recital. The noted soprano will be assisted by Gutta Casini, cellist, and Georges Lauweryns, pianist.

The following Wednesday, John Philip Sousa will lead his famous band in two concerts at the Auditorium, in the afternoon and evening.

On Friday night the Minneapolis Symphony orchestra appears in the fifth evening concert and the third of the Beethoven cycle. The orchestra plays on this occasion the Fourth symphony and the well-known Fifth. The soloist is Myra Hess, pianist, who appeared with the orchestra two years ago and in recital at the university last season. On Friday night, the pianist plays Beethoven's Fourth concerto in G. major.

Mary Garden in Recital

MARY GARDEN, whose career is inseparably associated with the great rise in popularity of French opera in America, and who will be heard Monday night at the Auditorium in recital, was born in Aberdeen, Scotland, but has been an American since six years of age. Her first attention to music was through the medium of the violin, but when her vocal power became apparent, she gave up the former for the latter. After vocal preparation with American teachers, she went to Paris and studied with Trabadello, Chevalier and Fugere successively. She obtained a hearing at the Opera Comique, and after a long period of waiting found her opportunity in the title role of "Louise," in which she appeared for 100 performances. After other successes in Paris, she appeared in London, and was then engaged for the Manhattan opera in New York, where she made her debut in "Thais." The manner in which she and her colleagues in the Manhattan and Chicago companies have made operatic history in America since then is thoroughly familiar to all.



Famous Drummer With Sousa

LIEUT. COM. JOHN PHILIP SOUSA, who brings his famous band to the Auditorium on Wednesday afternoon and evening, holds that the greatest bass drummer in the world is August Helmecke, who with his big bass drum for the past 15 years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.



Several years ago, after much experimentation, Sousa had made what is believed to be the largest bass drum in the world. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago, Helmecke visited China. There Li Hung Chang, the famous Chinese statesman, presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan opera house in New York.

Marquette has never extended to any other living person. The march king will make a special trip to Milwaukee, canceling a date in Indiana, to receive this honor. The entire faculty and student body of the university will participate. Motion pictures of the event will later be shown throughout the state.

When his band arrives in Milwaukee Saturday morning it will be met at the depot by the Milwaukee police band and a reception committee of 850 prominent Milwaukeeans who will escort the march king and his musicians to the auditorium for the Saturday afternoon concert, where Sousa will present the police band with a large silk American flag, made up special for them. Saturday night will be Marquette night at the Sousa concert and the faculty and football teams will be guests of honor. The building will be decorated with the school colors for the occasion.

Sunday afternoon George Green, director of the Simmons company band at Kenosha, will present Sousa with a silver baton which his company has made for the march king. The Sunday evening concert will be known as the Shriners' concert. The Tripoli band and patrol will escort Sousa to the auditorium from the Hotel Pfister just previous to the concert. At this concert the Sousa band will play the march king's latest composition, "The Nobles of the Mystic Shrine," dedicated to the Shriners and which was played for the first time at the national Shriners' convention in Washington last June, when Sousa directed the combined Shrine bands of the country, numbering 5,860 musicians, in this piece. The Tripoli Shrine band will accompany the Sousa band on the auditorium stage Sunday evening in the playing of this number. Masonic members from all sections of the state will travel to Milwaukee for this event, according to Frank Weinholt, head of the Shriners.

In no other city in the country outside of New York city will Sousa this season give more than two concerts, appearing a single day. Because of the elaborate program arranged in Milwaukee, it was found necessary to cancel a previous program arranged in Milwaukee, it was found necessary to cancel a previous booking and permit the march king to play two days in the Cream City that all the organizations planning on doing him special honor might be given the opportunity to carry out their programs.

On Saturday night Sousa is to reverse the tables and instead of being entertained will play host to Milwaukee newspapermen at the Milwaukee Press club at dinner. A delegation of sailors from Great Lakes Naval Training station will go to Milwaukee Saturday night to attend the Sousa concert. The march king during the war trained all the jackie bands at this station.

Because of the interest manifested in the Sousa concerts by those outside of Milwaukee, Joseph C. Grieb, manager of the auditorium, arranged with all interurban lines to hold their trains after the Saturday and Sunday night concerts for the accommodation of those from surrounding cities.

and his girls are quite contented with dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's band, which might well be a rare old Stradavarius, is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his lifetime has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachael was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually went to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who has been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-loved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been fashioned by her father years before she was born and which for more than twenty years had been mellowing and sweetening and waiting for her.

'TRIPOLI' ENSEMBLE

Five Iowans Play With Sousa's Band

Five Iowa musicians will appear here with Sousa and his band when that famous organization presents two concerts at the Coliseum on Thanksgiving day, Nov. 29, under the auspices of the Shrine drum corps.

Robert Willaman and J. M. Crawford of Des Moines, William Bell of Creston, R. M. Willson of Mason City, and Miss Rachel Senior of Mason City, violin soloist, are featured members of Sousa's famous 100-piece band this season.

A special musical program for children will be featured by Sousa at the afternoon concert at the Coliseum Thanksgiving day. Every one of the many pieces in the band will be demonstrated and its part in the general ensemble explained. Many of the march king's successes will be heard at the evening concert, and for encores Sousa will use some of his old-time favorites on request.

Maj. Bill Smith, director of the Shrine drum corps, announced yesterday that tickets for the Sousa concerts will go on sale at the Des Moines Music company Saturday, Nov. 24. Mail orders are now being received and will be filled in the order of their receipt, he said. Prices for the matinee concert will range from 50 cents to \$1.50, and at the evening affair the prices will be from 75 cents to \$2. To these prices 10 per cent government tax should be added.

Marquette

An honorary degree of Doctor of Music of Marquette university was conferred upon Lieut. Comm. John Philip Sousa, the American march king, at an impressive ceremony Friday morning in the Marquette gymnasium, Sixteenth and Clybourn sts.

The famous band leader was brought to Milwaukee from Akron, Ohio, where he gave a concert Thursday night. The 370 miles from Akron was covered on a train that traveled 75 miles an hour most of the way. Four engines were used. A clear track was maintained and everything done to facilitate the progress of Lieut. Sousa, who arrived at the Milwaukee road station at 10:25 a. m., with William Schneider, treasurer of his band, and Donald Snyder, secretary of the organization.

Joseph C. Grieb, manager of the Auditorium; the Rev. A. J. Tallmadge, regent of the Marquette university college of music, and Liborius Semmann, dean of the college, met the musician, who was rushed to the Marquette gymnasium in an automobile. The way was cleared by several motorcycle officers, who preceded the automobile.

Praise for Genius

Father A. C. Fox, president of Marquette university, introduced the commander. "This morning we stand in the presence of genius and the triumphs it has achieved," he said. "He whom you see before you has lived out in his varied career this genius, which has been variously defined as a necessity for work, perseverance and the capacity for taking trouble. His genius has been so widely recognized that all nations and all climes have heard, or have heard of, John Philip Sousa, the march king.

"The strength, virility and vigor of his music has inspired men with patriotism in times of peace, as well as in times of war. He is with us, quiet and modest. He has not sought the honor; the honor has sought him. So, Mr. Sousa, the faculty and student body of Marquette university feel that, in conferring this honor upon you they are conferring another upon Marquette university."

Recalls Sousa Career

Dean Semmann, of the college of music, presented Lieut. Sousa for the degree, tracing briefly the march king's career from the time he organized his band in 1892, up to and beyond the period of the war, when he organized the famous Jackie band at the Great Lakes Naval Training station. Before placing the pink and blue hood of the degree about the shoulders of Lieut. Sousa, President Fox, as is customary, read a formal statement indicating the reason for the conferring of the degree.

"John Philip Sousa," he said, "man of courageous initiative and unabating energy; gifted interpreter of the universal language of mankind; master of the hidden soul of harmony; creative scholar and author whose martial strains have quickened men's souls with the patriotism of peace as well as of war; whose genius has won well-deserved laurels in distant lands and unstinted plaudits the world over; upon you, for these notable and far-reaching services to your fellow countrymen and to mankind, and on the recommendation of the faculty by the

made a brief reply, remarking that he "didn't know how great he was until this moment." He praised the doctrine of work as the greatest foe to approaching age, and briefly spoke of the various types of band music.

The Marquette band played several of Sousa's marches, the student body, which filled the gymnasium, sang several songs. The faculty was present in academic caps and gowns. Prof. F. A. Kartak was in general charge of the convocation and program. The faculty of the college of music assisted.

Immediately after the exercises Lieut. Sousa left for Chicago, where he was to be met and taken by an automobile to Hammond, Ind., where the march king was to direct his band in a concert Friday afternoon and night. On Saturday morning he will return to Milwaukee, to give a series of four concerts in the city.

Rachel Senior to Play Violin Solos With Sousa Band

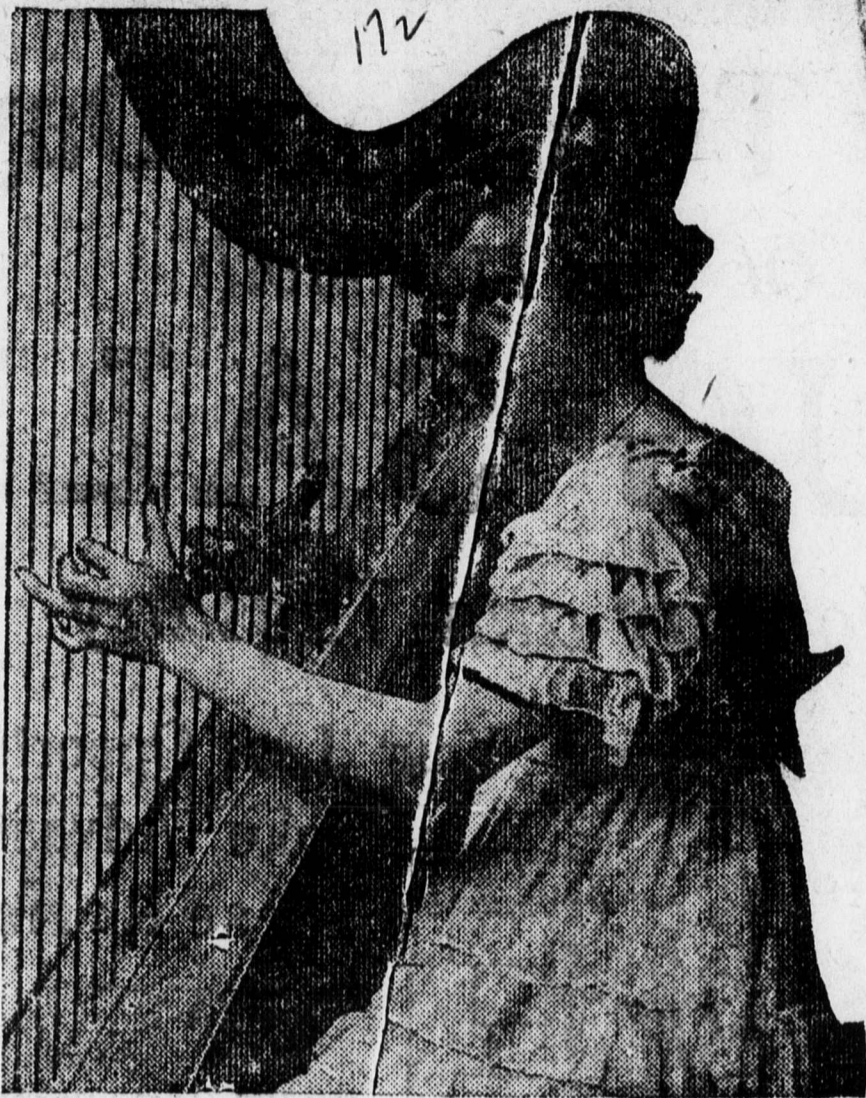
Father of Girl Who Will Appear Here With Great Bandmaster Wednesday Was Violin Maker.

RACHEL SENIOR is this year's violin soloist with Lieut. Com. John Philip Sousa and his famous band which will play two concerts at the Auditorium Wednesday afternoon and evening. Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's band, is the handiwork of her father, Charles Senior of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than one hundred of the instruments. Mr. Senior taught his daughter the rudiments of the instrument.

Miss Senior has studied in New York with Franz Kneisel, a famous teacher of violin; from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world. Sousa, who began his career as a violinist, became interested in her and looked her up. He found her to be an artist of rare talent and engaged her at once as his soloist. That Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maud Powell.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been fashioned by her father years before she was born.

HARPIST TO PLAY WITH BAND



Miss Winnifred Bambrick, harpist with the Sousa band.

St. Joseph music lovers who are fond of harp music will have the opportunity to listen to Miss Winnifred Bambrick, one of the country's best known harpists, during the engagement here, Dec. 1, in the Auditorium of Sousa and his band. Concerts will be given both afternoon and night.

Miss Bambrick belongs to a trio of women with the band of nearly 100 pieces. The other women are Miss Rachel Senior, violinist, and Miss Nora Fauchald, soprano, who is the only vocalist with the band. Miss Bambrick is mistress of her instrument, a most difficult one to

play, but one of the most pleasing and graceful of the stringed instruments in the hands of an artist like Miss Bambrick.

Sousa's Concerts Important Events

Incidental Solos and Appearance of Osman Temple Band Add to Interest.

Sousa's thirteenth annual band concert takes place at the Auditorium Tuesday afternoon and evening. It is perhaps the outstanding musical event of the week, so far as popular patronage concerns.

The Sousa organization's engagement here this week comes in the thirty-first year of Sousa's band's history. The present tour of the country is the fourteenth annual transcontinental tour of the organization.

In addition to the regular concert, there will be a number of incidental vocal and violin solos by members of the Sousa organization and by guest artists traveling with the Sousa band organization. Another feature of the two programs planned for the afternoon and evening on Tuesday, will be the introduction of two of Sousa's new compositions. These are the "Nobles of the Mystic Shrine" and "The Dauntless Battalion."

The Osman Temple Shrine band will play the new Sousa march "Nobles of the Mystic Shrine" jointly with the Sousa band and under the personal direction of John Philip Sousa, according to announcement of Edmund A. Stein, local manager for the Sousa organization. This number appears as the feature number of the evening program.

The soloists appearing with the band include Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophone soloist.

The afternoon and evening programs contain nine numbers each, divided by intermission. Encores are to be selected from sixteen Sousa compositions as well as compositions from some of the better known band music composers.

The special matinee announced for Tuesday afternoon at the Auditorium is planned for school children and their mothers. The matinee program follows:

1. A Bouquet of Beloved Inspiration—Entwined by Sousa.
2. Cornet Solo, "The Centennial"....Bellstedt
3. Suite, "Leaves From my Notebook" Sousa
(a) "The Genial Hostess."
(b) "The Camp-Fire Girls."
(c) "The Lively Player."
4. Vocal Solos, Aria from "Romeo and Juliet" Gounod.
Miss Winnifred Bambrick.
5. "The Portrait of a Lady" (Kamennot-Ostrow).....Rubenstein Interval.
6. Fantasia, "The Merrie, Merrie Chorus" Compiled by Sousa.
7. (a) Flute Solo, "Valse".....Godard
Mr. Meredith Willson.
(b) March, "The Dauntless Battalion"

SOUSA AND HIS BAND IN 2 APPEARANCES HERE WEDNESDAY

Mischa Levitzki, Noted Pianist, to Appear in Second University Music Series

Tchaikowsky Program Arranged for Today's Popular Symphony Offering

By VICTOR NILSSON

MUSIC in Minneapolis has never been at a greater enfoldment of energy and power than it is during the present month, and of the four bustling weeks of November music, the one now at hand leads. That there will be more than one conflict of dates seems inevitable.

The Minneapolis Symphony orchestra, as usual, sets the ball rolling by a popular concert today. Tomorrow night Mary Garden will give her first concert in Minneapolis at the Auditorium. Tuesday night the Apollo club will give its first concert of the season with Marie Tiffany, soprano of the Metropolitan Opera company, as soloist. Wednesday, with concerts both afternoon and evening, is the date for the annual Sousa visit at the Auditorium, while in the evening Mischa Levitzki will appear as the second artist in the university music course at the campus armory.

Thursday night Theodore Normann, pianist, will give his second annual recital at the Unitarian church. Friday night there will be the third concert in the Symphony orchestra's Beethoven cycle with Myra Hess as soloist.

TCHAIKOVSKY is the composer of

SOUSA'S BAND TO PLAY HERE

Two Concerts Scheduled For Thanksgiving Day

Sousa's band, which will be heard in two concerts at the Coliseum here on Thanksgiving Day, Nov. 29, under the auspices of the Shrine drum corps, boasts of five Ivans in its membership.

The Hawkeyes who will appear here with the march king are Robert Willaman and J. M. Crawford of Des Moines, William Bell of Creston, R. M. Willson of Mason City and Miss Rachel Senior of Mason City, violinist.

At the afternoon concert at the Coliseum, Sousa and his musicians will stage a special program for children. Each instrument in the band will be demonstrated and explained. Typical Sousa successes will be featured during the evening concert.

Major Billy Smith, director of the Shrine drum corps, which organization is bringing Sousa here for the two Thanksgiving Day concerts, announced today that the ticket sale will open Saturday, Nov. 24, at the Des Moines Music Company. Mail orders are now being received and will be filled in the order of their receipt. Matinee prices are from 50 cents to \$1.50, and night prices are from 75 cents to \$2, plus tax.

- (new)Sousa
8. Harp Solo, "Fantasia Oberon"—Weber-Alvares.
9. Tunes, "When the Minstrels Come to Town"Bowron

The evening concert begins at 8:15 P. M. The complete evening program follows:

1. Rhapsody, "The Indian".....Orem
2. Cornet Solo, "Cleopatra".....Demare Mr. John Dolan.
3. Portraits, "At the King's Court"—Sousa
(a) "Her Majesty, the Countess."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
Soprano Solo, "The Lark Now Leaves His Wat'ry Nest".....Parker
4. "The Victory Ball".....Schelling Interval.
5. Caprice, "On With Dance"—Strung together by Sousa.
Being a medley of famous tunes, and
(a) Xylophone Solo, "Nocturne and Waltz".....Chopin
Mr. George Carey.
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa
6. Violin solo, "Faust Fantasia".....Sarasate Miss Rachel Senior.
7. Folk Tune, "Country Lardens".....Grainger

The encore selections include: "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "United States Field Artillery," "The Stars and Stripes Forever," "Humoresque" of "The Silver Lining" from "Sally," "March of the Wooden Soldiers," "Rameses," "El Capitán," "Washington Post," "The Gallant Seventh," and the "Fairest of the Fair."

The seat sale for both Sousa concerts continues at the W. J. Dyer and Brother ticket office. Seats will continue on sale at Dyer's up to noon on Tuesday, when the seat sale will be transferred to the Auditorium box office. The sale will resume again at 7 P. M., at the Auditorium box office for the evening concert.

before the members of the board.

MARQUETTE TO PAY PHILIP SOUSA HONOR

Milwaukee, Wis., Nov. 15.—Final arrangements for the conferring of the honorary degree of Doctor of Music on Lieutenant Commander John Philip Sousa, world renowned bandmaster, at convocation exercises at Marquette university here tomorrow, have been made. Every student and faculty member at Marquette will attend the exercises which will start at 10:30 o'clock, immediately after Sousa's arrival from Indiana, where he cancelled an afternoon concert engagement, in order to be present at the exercises. He will leave again tomorrow afternoon to fill another engagement and will then return to Milwaukee Saturday for four concerts, one a Marquette affair.

Police Band Will Fly Flag Presented by Sousa

Milwaukee's police band will receive its first American flag, to be used as a standard for the organization, Saturday afternoon, when Lieut. Com. John Philip Sousa, bandmaster and composer, presents it to Police Chief J. G. Laubenheimer, Jr., and members of the band at the Auditorium.

The flag will be a gift from Sousa as a remembrance of the high esteem in which he has held the police band since its formation several years ago.

When Sousa's train arrives at the Northwestern depot at one o'clock Saturday afternoon he will be met by the Milwaukee police band and a reception committee, including representatives from the Association of Commerce and civic bodies and commercial clubs.

John Philip Sousa, nothing if not right on the job, now comes forward with the statement that music would be at a loss to express the emotion of love were it not for the E string of the violin. Not that everything played on that string expresses love—simply that the tender passion is best reflected there. Some of us will flatly contradict him, and insist that we feel more stirred by the warmth of the D and G strings, but probably he will not much care provided we all are present at his two concerts December 2 in Convention hall.

This program will be given at 8:15 o'clock Thursday night by the choir of the First Christian church, which is being presented by Richard Canterbury, its director, as the second number of the church's lyceum course:

- Processional—"O Paradise".....Kost
"Largo".....Handel
"Some Blessed Day".....Nevin
"Time, O Lord".....Macfarlane
"The Silent Sea".....Neidlinger
Solo, Miss Cleo Anderson.
"Lift Up Your Heads".....Adams
Male Chorus.
"Song in the Night".....Woodman
Sousa, Mrs. Edith Lear and Fred Schott.
"Lullaby".....Nevin
"Song of Thanksgiving".....Mauder
"Ten Thousand Times Ten Thousand".....Dyke

GRAND OPERA HOUSE FRIDAY EVENING, NOVEMBER 30.

Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band, tells a good story on Benjamin F. Tracy, who was secretary of the navy under President Benjamin Harrison. Sousa was then director of the United States marine band, and for several months had been trying to secure more money for his musicians, whom he felt to be underpaid. One day he called upon Tracy, and the talk turned to a young cornetist whom Tracy had noticed. Hoping to help his cause, Sousa encouraged the conversation, and after Tracy had sufficiently praised the young musician Sousa said:

"Mr. Secretary, that young man's pay, with all allowances, is not more than \$65 a month. He is a model young man. He does not drink, and he does not smoke. He does not have a single bad habit, and I think he should have more money."

"Well," the secretary remarked dryly, "if he has no bad habits I do not see what he needs with more money."

Two New Sousa Marches to Be Heard Tuesday

"March King" and His Famous Band to Give Two Concerts in St. Paul This Week; Shriners to Play Also.

Two new Sousa marches will be introduced at the concerts of John Phillip Sousa's band next Tuesday afternoon and evening at the Auditorium.

These marches are "Nobles of the Mystic Shrine" and "The Dauntless Battalion." The "Nobles of the Mystic Shrine" march will be played by the Osman Temple Shrine band and by Sousa's band jointly under Sousa's personal direction at the evening concert. "The Dauntless Battalion" march will be the feature of the matinee program at the Auditorium.

Edmund A. Stein, local manager for the Sousa concerts, announces that the special matinee program planned is primarily for school children and their mothers. This program is scheduled for 3 p. m. at the Auditorium.

13TH ST. PAUL VISIT.

Sousa's concerts at the Auditorium mark the 13th annual concert season in St. Paul and the 14th annual trans-continental tour of the organization. Last September it commemorated the 31st anniversary of its corporate existence as a musical organization in America. John Phillip Sousa, the founder and owner of the organization, has appeared in every one of the concerts given by his organization since its founding more than 31 years ago.

This year's organization has been augmented to more than 100 pieces. In addition to the regular concert by



JOHN PHILLIP SOUSA.

the band personnel, there has been included in the afternoon and evening programs a number of incidental vocal and instrumental solos by company members and by guest artists traveling with the organization.

THE SOLOISTS.

The soloists this year include Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophone soloist. Mr. Dolan is also assistant conductor of the Sousa band.

The seat sale for the two Sousa concerts continues at Dyers' ticket office. Seats will be sold at Dyers' up to noon on Thursday, when the sale will be transferred to the Auditorium box office. The sale will resume again at 7 p. m. at the Auditorium box office for the evening concert tickets.

CONFERRING DOCTOR OF MUSIC DEGREE ON JOHN SOUSA

On November 16, Marquette university of Milwaukee, a sister school of Creighton university, conferred upon Lieutenant Commander John Phillip Sousa the degree of doctor of music.

Sousa and his band play at the auditorium November 24.

On Saturday evening, President John F. McCormick and the Rev. William J. Grace, dean of Creighton arts college, will welcome Commander Sousa preceding the dinner given in his honor by the Omaha Press club at Brandeis restaurants.

The home of the chestnut is in

Sousa's Program Pleases His Audience in Akron

John Phillip Sousa and his band last night entertained a capacity audience at the Akron armory. The musicians, numbering 100, presented to Akron music lovers a varied program of song in which they displayed unusual harmony and tempo in company with beautiful melody.

Mr. Sousa was particularly gracious and to almost each selection responded pleasingly with encores. The program outlined was comparatively short, allowing for the encores his audiences always demand. All numbers were enthusiastically received and perhaps no one took greater applause than another.

A fantasy, "The Victory Ball," by Schelling, was probably the greatest of the selections by the band. This is Schelling's latest completed work. The score bears the inscription, "To the Memory of an American Soldier." The fantasy is based upon Alfred Noyes' poem by the same name and was delivered with such feeling that it captivated the audience. In response Mr. Sousa presented one of his own famous marches, "Solid Men to the Front."

Varying a little from his former concerts Mr. Sousa introduced on his program a soprano solo by Miss Nora Fauchald. Her voice was appealing. Her low as well as high notes depicted a rich and mellow tone. For her encores she used the old favorites, "Carry Me Back to Old Virginia" and "Dixie."

John Dolan, cornetist, gave a solo which also brot loud applause from the audience. His encore was the familiar tune of "Berceuse" from Joselyn.

Perhaps the band selections composed by the conductor, Mr. Sousa, were most pleasing of the program. His encores included his own popular marches, "El Capitan," "The Gallant Seventh" and "The March of the Wooden Soldiers" by Jessell.

A saxophone octet furnished merit for the evening when they responded to an encore from "On With the Dance," a number which had been arranged by Mr. Sousa to include a group of popular and famous tunes. "Mr. Gallagher and Mr. Shean" and "Yes, We Have No Bananas" were among the humorous selections given by the saxophone players.

Great musical artistry was shown in the selections by George Carey, xylophonist. One of Chopin's beautiful Nocturnes was his first number, after which he played "Humoresque." With unusual grace and poise he depicted the keys of his instrument in such a manner that the large audience at times seemed paralyzed in listening. His tones were clear,

altho often subdued. His solo brot many encores.

One interesting but not altogether successful feature of the program was the playing of Sousa's new march, "Nobles of the Mystic Shrine," by his band, assisted by the Akron Grotto band of 80 pieces under the leadership of Clark Miller. For an encore Sousa's famous "Stars and Stripes Forever" march was played by both bands. Wonderful, inasmuch as nearly 200 instruments were at the same time playing, yet the two numbers were too loud for the great hall and vibration caused the sound to be less musical.

Miss Rachel Senior, violinist, played a beautiful solo and she graciously gave as a second number one which was no doubt familiar to all, Beethoven's "Minuet in G."

A folk tune, "Country Gardens," was the last band number on the program, and altho the audience remained for a second number the concert had ended.

The famous band made its appearance in Akron under the auspices of Earle Polling.

BAND LEADER SPEAKS

Sousa is Guest at Joint Club Luncheon in Akron Thursday

John Phillip Sousa, who conducted a band concert at the Armory Thursday afternoon and night was the guest and speaker at a joint luncheon of the Exchange and Kiwanis Clubs at Hotel Portage Thursday.

A humorous description of incidents which occurred while he was traveling in England and Russia was given by the noted band leader. More than 250 clubmen attended the luncheon.



JOHN Phillip Sousa and his famous band, including soloists, will be at the Grand Friday evening of next week, November 30.



JOHN PHILLIP SOUSA COMING DEC. 8

Sousa's band playing "The Stars and Stripes Forever" is one thing and a cornet solo is another.

Speaking of old John Phillip, our sports writer, Bill McKinnon, said he liked the whole band program except for that "cross country run," meaning "The Victory Ball." Those who heard the Schelling composition without having read the Alfred Noyes poem must have felt like calling Lieut. Com. Sousa "as mad as a March king."

Noyes is right, said Bill.

Jawn McNulty has collaborated with us in working out a fitting ensemble finale for Sousa's next appearance in Memorial hall. On that occasion the hall is to be filled and a seething mob is to be clamoring for admittance. Sousa will start to lead "Stars and Stripes," whereupon two huge shots of dynamite will be placed on either side of the main entrance. Just as the band blares into the full-brass finale of the great march, the dynamite is to blow out the whole front wall, the mob rushing in while two white pigeons trailing colored ribbons rise from the ruins.

If Long Island Homes Were As I

SOUSA HONORED AT MARQUETTE

Degree of Doctor of Music Conferred On March King

MILWAUKEE, WIS., Nov. 17.—Marquette university conferred today Degree of Doctor of Music on John Phillip Sousa in recognition of what Sousa has done for America in peace and war. Mr. Sousa is the first to receive this great honor from Marquette. The degree was conferred in a ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, S. J., president of Marquette. The university band played stirring Sousa marches as the faculty and Mr. Sousa in impressive cap and gown attire entered the university

gymnasium. Crowds lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort.

President, Fox declared the honor had sought Sousa.

CHINESE PIRATES

WHAT SHALL SOUSA PLAY?

TELL HIM YOUR FAVORITE BY WRITING TO THE COURIER

Ottumwans who have special selections they would like to have John Phillip Sousa's band play when it is here at the Grand Opera house next Friday, November 30, may request the famous organization to give their favorites and the ones which receive the most requests will be played.

These requests are to be sent to Mr. Sousa in care of The Courier and will be given him when he arrives in the city Friday. Just address the letters, "John Phillip Sousa, care of The Courier."

From the following list of John Phillip Sousa's marches you can select what you like, write Mr. Sousa and he will play the composition at Ottumwa Friday, November 30.

"Manhattan Beach," "Stars and Stripes Forever," "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," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "Bride Elect," "Charlatan," "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," "King Cotton," "Liberty Bell," "Man Behind the Gun."

Sousa To Give Two Concerts On Thanksgiving

Present indications point to two capacity audiences to hear Sousa and his famous 100-piece band in his matinee and night concerts at the Coliseum, Thanksgiving Day, Nov. 29, under the auspices of the Shrine drum corps.

Many mail orders have been received from music lovers in nearby cities and towns. The general seat sale opened Saturday at the Des Moines Music Company.

Eight soloists are featured in the Sousa organization this year and they will be heard in special selections at the Coliseum Thursday.

At his afternoon concert here, Sousa will render a special program for children. Every one of the instruments in the band will be explained and demonstrated, so that all will know what part it plays in the general ensemble.

At the evening concert, a typical Sousa program will be rendered. Many of the march king's old-time favorites will be given as encores.

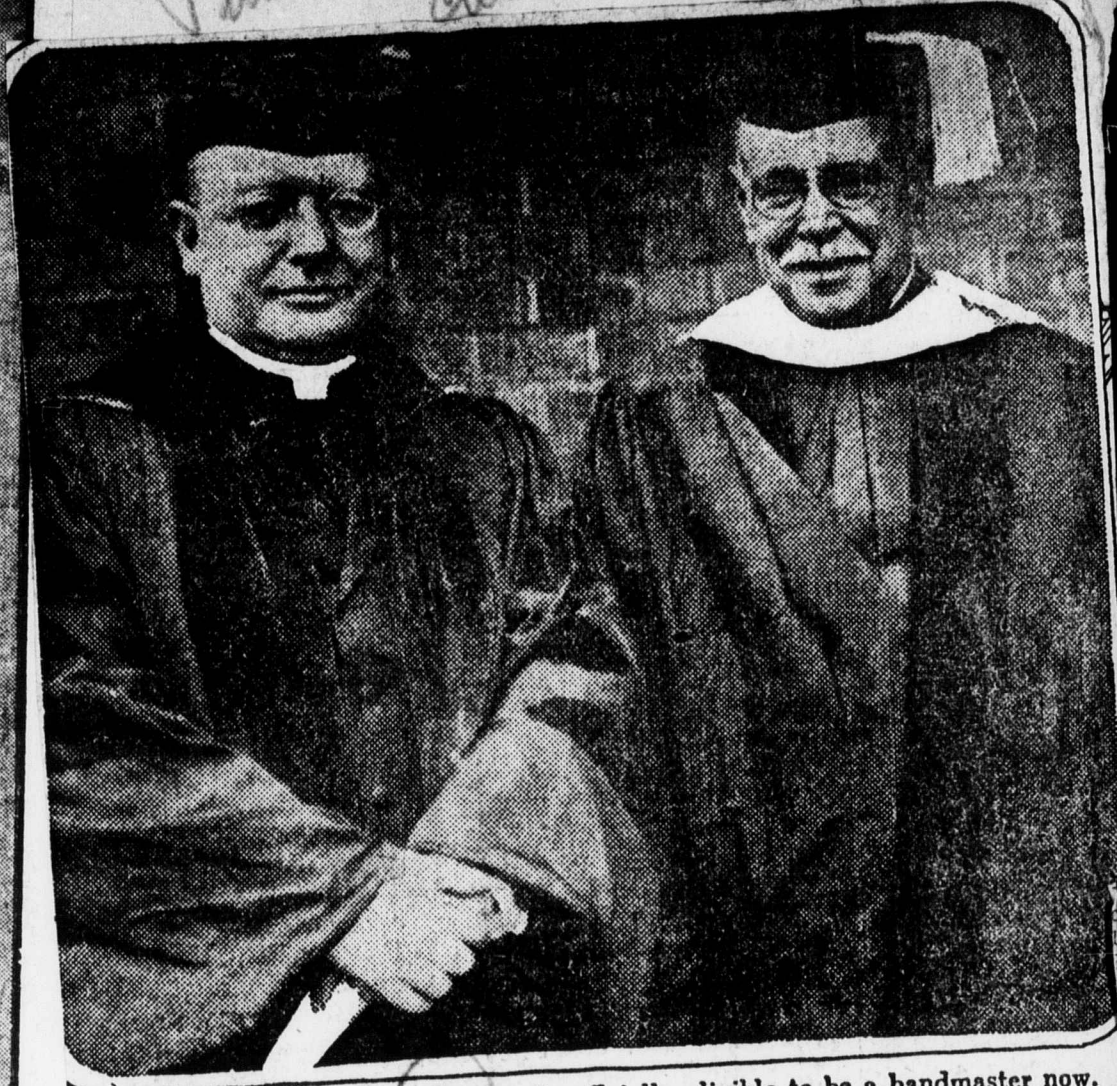
Springfield Rep. Nov 20/23

Pittsburgh Chronicle Tel. Nov 22/23



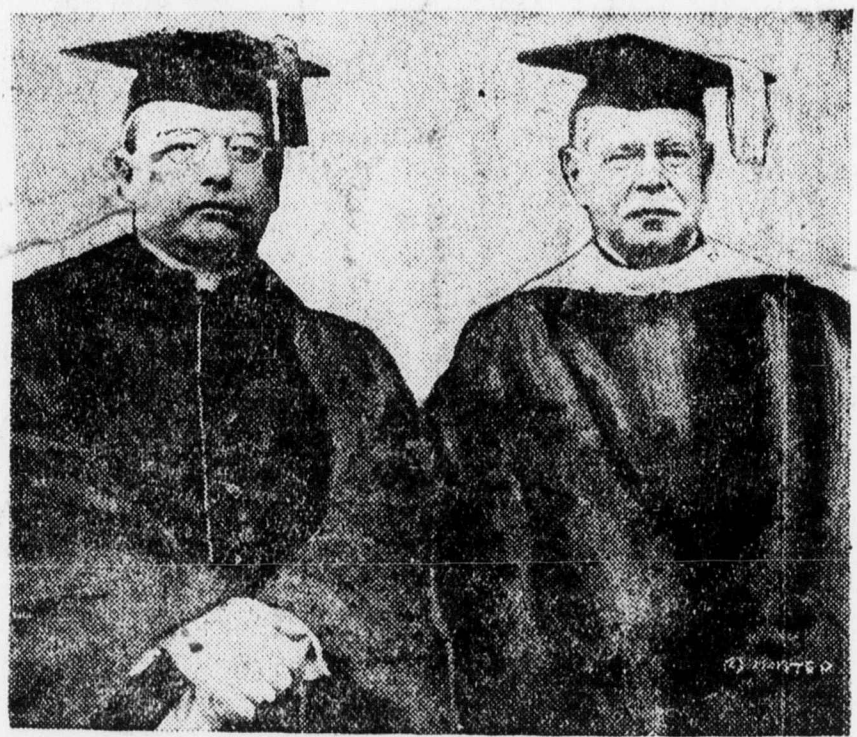
Sousa Gets Honorary Degree

March king made doctor of music by Marquette university of Milwaukee, Wis., one of country's leading Catholic educational institutions. He went from Akron, O., to Milwaukee and back aboard special train. (P. & A.)



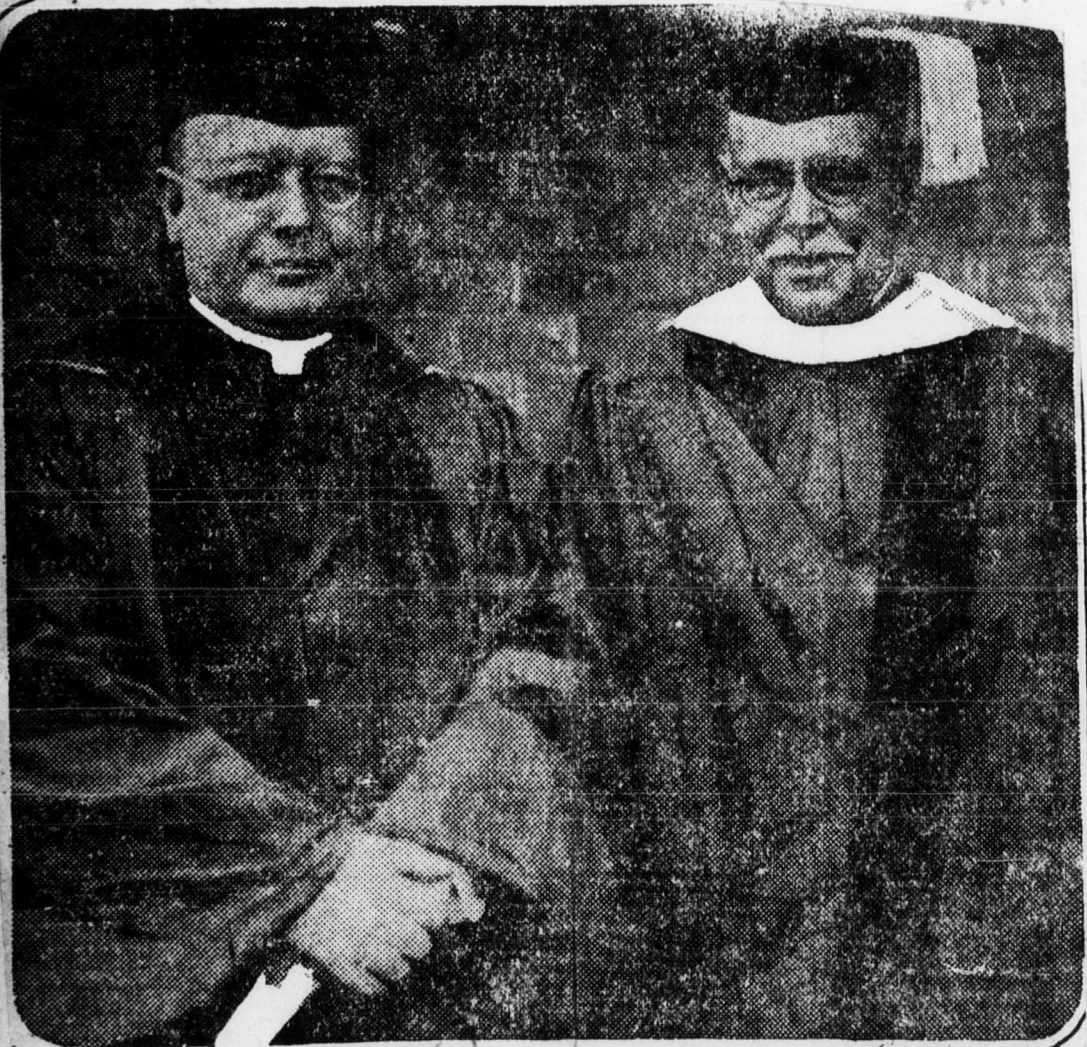
JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox, (left) Marquette's president.

SOUSA RECEIVES DEGREE



The Rev. Albert O. Fox, president of Marquette University, Milwaukee, Wis., stands at the right of John Philip Sousa, composer and bandmaster. President Fox has conferred upon the noted musician the degree of Doctor of Music.

Wilmington Del Journal Nov 21/23



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.

SOUSA A "DOCTOR OF MUSIC"

Marquette University recently conferred upon Lieut. Com. John Philip Sousa the honorary degree of Doctor of Music. Mr. Sousa canceled an afternoon concert engagement in Indiana that he might be present for the conferring of the degree but left immediately after the ceremonies to fulfill a contract in the Hoosier state that night. He returned to Milwaukee, Nov. 17, for four concerts, one of which was an all-Marquette affair.

Cosburg Pa Press Nov 22/23



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.

Milwaukee Telegram Nov 18/23

JOHN PHILIP SOUSA is known as the "march king," but today he will hike without music. The bandmaster is to join "Slim" Maccracken and The Sunday Milwaukee Telegram-Wisconsin News Hiking club on a tramp around the city. Two soloists, appearing with the band here today, also will join. All are shown here. They are, left to right, Rachel Senior, Sousa and Norma Fauchald.



SOUSA WILL JOIN 'SLIM'S' HIKE CLUB

Famous Bandmaster to Accompany Walkers on Tour of Milwaukee.

Lieut. John Philip Sousa, famous composer and "march king," will see Milwaukee today.

The bandmaster has been in this city before, but today he will join "Slim" Maccracken and the Sunday Milwaukee Telegram-Wisconsin News Hiking club for a hike about the city.

Lieut. Sousa, who is 69, is an inveterate hiker and enjoys the sport as much today as he did twenty years ago. Rachel Senior and Constance Fauchald, soloists with Sousa's band, also will be guests on today's hike.

The hikers will meet Lieut. Sousa at the Hotel Pfister at 10 a. m.

After the Milwaukee tour, the club will hike to Hales Corners, where the first annual Hikers' vaudeville will be given under direction of Bill Dickinson.

"Bo" Irwin will be the host and will be prepared to serve lunch to those who don't care to bring their own.



BANDMASTER NOW DOCTOR
Picture shows, left to right: John Phillip Sousa, composer and bandmaster, and Rev. Albert C. Fox, president of Marquette University, Milwaukee, Wis., receiving Doctor of Music degree.

...ologies to Briggs, there was "a grand and glorious feeling" to everyone after a Sousa concert. Saturday afternoon was no exception, when the world's march king gave the first of his series of four concerts in the Milwaukee Auditorium.

One doesn't have to be a highbrow to enjoy Lieut. Com. John Philip Sousa's programs. Yet, this doesn't mean that he stoops to conquer. He is not only a great band leader, but a great musician as well, and the throngs that greet his concerts the nation over gave testimony that there is nothing wrong with the artistic morale of the American people.

Sousa Knows Americans
The march king knows what his American audiences want. It is the wholesome, the invigorating, the sturdy—the kind of music that sends a healthy tingle down your spine, makes the corner of one's lips turn up, and tired eyes sparkle with a delight that knows no depths. We all have varied tastes in music, but Lieut. Com. Sousa has succeeded in reaching that portion of those tastes which is universal—the common denominator in the world's love of music. No other musician can lay claim to that hold.

The program opened with A Bouquet of Inspirations, containing such well known selections as the Invitation to the Dance, the Toreador song from Carmen, Mendelssohn's Spring Song, and the Finale from the William Tell overture.

Sousa's suite, Leaves From My Notebook, gave his band of 100 musicians a splendid opportunity to display musical moods in many phases. It was a descriptive piece, telling in music of the Gracious Hostess, the Camp Fire Girls and, finally, the Lively Flapper, "an adorable young thing, bobbed hair, bright eyes; the embodiment of joyous youth," as the program acclaimed her.

All Parts Co-ordinated
Perhaps the most exquisite number on the program was Rubinstein's universally loved Kamennoi Ostrow, Opus 10. The splendid co-ordination of the various parts of his band was beautifully manifested in this selection.

A Sousa program is always a generous one, both as to regular numbers and as to encores. As special numbers, he gave The United States Field Artillery march, King Cotton, The High School Cadets, Mr. Gallagher and Mr. Shean—in as tantalizing a manner as that popular selection has ever been given—and his nationally loved Stars and Stripes Forever. Only a Sousa and his band can play that last selection in a way that stirs the soul to its very depths. At the first strains of that march every man, woman and child finds himself applauding as he has never applauded before.

Cornetist's Work Applauded
John Nolan, cornetist, who has been heard with Sousa's band here before, won warm commendation for his solo work, as did Meredith Willson, flutist, and Miss Winifred Bambrick, harpist. Miss Nora Fauchald, soprano, was a bit of a disappointment Saturday. She was somewhat off pitch, and it was regretted that she selected numbers, like the Aria from Romeo et Juliette, requiring vocal gymnastics that are a bit beyond her vocal equipment. She did excellently in the encores, Carry Me Back to Ol' Virginny, and Dixie.

Saturday night was Marquette night at the concert and the football teams of Marquette and South Dakota State were special guests. Prof.

William Wegner of the voice department of the Marquette university college of music, appeared as tenor soloist, and gave the Narrative from Lohengrin.

Sousa and his band will also play Sunday afternoon and Sunday night.

Shriners to Be Hosts
Sunday evening will be Shriners' night at the Sousa concert. The Tripoli Shrine band and patrol, under command of Capt. Fred Whetter, will meet Sousa at the Hotel Pfister at 7:30 p. m. and escort him to the Auditorium for the evening concert. The march king will direct the combined Sousa and Shrine bands in his new march, The Nobles of the Mystic Shrine, dedicated to the order and played for the first time at the national Shrine convention in Washington last June by the combined Shrine bands of 5,000 musicians.

San Francisco Chronicle Nov 18/23

Honor Bandmaster



Top to bottom: John Phillip Sousa, America's march king, who was the distinguished guest of Kenosha today; George Green, director of the Simco band, and friend of Sousa, who with his local band, met the visitor at the train; Fred Clitheroe, author of "Ship O' Dreams," which Sousa has included in his program for this season throughout the country.

San Francisco Chronicle Nov 18/23

Sousa's Band to Play Here

John Phillip Sousa and his famous band, again on tour throughout the United States, have been booked by Selby C. Oppenheimer for three days in the Civic Auditorium, January 4, 5 and 6. Concerts will be given by the organization in Oakland on January 7.

At the Saturday afternoon performance after the presentation of the silk flag to the police band, Sousa gave to Chief J. G. Laubheimer, jr., a solid gold police key, a duplicate of the patrol box key the chief had carried 18 years as a patrolman and detective. It was engraved with the initials from J. P. S. to J. G. L.

Sousa was met by the police band and several representative Milwaukeeans when he arrived at the North Western depot at 1:10 p. m. He was welcomed by O. C. Fuller, president of the First Wisconsin National bank; John M. Niven, city attorney, and Joseph Grieb, manager of the Auditorium. Headed by the police band and a squad of motorcycle officers, the retinue marched up Wisconsin-st.

—L. C.

...an they are for this ye

HIKING

THE BAND---MASTER



John Philip Sousa, famous bandmaster, joined "Slim" Maccracken and members of The Wisconsin News-Sunday Milwaukee Telegram Hiking club on a tramp around the city Sunday. The upper picture shows Sousa directing the hikers in a song fest previous to the hike. The lower picture shows the hikers going through Juneau park. The arrow points to Sousa and "Slim." The bandmaster is a hiker as well as a musician, and showed the crowd how to put a little more pep in their tramps by singing.

Sousa's Band Program

EVENING PROGRAM.
 Harry Askins, Manager
 Miss Nora Fauchald, Soprano
 Miss Rachel Senior, Violin
 Mr. John Dolan, Cornet
 Mr. George Carey, Xylophone
 Rhapsody, "The Indian".....Orem
 Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.
 Cornet Solo, "Cleopatra"....Demare
 Mr. John Dolan
 Portraits, "At the King's Court".....Sousa

(a) "Her Ladyship, the Countess"
 (b) "Her Grace, the Duchess"
 (c) "Her Majesty, the Queen"
 Soprano Solo, "The Lark Now Leaves His Watry Nest" Parker
 Miss Nora Fauchald
 Fantasy, "The Victory Ball"....Schelling
 This is Mr. Schelling's latest-completed work. The score bears the inscription "To the memory of an American Soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes. Copyright, 1920, by Frederick A. Stokes Company.
 The cymbals crash, and the dancers walk. With long silk stockings and arms of challenge, Butterfly skirts, and white breasts bare, And shadows of dead men watching them there.

Shadows of dead men stand by the wall, Watching the fun of the Victory Ball. They do not reproach, because they know, If they're forgotten, it's better so.
 Under the dancing feet are the graves. Dazzle and motley, in long bright waves, Brushed by the palm-fronds, grapple and whirl! Ox-eyed matron and slim white girl.
 See, there is one child fresh from school, Learning the ropes as the old hands rule. God, how that dead boy gapes and grins As the tom-toms bang and the shimmies begin.
 "What did you think we should find," said a shade,
 "When the last shot echoed and peace was made?"
 "Christ," laughed the fleshless jaws of his friend,
 "I thought they'd be praying for worlds to mend."
 "Fish," said a statesman standing near, "I'm glad they can busy their thoughts elsewhere! We mustn't reproach them. They're wrong, you see."
 "Ah," said the dead men, "so were we!"
 Victory! Victory! On with the dance! Back to the jungle the new beasts prance! God, how the dead men grin by the wall, Watching the fun of the Victory Ball!

Visit of March King's Band Is Homecoming for Girl Soprano, Success on First Concert Tour

It was Norah Fauchald's homecoming, and John Philip Sousa, a charming, grandfatherly man, was as delighted with the event as she was. "Meet my father," she said joyously, and Mr. Sousa did. "My mother, Mr. Sousa; and here's my brother."
 The famous bandmaster smiled graciously, and shook hands with them all. He urged them not to keep Norah up late tonight, "for she must have her sleep," but Norah Fauchald's relatives were too busily engaged in welcoming her to promise.
 She is a young soprano, a resident of Minneapolis. Her parents are Mr. and Mrs. J. Fauchald, 3407 Humboldt ave. She returned today after her

first tour—a successful tour with Sousa's band.
 This band appears at the Auditorium this afternoon, and again tonight, with Miss Fauchald and several other soloists.
 Mr. Sousa preferred not to speak of the American Legion's efforts to make his composition, "Stars and Stripes Forever" the national march. "That," he said, "is up to the people."
 While it is not exactly his favorite work, for he regards his compositions as "a mother does her children," he thinks that it is perhaps the best thing he has done.
 This march has earned more than

\$300,000 in royalties for the bandmaster and composer, and it continues to earn money for him. There was a time when Mr. Sousa sold marches for \$20 each—marches that have since earned thousands for their buyers—but not now.
 "I get a 15 per cent royalty," he said. "When I was young I thought little about money, and only about writing music. But now I get, I think, the highest royalty paid any composer."
 "Of course, a composer must be inspired," Mr. Sousa continued. "I think that there are two kinds of music writers—musicmakers and composers. The composers are inspired."

INSPIRATION NEEDED.

"That is part of my religion—to feel that some greater source inspires you."
 Then he recalled a story about his mother and her religion; the advice she gave him when he was 12 years old.
 "Don't ever compose, or ever shoot a rifle on Sunday," he said, and I'm 69 years old and I have never done either on Sunday. Of course, she didn't mean that when an idea came to me on Sunday I was not to keep it; but she didn't want me to put things down on paper.
 This afternoon the wounded men from the Aberdeen hospital were to attend the Sousa concert as guests of Mr. Sousa and Edmund A. Stein, his St. Paul manager.

SOUSA PLAYS HERE TODAY.

Afternoon Concert to Be Given Especially for Children.

Only school children less than 15 years old will be admitted to the Sousa matinee today under the reduced price scale. Others will pay regular prices it was explained Monday by Edmund A. Stein, local manager for the two Sousa concerts at the Auditorium today.
 Previous announcement that all Auditorium seats would be sold for the matinee concert at not to exceed 50 cents plus war tax was in error, and should have read to apply only to school children less than 15 years old.
 The special reduction for school children was made through the courtesy of John Philip Sousa, director of the band.
 Sousa and his organization are expected to arrive in St. Paul at 10:55 A. M. today, from Rochester, where the band gave a special concert Monday night. The concerts at the Auditorium this afternoon and evening will be Sousa's thirteenth annual concert season in St. Paul.
 The matinee concert, at 3 P. M. today, intended primarily for school children and their parents, is to be entirely different from the evening program. One of the new Sousa marches will be heard in St. Paul for the first time at this concert.
 The feature of the evening concert today will be the joint rendition of Sousa's new march number "Nobles of the Mystic Shrine," by the Osman Temple Shrine band and by the Sousa band, under Sousa's personal direction.
 No seats will be sold at the Dyer ticket office today, Mr. Stein announced. The seat sale will begin at 10 A. M. today and will be held at the Auditorium box office, Fifth street side of the Auditorium building.

Modesto to Welcome Three Artists In Concert Series

Among the big things for the season are the Artists Concerts, which will be launched by the Stanislaus Musical association, December 7, in the Strand theater.
 The opening concert will be given by Arthur Rubinstein, pianist. Rubinstein is an artist that everyone enjoys. Although his technique is perfect he does not bore his audience with demonstrations of his technical ability. He plays real music and enters into the spirit of each selection he gives.
 On January 9, Modesto will give John Philip Sousa and his band of over a hundred players a real ovation. Sousa has an individual style and his band is so dominated by his renowned artists that their performances rank exceedingly high. No band can justly be compared to the one directed by the great Sousa.
 Josephine Lucchese, coloratura soprano, will give the closing concert of the season. The press proclaims that this vocalist "is on the threshold of an illustrious career."
 The concerts for this season present worthwhile talent. Modesto should deem it an honor to receive any of the artists booked for the concerts. The Musical association has put forth every effort to obtain the very best artists and has succeeded in offering numbers which will be a real treat to music lovers. Every Modestan interested in better music and who boasts of civic pride should assist the association in sponsoring the concerts. Financial support, the purchasing of membership tickets, will be a great boost to the association.

INTERVAL
 Caprice, "On with the Dance".....Strung together by Sousa
 Being a medley of famous tunes
 (a) Xylophone Solo, "Nocturne and Waltz".....Chopin
 Mr. George Carey
 (b) March, "Nobles of the Mystic Shrine" (new).....Sousa
 Violin Solo, "Faust Fantasia".....Miss Rachel Senior
 Folk Tune, "Country Gardens".....Grainger
 Encores will be selected from the following:
 Semper Fidelis.
 Blue Danube.
 Auld Cotton.
 High School Cadets.
 The Glory of the Yankee Navy.
 Mr. Gallagher and Mr. Egan.
 Comrades of the Legion.
 U. S. Field Artillery.
 The Stars and Stripes Forever.
 Humoresque of "The Silver Lining" from "Sally."
 March of the Wooden Soldiers.
 Rhapsody.
 El Capitan.
 Washington Post.
 The Gallant Seventh.
 The Fairest of the Fair.

SOUSA WILL MAKE 31ST ANNUAL TOUR

On September 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa, the famous bandmaster, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour, gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood throughout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation as is Sousa of his generation.

REDUCED PRICES FOR KIDS TO HEAR SOUSA

School children of Omaha will be permitted to hear Sousa's band of eighty-five musicians at reduced prices Saturday afternoon at the auditorium. Arrangements have been made whereby school children will be admitted for 25 cents, including war tax. All such tickets are to be ordered through the teachers.

Sousa Sets New Record.

John Philip Sousa, who is now on his thirty-first annual tour with his band, established a new record for receipts in Milwaukee last Saturday, grossing \$15,000 in two concerts.
 This is a high mark for Milwaukee, which the bandmaster had visited previously nineteen times during his long career. Sousa is on his way to the Pacific Coast.
 He starts out in July.

MUSIC

Auditorium.

Edmund A. Stein presents Sousa's band in afternoon and evening concerts.

When you've heard a band of nearly one hundred and fifty pieces under the leadership of John Philip Sousa play "The Stars and Stripes Forever," "Semper Fidelis," and "The Nobles of the Mystic Shrine," you can't ask for very much more in the way of honest-to-gosh excitement, can you? No, you can't.

And this experience fell to the lot of the close-to-capacity audience at the Auditorium Tuesday night, when Sousa's band, augmented for the numbers mentioned by the Osman Temple band, Fred G. Albrecht, director. It was a really gorgeous occasion; a demonstration de luxe, so to speak, of the best that American military music has achieved, and of Commander Sousa's uncanny power of making marches move irresistibly forward, by the force of their own impact. His rhythms alone are worth a whole evening's fascinated study.

Applause always seems so pale and inadequate a way of expressing the enthusiasm stirred by a Sousa concert. What you really feel like doing is climbing over the footlights and bestowing a large efficient hug on the dignified little bandmaster who has done more pleasant and worldwide advertising of his native land than perhaps any other one individual.

And you want to do it for so many reasons. Partly because he always brings so fine a band with him; (no instance, this, of traveling on the mere strength of a reputation long since made); partly because he and his men play marches in a way that makes you wonder how soon the ushers will commence tying people in their seats; partly because of "Semper Fidelis" and "The Stars and Stripes Forever;" and very likely, too, because you remember how 1917 found Lieutenant Commander Sousa, in spite of his sixty-odd years, doing a life-sized job at the Great Lakes station.

Just think of having composed "The Stars and Stripes Forever," of having played it all around the world, and having seen it established, wherever music is known, as one of the greatest military marches of all time.

Another aspect of the Sousa concerts which may seem superficially unimportant, but really has a distinct value, is his way of making anthologies of the best in popular music, and mounting them, so to speak, in such a way that anybody can appraise them. It is to be hoped that the arrangements have been kept from year to year; their sum total would make archives of much significance, historically.

The band, which is the largest its leader has ever brought to St. Paul, consists of ninety-five members, all of typical Sousa caliber,—which is to say they are the best bandmen obtainable. John Dolan, solo cornetist, is a remarkable specialist in his field; so is Meredith Willson, a flute virtuoso.

George Carey actually played the Chopin E-flat Nocturne and a Chopin waltz on the xylophone in such a way as to make you forget the startling nature of the proceeding; and Nora Fauchald, soprano, had to sing three encores after her evening number before the audience was willing to forego the sound of a lovely, fresh young voice, used intelligently and without strain. Rachel Senior's violin solo also was enthusiastically acknowledged, and Winifred Bambrick, the pretty little harpist, did both orchestral and solo duty in a valiant manner. Although, during the afternoon concert, her instrument gave signs of having a flat tire,—or whatever harps get.

Except for one or two high spots in the evening, the matinee program was the more interesting, musically. A really impressive number was the performance of Rubinstein's "Kamennoi-Ostrov," in which the band achieved some amazingly beautiful organ effects. One of the medleys which Commander Sousa is so fond of building commenced with a brilliant reading of the March of the Toreadors, and the Toreador song from "Carmen," and proceeded through some familiar reminiscences of von Weber, Mendelssohn, and others of the great ones.

It would take much time and space to list the Sousa concert compositions, and the other formal numbers on the two programs, since the March King is lavish with encores, and generous with the original allotment. But among the marches which he used as encores—the marches which make the audience gasp happily as the familiar opening strains are sounded—were "King Cotton," "The Glory of the Yankee Navy," "U. S. Field Artillery," "Solid Men to the Front," "El Capitan," and "The Gallant Seventh." Other popular encores included Jes-sel's "March of the Wooden Soldiers," and the Sousa Humoresque built on "Mr. Gallagher and Mr. Shean."

By the way, speaking of popular songs, that one in particular exerted more effectively than ever its claim to consideration as a really good popular song—a darned good song is what it is, in fact. (You can say "darned good" about popular hits). So are "Bambalina," and "Carolina in the Morning," and "Yes, We Have No —," you know the rest. Not to mention "Turkish Towel," done by a saxophone octet in such a manner as to prove the organization no back number when it comes to jazz.

From an analytical standpoint there was much to arrest the interest in Schelling's score based on Alfred Noyes' poem, "The Victory Ball," with its fearful arraignment of the spirit which can dance on the graves of dead soldiers. The music is a series of dissonances arranged in very dramatic narrative form, and while it is too radical, harmonically speaking, for the best effect, it is undeniably interesting and striking.

The band plays in M'heapolla today.

ART AND FINANCE S

Art and finance president of the F... Commander John P... Saturday. Above is s... flag to the police band in the center.



WORK TO PROTECT ANIMALS PLANNED

Walter J. Dethloff Would Form Cruelty Prevention Society.

Although the automobile has replaced the horse, Milwaukee still has many animals that are in need

Sousa to Present Post With Painting



It was announced today that John P. Sousa, famous bandmaster, will present the local post of Veterans of Foreign Wars with a copy of this famous painting, made by Paul Stahr, representing the march of the band battalion organized by Mr. Sousa during the war. The original

painting is in the Auditorium at Milwaukee.

The presentation will be made during an intermission in the concert here at the Parthenon theater November 16, when Sousa will direct his world famous band in afternoon and evening concerts.

The Sousa concert is being held under the auspices of the world war veterans. G. C. Kingwill is in charge of the concert. Tickets for both performances are on sale every evening at the Parthenon ticket office in the lobby. Good seats are still available.

Sings With Sousa's Band.



MISS NORA FAUCHALD

One of the largest musical events of the week will be the appearance of Lieutenant Commander John Philip Sousa's band Saturday afternoon and evening at the Auditorium. Miss Nora Fauchald, born in Norway, and a citizen of Minot, N. D., is the soprano attraction. Brought to America when 6 months of age, her education was started in this country. When 15 years of age her parents returned to Norway, and she studied in Christiania. Later she was graduated from the Institute of Musical Art, New York, where Omaha's boy violinist, Samuel Carmell, is now studying. Mr. Sousa is very partial to American artists, and predicts for Miss Fauchald an enduring musical career.

Miss Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophone, provide interesting solo numbers.

Rialto Orchestra Pleases

KINGWILL SAYS FEW TICKETS LEFT FOR SOUSA CONCERT FRI.

The daily mail for G. C. Kingwill, directing the appearance here Friday of John P. Sousa and his world famous band, is laden with checks, mail orders and cash deposits as retainers for tickets to the concert. The response with which the concert is meeting extends to points far beyond the county and not a few Chicago music lovers will journey to the Parthenon theater Friday afternoon and evening to hear the musical treat of the year.

The Glenwood high school band of 75 pieces has gotten so steamed up about the coming of Sousa that they will come to Hammond Friday afternoon for an open air concert in front of the theater and through Hammond streets.

The out-of-town people who are getting tickets for the concert are far out of proportion to local residents. This in spite of the tradition that Hammond is a music loving city. Mr. Kingwill looks for a last minute rush on the part of local folks to get tickets and he is mighty afraid that all they will get is—left. Because the tickets are slipping away fast. He's at the Parthenon box office tonight and tomorrow night for the accommodation of ticket buyers.

UNIVERSITY CONFERS DEGREE UPON SOUSA

MILWAUKEE, Nov. 22.—John Philip Sousa, known throughout the country for his marches and for his work as bandmaster, has received new honors at the hands of Marquette university. He was awarded the honorary degree of doctor of music and donned the official cap and gown in person.

In Madison Square Garden Sousa recently gave a concert which was heard by 11,000 persons, including 300 members of the Navy and Marine corps, and prominent Masons, who were attracted by the playing of the March of the Nobles of the Mystic Shrine, written by the bandmaster.



NOTABLES RECEIVE HONORARY DEGREES. Premier King of Canada (left) at Oxford University, England. Lieut. Commander John Philip Sousa, the "March King," at Marquette University, Milwaukee



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.

GREAT SOUSA VISITS IN CITY

Noted Musician Talks on Various Subjects to a Reporter.

John Phillip Sousa, 69 years "young," lover of horses, dogs, and an all around athlete, incidentally known as the world's greatest bandmaster—if the term is an appropriate one—arrived in Sioux City Friday morning with his famous band.

Mr. Sousa, awakened from a sound sleep, and attired in a suit of pink silk pajamas with a broad blue stripe, consented to receive newspaper men at the Hotel Martin where his players are quartered.

Despite the fact that the injuries he received two years ago when he was thrown against a pile of rocks from the back of a favorite horse are still in evidence, and still a handicap to him, he denied that he had ever entertained a thought of retiring.

Asks About Elevated.

After anxiously inquiring as to the fate of the elevated railroad which was erected way back in the halcyon days of Sioux City's boom he spoke at length on his reminiscences of his first appearance before a Sioux City audience.

"I had a 'bug' that I wanted to educate the world in a musical direction and—well, I am glad that they didn't go to sleep during the performance," he said.

It developed that Mr. Sousa was educated as a violinist and was a remarkable player at the age of 11 and when he was 17 he became the leader of an orchestra.

"Leading a band was the farthest thought in my mind in those days. It is a peculiar circumstance, the way I became a band leader. I was making a western tour as a violinist and after playing before a Lincoln, Neb., audience, was approached by a college man who offered me the position of instructor in violin at the state university."

Mr. Sousa gazed out of the window for a minute. "Perhaps the story of my life would be a different one had I accepted that offer, I would probably be there yet."

Jazz A Passing Whim.

The great musician had a variety of ideas as regards "jazz" music. He thinks that it is a passing whim, and in order to gratify that whim he has a pleasingly diversified program. He called attention to the fact that although the play Hamlet was the world's greatest tragedy, its author had injected the comedy element in it. And why should he not inject a little pleasing melody into his renditions? He declared that the jazz pieces were largely distorted themes of the old masters and cited the fact that a jazz music writer had even had the temerity to modernize his "Pica-dor" march, even retaining the original key.

"They will keep on jazzing the old masters until they start on 'Safe in the Arms of Jesus,' and 'Nearer My God to Thee.' Then it will be time to call a halt," he remarked with a merry twinkle in his eyes.

"The 'tired business man' that one hears so much about has to be catered to, only he is not really tired. He probably was worsted in a business deal and we don't play dirges for him."

"We need brightness and color in music. People like to believe and not think. If they believe they like a piece, that's all that's necessary."

"I wrote my first opera in 1878 and it was a failure. The next day I began another and called it 'Flirtation' and it went over big. Then I recognized the fact that there were great possibilities in a band such as I have now that no one else thought would be popular—and here I am."

"The band is a strong educational factor. I have made five tours Europe, one around the world and transcontinental tours, and I find the world grows better daily."

Also Writes Novels.

One of Mr. Sousa's favorite pleasures is one that he searched through old master's compositions for 150 years back in order to find a theme. He took themes from several of the masters and called it the "Merry Chorus," names all of his compositions, and takes a delight in finding appropriate names for them.

Mr. Sousa is not only a prominent composer of music, but has gained prominence as a writer of novels. He has written five books and is particularly attached to "The Merry String," of which thousands of copies have been sold.

The veteran leader is also fond of athletics, especially hiking, horse riding and hunting. He is the owner of a real Arabian horse, purchased direct from the stable of a former sultan of Arabia.

When unable to sit down to a dinner of venison, bear meat, prairie chicken or buffalo meat, Mr. Sousa contents himself with the simple of foods. "I think that the whole nation has gone to eating head lettuce and I will be surprised if lettuce doesn't replace corn beef and cabbage as the national dish," he laughingly remarked.

Press Club and Shriners To Entertain Sousa

Members of the Omaha Press club and officers of Tangier Temple Shrine will join in showing special deference and honor to Lt. Commander John Philip Sousa when he comes to Omaha Saturday, November 24, for two concerts at the Auditorium, afternoon and evening.

The Omaha Press club, recently organized among men actively engaged in newspaper work, is composed of thirty young newspaper men. Lt. Commander Sousa will be the first guest to be entertained by the club since its organization. Lt. James Hanbery, president, and Omaha's most decorated soldier, will preside at the dinner to be given at the Brandeis restaurant, and introduce the distinguished guests who will be there to welcome the famous composer. Each member of the club will bring a guest, some prominent man of Omaha. The dinner will be at 5:30 p. m.

Saturday noon Sousa will be entertained at a luncheon to be given by illustrious Potentate Howard M. Goulding of Tangier Temple, and members of the Divan. Last spring Lt. Commander Sousa was initiated into Almas Temple, Washington, D. C., and to commemorate the event the march writer composed a new march and named it "Nobles of the Mystic Shrine." It is one of his most brilliant marches and was played by hundreds of bands who attended the Imperial Council at Washington. On that occasion Sousa led the biggest band ever assembled in Washington, 6,000 musicians, members of the Shrine bands attending the session gathered at the American League ball park, and they played the march under the composer's direction.

Aside from the eighty-five musicians in the band Sousa is carrying five soloists. Miss Nora Fauchald, soprano, is from Minot, N. D.; Miss Rachel Senior, violinist, and Meridith Willson, flute, are from Mason City, Iowa; John Dolan, considered the best cornetist in the music world, is again with the band, as is George Carey, famous xylophone soloist.

All of Sousa's encores, afternoon and evening, will be selected from the large number of marches which have become household tunes during the years Sousa has been before the public.



JOHN PHILIP SOUSA COMING DEC. 8.

Good Steak Is Inspiration So Says John Philip Sousa

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a single march?

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the march-king.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the march-king. "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"I have written the majority of my

marches upon the urge of a sudden inspiration, but each season when I go on tour, I carry with me a notebook which contains memoranda for suites, arrangements and transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied. Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, but to this extent I have inspiration in good food. Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."

rely play the piano score. The

MARQUETTE HONORS JOHN PHILIP SOUSA

Famous Bandmaster is Made Doctor of Music in Milwaukee This Morning.

(By United Press)

Milwaukee, Wis.—Lieut. Com. John Philip Sousa, world renowned band leader, was given the honorary degree of Doctor of Music by Marquette University at student-faculty convocation held at the university this morning.

Lieutenant Commander Sousa canceled an afternoon concert engagement in Indiana to be present at the conferring of the degree this morning, and left immediately after the ceremonies to fulfill an evening contract in the Hoosier state. He will return to Milwaukee on Saturday for four concerts, one of which will be at Marquette.

At the convocation this morning the great bandmaster was presented for the degree by Dean Liborius Semman of the Marquette College of Music and the honor was conferred by the Rev. Albert C. Fox, S. J., president of Marquette university. In his speech of presentation, Father Fox lauded Sousa for his unparalleled activities in the musical world.

John Philip Sousa was born in Washington, D. C., November 6, 1854. At the age of fifteen he was a teacher and he became a band director when seventeen. In 1880 he was made leader of the United States Marine band and remained with this organization until 1892, when he organized his own famous band which has since toured Europe and this country many times. He has been decorated in England, France and Belgium and the honor which Marquette conferred this morning was by no means the first which he has received in this country.

HONORARY DEGREE IS CONFERRED UPON JOHN PHILIP SOUSA

(By Associated Press.)

Milwaukee—An honorary degree of doctor of music was conferred on Lieut. Commander John Philip Sousa, the American march king at an impressive ceremony at Marquette university here today. Father A. C. Fox, president of the university introduced the commander to the assembled students, faculty members and guests.

Den Semmann of the college of music, presented the degree tracing briefly Lieutenant Sousa's career through his many successful years. In reply Lieutenant Sousa declared he didn't know how great he was until this moment.

John Phillip Sousa Honored by Marquette

Special to The Tribune
MILWAUKEE — Marquette university conferred the degree of doctor of music on John Phillip Sousa in recognition of what Sousa has done for America in peace and war and it went over big. Then I recognized the fact that there were great possibilities in a band such as I have now that no one else thought would be popular—and here I am."

The degree was conferred in a ceremonial convocation of the entire student body and faculty by Prof. Albert C. Fox, president of Marquette university, a band played stirring Sousa marches as the faculty and Sousa in impressive cap and gown attire entered the university gymnasium. Crowds lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort.

President Fox declared the honor had sought Sousa.

Sousa Tour Pays.

John Phillip Sousa appears to be reaping a financial harvest on his fourteenth transcontinental tour. At Boston, his receipts were \$8,300; at Worcester, \$5,000; at New York, \$13,000; at Providence, \$4,000; at Pittsburg, \$5,000; at Cleveland, \$13,500; at Detroit, \$6,600; at Chicago, \$8,100; at Toledo, Indianapolis and Lafayette, \$12,600; a total for six weeks of \$127,000. Sousa comes to Salt Lake Dec. 13, spends two weeks in California, and then takes in Texas, Florida and the south before returning to New York. Sousa's latest composition is the "Prosperity March," which is claimed to be the best of his productions of that class.

IS THERE MONEY IN MUSIC? ASK MR. JOHN PHILLIP SOUSA

Andrew Carnegie, the iron-master, said, when announcing that he would get rid of his vast fortune through charities and foundations, "The man who dies rich dies disgraced!" Carnegie died rich, but not disgraced; for he could find no logical means of getting rid of all his money, although millions went from his coffers into the channels which he regarded as carrying floods for the cleansing of the human race.

John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothym on riches which is a curious paraphrase of Carnegie's famous slogan. "The composer who dies rich," said the March-King, "may die disgraced, but not out of his earnings in music!"

Lieut. Sousa then went on to explain what he meant. Bach, he pointed out, was the greatest composer not only of his own time, but of all time, inasmuch as he is the foundation upon which rests the vast body of modern music; yet, he died a poor man, in spite of his appalling fecundity. "I classify as a busy, active man of music," explained Sousa; "but Bach would have 'fired' me as a lazy apprentice!"

Richard Strauss, of the living composers, has, in Sousa's belief, been the outstanding financial genius of music. "He takes no chances on failure or on the non-reaction of the public toward his work," said the March-King. "It is cash-down on delivery with Strauss; he gets his even if the new work for which he is so heavily paid is hissed at the first performance."

International copyright has done a great deal to help the composer to realize something on his work, Lieut. Sousa explains; but, he adds, "music is essentially stealable and adaptable. The learned judge who sits on a copyright suit is not, once in a thousand times, learned in music; and even a note-for-note demonstration of theft is not necessarily convincing to the layman."

"Let us suppose," went on Sousa, "that I had not copyrighted 'The Stars and Stripes Forever,' and that,

playing it, some sensitive ear had carried it off, every note of it, and had set it down, and harmonized it in his own way, and then had put it out to the world as his own: what protection should I have had? None! It is true that the world has called the march, now twenty-five years old, 'the essence of Sousaism' critics everywhere have called it my chief inspiration; I, myself, cannot help regarding it as the A-B-C of my individual idiom, without which no composer achieves a personality in music; and I like to think that it is also true that 'The Stars and Stripes Forever,' in the words of Frederick Donaghey, 'fairly sings the spirit of America—a phrase he wrote in the Chicago Tribune when he asked the Congress of the United States to adopt the composition by statute as the official marching-tune of the American people and the American fighting forces. He was good enough to add that, as the American people had unofficially stamped it as such, Congress would be required only to follow the judgment of the people. Well, Congress did not do it; and, anyway, what I was about to say before I digressed was that, in spite of these qualities in the march, I could not have legally proved it to be mine had it been stolen by another before I succeeded in getting copyright."

Sousa sums up the question of riches from music as indirect wealth: a man may make "good money" from his tunes, but, if he is to be rich, he must put the money to work in commerce. "Sell an intermezzo and buy industrials!" as Sousa puts it. He sold his first hit, "The High School Cadets," for either \$25 or \$35; he kept no books then, and isn't sure, but prefers to give the publisher who got rich on it the benefit of the \$10 doubt.

Sousa and his band, making what they called a "pint-size tour" this season, will visit this city on November 22, appearing in the Armory. Needless to add, the programme will contain the customary liberal measure of new things, including Sousa's latest march, "The Gallant Seventh," dedicated to the Seventh Regiment of New York State Militia.

March King Presents Chief With Flag and Gold Key.

PRAISES HOSPITALITY

Soloists Especially Pleasing to Saturday Afternoon Audience.

While 3,000 people applauded and cheered, Lieutenant Commander John Philip Sousa presented the Milwaukee police band with a silk flag and gave to Jacob G. Laubenhimer, chief of the Milwaukee police department, a gold police box key immediately after the afternoon concert by the Sousa band in the Auditorium yesterday. A second concert was given last night and two are to be given today, one in the afternoon and the other at night.

Opening with a combination of old favorites, Sousa's band yesterday drew thunderous applause. Number after number was received with greater acclaim until the climax when, as an encore, the March King offered his world famous "Stars and Stripes Forever." It was played as only Sousa can play it.

Sousa's latest compositions, "The Genial Hostess," "Camp Fire Girls," "The Lively Flapper" and "The Dauntless Battalion" smacked of other Sousa masterpieces and were joyously received.

SOLOISTS DELIGHTFUL.

Second only to the playing of the band was the work of the soloists. John Dolan, cornetist; Miss Nora Fauchald, lyric soprano who offered "Romeo Et Juliet" and a coterie of Southern plantation melodies; Meredith Willson, flute, and Miss Winifred Hambrick, harpist.

The Sousa interpretation of Gallagher and Shean, interspersed with popular songs of the day and made more delectable by the playing of eight saxophonists probably added the zest to the program which was needed to counterbalance the marches and "heavier" numbers.

After closing his program, Lieut. Sousa asked the audience to remain seated as the huge drop in the rear of the bandstand raised, bringing the Milwaukee police band into view. Led by Sousa, the police band together with the Sousa aggregation played "Sabers and Spurs" and "Comrades of the Legion," both written by Sousa.

PRESENTS FLAG.

As the band completed playing, Police Sergeant John Polcyn handed the American flag to Sousa. While the audience and band members stood at attention the lieutenant commander handed the flag to Chief Laubenhimer thanking the chief for the courtesy extended him by the band and reception given the Sousa aggregation by the Milwaukee police.

E. Irish accepted the flag from Chief Laubenhimer in behalf of the band as the chief paid tribute to Sousa.

Sousa then handed to Chief Laubenhimer the police box key which had been loaned to Joseph Grieb, manager of the Auditorium on the evening of Sousa's first appearance in the building years ago. Mr. Grieb gave the key to Sousa who had a golden one made and engraved "From J. P. S. to J. G. L."

Amusements

GRAND OPERA HOUSE, FRIDAY EVENING, NOVEMBER 30.

The instrumentation of Lieut. Com. John Philip Sousa's band for his thirty-first annual tour for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos; five flutes; two oboes; one English horn; fourteen

solo clarinets; six second clarinets; six third clarinets; two bass clarinets; one alto clarinet; two bassoons; one contrabassoon; two sarrusaphones; eight saxophones; six cornets; four trumpets; five French horns; five trombones; four baritones; six tubas; four drums; one harp and one xylophone.



(Pacific and Atlantic Photo.)

HONOR MARCH KING.

John Philip Sousa made doctor of music by Marquette university.

SOUSA TO OFFER 2 NEW MARCHES

Seat Sale Will Be Transferred to the Auditorium Box Office Tomorrow.

The Sousa seat sale will be transferred to the Auditorium box office tomorrow, it was announced today by Edmund A. Stein, local manager for the Sousa concerts.

Matinee and evening concerts will be given at the Auditorium tomorrow. This is Sousa's 13th annual St. Paul concert season. The noted bandmaster is expected to arrive here about 11 a. m. from Rochester, where he plays tonight.

Mr. Stein also announces a reduced price scale for the school children's matinee tomorrow. All Auditorium seats will be sold for 50 cents plus war tax, Mr. Stein said. This arrangement is authorized by Mr. Sousa. The matinee tomorrow is intended primarily for school children and their mothers.

Two new Sousa marches will be featured in the course of the afternoon and evening programs at the Auditorium. The "Ballant Battalion" will be played at the matinee concert and the "Nobles of the Mystic Shrine" march will be featured during the evening program. Osman Temple's Shrine band will play the new march composition jointly with the Sousa band under Sousa's direction.

The "Nobles of the Mystic Shrine" number was played by 6,000 Shrine bandmen from all parts of the country for the first time last summer at Washington, D. C., when the national convocation of the order was held.

Honors for a Great Bandmaster.

John Philip Sousa, the famous bandmaster, whose stellar organization has proved itself so popular in Scranton, is coming into his own.

At Milwaukee, on Monday, Marquette University conferred on him the honorary degree of Doctor of Music. Dr. Sousa, in person, then donned the official gown and cap.

The many triumphs of Sousa are known to all American lovers of music. The recognition accorded him has been strengthened slowly but surely every year. Now it receives the cordial endorsement of all.

Lesser men, long ago, were accorded the honor which has now come to the great bandmaster, and which the American public will agree is extremely well deserved.

LASTING MUSIC IS INSPIRATION PRODUCT, CLAIM

MUSIC of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name and who is in Milwaukee for two more concerts today.

"We have a NORA FAUCHALD, great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame."

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever' the greatest of them all, at least in point of popularity, was written at sea in a hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing the idea, which came in a moment."

"I do not mean to say that music cannot be developed by study. My suites, arrangements and comic operas of course were long in the making, but the central idea came in a moment out of the proverbial clear sky and then was developed."

With Sousa's band this year is Nora Fauchald, soprano.

Adams-Ruell to

Philip Sousa Honored by Music Degree

Marquette University Praises Him in Peace and War

Milwaukee, Wis., Nov. 17.—Marquette university conferred today the degree of doctor of music on John Philip Sousa in recognition of what Sousa has done for America in peace and war.

Sousa is first to receive this honor from Marquette. The degree was conferred, in ceremonious convocation of the entire student body and faculty, by Prof. Albert C. Fox, S. J., president of Marquette university. The varsity band played stirring Sousa marches as faculty and Sousa in cap and gown attire entered the university gymnasium.

Crowds lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort.

President Fox declared the honor had sought Sousa.

Doctor of Music Degree Conferred Upon Sousa

Special to The News-Tribune
MILWAUKEE, Wis., Nov. 17.—Marquette university conferred today degree of doctor of music on John Philip Sousa in recognition of what Sousa has done for America in peace and war. Sousa was the first to receive this great honor from Marquette. The degree was conferred in ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, president of Marquette university. The band played stirring Sousa marches as the faculty and Sousa in impressive cap and gown attire entered the university gymnasium. Crowds lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort. President Fox declared the honor had sought Sousa.



John Philip Sousa, the "march king," once leader of the famous Marine Band, in cap and gown. He was awarded the degree of doctor of music by Marquette University. Copyright by Underwood & Underwood.

John Philip Sousa's band will play at the Auditorium, Saturday, November 24, afternoon and night, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events of his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 persons and was assembled at the American league baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag-raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order last June. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band was in Cleveland, O., September 30, 1922. The receipts amounted to \$17,778, a



John Philip Sousa

world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 1,800 pieces, during one of the Liberty loan campaigns.

Girls From Prairies Have Lots More Chance to Last As Singers Than Easterners

From the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from one geographical limit of America to another. And Sousa makes the general prediction that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, N. D., was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist.

It was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King, and this year she will be heard in concert with Sousa's band by upwards of 3,000,000 people—a greater audience than will hear any other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested eastern areas.

"The girls of today in the East, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl



MISS NORA FAUCHALD

is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best. 'The Western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

Miss Fauchald will be heard with the Sousa band in Topeka when it appears at the city auditorium Monday, December 3, under the auspices of Henry J. Dotterweich, local impresario.

JOHN PHILIP SOUSA.



Sousa Honored by University

Milwaukee, Nov. 21—John Philip Sousa, known throughout the country for his marches and for his work as bandmaster, has received new honors at the hands of Marquette University. He was awarded the honorary degree of doctor of music on Monday and donned the official cap and gown in person.

In Madison Square Garden Sousa recently gave a concert which was heard by 11,000 persons, including 300 members of the Navy and Marine Corps, and prominent Masons, who were attracted by the playing of the "March of the Nobles of the Mystic Shrine," written by the bandmaster.

Good Meal Often Is Incentive to Music Writers, Says Sousa

SIoux CITY, Nov. 19.—What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a single march?

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the March-King who will direct his famous band in two concerts at the Auditorium Friday.

"It is possible that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March-King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfactory meal."

"I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"When on tour I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied."

"Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."

Pacific Typhoon

SOUSA BAND TO PLAY FOR SCHOOL CHILDREN

Prices Arranged for Benefit of Students

Arrangements are being perfected by Mrs. Francis Henry Hill, who has the management of the appearance here Dec. 1 of John Philip Sousa and his band, for the matinee primarily for the school children.

Two prices have been set for the matinee tickets. The front half of the arena floor and the first two rows in the balcony will be 55 cents and the remainder of the house 28 cents. All seats will be reserved. The prices include the war tax. A program has been prepared which will appeal particularly to the younger people.

Moila Shrine band already is making preparations for its appearance at the night program with Sousa.

SOUSA HAS COME BACK TEN TIMES

EVIDENTLY OTHER CITIES LIKE BAND WHICH RETURNS HERE FOR SECOND TIME.

MAY RESERVE SATURDAY

No Mail Reservations to Be Made This Time—Sousa Single Admission Tickets Reduced to a \$2 Figure.

Members of the committee in charge of the community entertainment course which begins with a concert at the auditorium by Sousa's band on the evening of November 28 say they have been asked a good many times whether Sousa will give the same program as two years ago, whether it will be worth while to hear him again.

In answer to this they say, according to them Monday, that one can never hear Sousa too many times, and they point to cities in the United States where Sousa has reappeared ten times in successive years. There is no such a thing as too much of Sousa, they say. He will give an entirely new program with old favorites interspersed.

Season tickets for the course, which are \$3, may be reserved beginning Saturday morning at the auditorium. There will be no mail reservations, and arrangements are being made to handle the crowd seeking reservations in very quick order.

Single admission tickets to Sousa's concert have been reduced from \$3 to \$2.

SOUSA IS PRESENTED MUSIC DOCTOR DEGREE

MILWAUKEE, Nov. 24.—Rushed here by a special train, speeding at 75 miles an hour over a four-track right of way, Lieutenant Commander John Philip Sousa was honored with an honorary degree of Doctor of Music by Marquette University.



On arrival at the railroad station, the bandmaster was whisked into an automobile and rushed to the university, while the way was cleared by several motorcycle

meers. The Marquette band played several of Sousa's selections after the

MUSIC

Edmund A. Stein presents John Philip Sousa and his band in two performances at the Auditorium.

THAT thoroughly proficient American institution, Sousa's band, gave two more of its customarily stirring performances at the Auditorium yesterday. And as our blood danced not very subtly to the agitating rhythm of Sousa's marches, we marveled again at the prolific little bandmaster's abundance of popular talents.

Not only is he the most representative of the nation's composers (despite the very considerable claims of the young syncopators) he is also one of the most productive. Hardly a season passes without a march dedicated by Mr. Sousa to the army, the Campfire Girls, or to the composer's summer vacation plans. Moreover, as a band leader, he is perhaps second to none.

Quite perfectly trained, his men play with a spirit and precision that is, for a band, incomparable. When they played the thumping military marches yesterday you found yourself hoping for a little war, just a very little war, indeed, when the United States Field Artillery march was played, one vaguely suspected that there was a war.

About Mr. Sousa's program little need be said, for save for one or two novelties, it included the usual marches, "The Stars and Stripes Forever," "Semper Fidelis," "The Nobles of the Mystic Shrine" and the others that you know so well. For the pieces just mentioned, Sousa's band was augmented last night by the Osman Temple band of St. Paul, of which Fred Albrecht is director. And what an event it was! The organization played as though they

Dr. Zook U. S. Chief of Higher Education



Dr. George F. Zook is the newly-appointed assistant commissioner of education. He will retain his position as chief of higher education.

had rehearsed industriously together, which of course they had not.

The soloists were unusually good. They included the charming, fragile Nora Fauchald, who has a sweet quite strong soprano voice; John Dolan, cornetist; Meredith Wilson, who played the flute, and George Carey, who did remarkable things with the xylophone. Then, too, there were Winifred Bambrick, a gift

Sousa Receives High University Honors

MILWAUKEE, Nov. 24.—John Philip Sousa has received the degree of Doctor of Music from Marquette university for "what he has done for America in war and peace."

The band king is the first to receive the honor.

The degree was conferred in ceremonious convocation of the entire student body and faculty. The university band played three of Sousa's marches and there was an interesting parade in which thousands marched.

Birmingham News Nov 20/23

Journal Knoxville Tenn



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.



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Holston Observer Nov 24/23

N.Y. Telegraph Nov 27/23



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AUTHORS AND COMPOSERS URGE COPYRIGHT BILL

Committee of American Society and E. C. Mills for Music Publishers' Protective Association Will Go to Washington Next Week.

E. C. Mills, chairman of the Board of Governors of the Music Publishers' Protective Association, will go to Washington next week to urge the passage by Congress of the Copyright Office bill, permitting the United States to enter the International Copyright Union. He will be followed by a delegation from the American Society of Composers, Authors and Publishers so soon as the bill has been introduced and sent to the Patents Committee.

The composers and authors' committee will include J. C. Rosenthal, general manager of the American Society, and the following members: Victor Herbert, Gene Buck, John Philip Sousa, Silvio Hein, and probably Irving Berlin and Al Jolson.

It has already been pointed out by The Morning Telegraph that unless this bill is passed or reciprocal copyright arrangements are entered into between the United States and Canada, on or before January 1, 1924, all copyright relations between the two countries will cease.

E. C. Mills said yesterday: "I think we will get the bill through unless somebody tries to put a lot of riders on it. Every effort will be made to have it acted on quickly. The whole subject is rather difficult for a layman to understand and I do not pretend to be a lawyer. But some things are clear enough."

Mechanical Reproduction.

"In the first place, the interest of music publishers is easily figured out. Sheet music is no longer published for the money to be derived from its sale as such, but because of the enormous profits to be made for the mechanical reproduction of popular songs. All such rights are not now protected in Canada. So far as the publication is concerned we are protected, but even that protection will probably cease after next January 1, unless this bill is passed putting the United States into the International Copyright Union and the President of the United States issues a proclamation on the Canadian bill."

"But you see that while we have no protection on the mechanical reproduction of music in Canada, neither has Canada any such protection here. So it is a case of the pot calling the kettle black."

Lieutenant Gitz-Rice, Mr. Mills recalled, had to forswear allegiance to the King of England and become a citizen of the United States in order to protect the mechanical reproducing rights to his song, "Dear Old Pal o' Mine."

"We are the largest and best customer Canada has," continued Mr. Mills, "for the manuscripts of her authors and composers, and they would collect on their mechanical reproductions if a reciprocal arrangement could be made. It would certainly be highly desirable for them."

"Canada adopted a so-called 'manufacturing clause,' which for all practical purposes is the same as ours. The objections of organized labor to our bill

have been pretty well ironed out, for labor is protected by a high tariff. But here enters the book publisher. The Canadian act classifies music under the general head of books, whereas in the American act, music is put in a separate class. Our book publishers object to the Canadian act because their books have to be printed in Canada.

National Exploiting Mediums.

"We are the best customer for Canadian manuscripts. I am speaking of music now, because we have the national exploiting mediums. We have the musical shows, the cabarets, the bands, the vaudeville artists and at least twenty-seven great radio stations in operation every night."

"We are therefore the people who can help the Canadian author, composer and publisher. Canada in turn is one of our most important customers for sheet music. She has also three large plants for the manufacture of phonograph records. They reproduce American compositions without being under the obligation to pay us any royalties. And that is exactly what we do to a greater extent. We need their protection as badly as they need ours. But publishers would be foolish to consider Canadian manuscripts when they can get the same quality in the American brand."

"Canada has everything to gain. The effect of putting the United States into the International Copyright Union will be then to extend full copyright to every publication filed in the United States, to all the countries belonging to the Union and automatically the citizens of all countries belonging to the Union when they file for copyright in their respective countries become protected in the United States and in every other country of the International Union."

Literature and Music.

"No single thing this country could do would more encourage the development of literature and music in the United States than for it to become a member of the International Copyright Union."

"Canada's artistic and cultural development has been seriously retarded by the lack under its laws of the proper encouragement to authors and composers in that they have been denied, not only in Canada, but in other countries, the mechanical royalties which have come to be so important."

J. C. Rosenthal, speaking on behalf of the authors and composers, said: "The song writers most assuredly want to have their side represented in this copyright matter. We strongly advocate the passage of the proposed bill whereby the United States will become a part of the International Copyright Union. We are using our best efforts to bring about a proclamation by the President of the United States so that the present Canadian copyright act will go into effect January 1. All the President has to do is to announce that the Canadian act is reciprocal in the manner of protection."

St. Luke's Evangelist Nov 19/23

Kansas City Post Nov 21/23

Sousa's Band Coming December 13

Personal recollections of every president since Hayes are stored away in the memory of Lieutenant Commander John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as lieutenant commander of the Great Lakes naval training bands, during the World war, and received academic honors from the same university at the same time as President Harding.

During the campaign of 1920, Sousa visited Marion, O., and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than half an hour in order to attend Sousa's concert.

Sousa's band will give two concerts in the Salt Lake tabernacle, afternoon and evening, on December 13.



—Press Photo.

LIEUT. COM. JOHN PHILIP SOUSA,

Noted American conductor, who will bring his band of 100 musicians to Convention hall next Sunday for two concerts.

BASS DRUMMER WITH SOUSA



Gus Helmecke, famous bass drummer, with Sousa's band.



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.

SOUSA SOLOIST, HOME, 'DOES DISHES'



HOUSEWORK is every bit as important as singing with Sousa's band, in the estimation of the Julius Fauchild family, and so, when Nora Fauchild came home to Minneapolis today as soloist with John Philip Sousa, she helped get breakfast and helped her mother "do the dishes." And then she did the dusting.

SOUSA'S SOLOIST WELCOMED HOME

Parents, Brothers, Sister Stage Homecoming for N. D. Girl With Famous Band

Today was homecoming day for Nora Fauchild, North Dakota girl who sings tonight at the Auditorium as soloist with Sousa's band.

Tonight, when she goes out on the stage, her mother and father, who now live in Minneapolis; her brothers and a sister who came 500 miles just for the occasion, will be there to hear her sing. John Philip Sousa, smiling a smile of pride, was as pleased as Nora Fauchild herself, at the visit to Minneapolis.

"Meet my father," Nora said, introducing Julius Fauchild, 3407 Humboldt avenue S. And Mr. Sousa did. "My mother, Mr. Sousa; and my sister; and my brothers, too."

Sousa was a little worried, for fear the homecoming might keep Miss Fauchild from her rest. But Miss Fauchild helped with the dishes. She put on an apron and insisted on doing the dusting. And then, proudly displaying a New York drivers' license, she went out with the family to see Minneapolis lakes and drives.

"My father's business is in Minot, N. D., and he and mother are in Minneapolis, playing at housekeeping, and they have a summer home in Norway, so when I tell folks I'm from New York they say 'How come?'" Miss Fauchild explained. "But when the present tour is over, I'm coming back to Minneapolis. I love it."

Miss Fauchild was studying in New York, last June, when she heard Sousa wanted a soprano soloist.

"I went down that day and sang for him," she said. "I didn't have the least idea he would engage me; I was convinced, then, that you had to have pull to get anywhere. But they called me up that very afternoon and hired me."

Sousa is a foremost enthusiasm with her.

Today was a continuous reunion. First there was her sister Marie, who came all the way from Minot to hear her sister sing tonight. Then there was Jalmer, her elder brother, who attends the University of Minnesota, and her younger brothers, Aksel and Nils, who go to West high school.

Local Musician With Sousa Band



ROBERT WILLAMAN of Des Moines who played in the orchestra at the Princess theater last season, is now a member of Sousa's band and will appear in concert with the organization in this city on Thanksgiving day.

Willaman lived here at the E. M. Bryan home, 1246 Fourth street. He studied music at Damrosch school in New York City. His war service was partly of a musical nature, for he went to France with the 88th division, and later played in the Pershing band. He has played with the Sousa and Pryor bands, Victor Herbert's orchestra and in several of New York's best theaters.

FOR SOUSA AND HIS BAND.

The Famous Musicians Will Be Entertained Upon Their Visit to St. Joseph Next Saturday.

Lieut. Com. John Philip Sousa and his band will be entertained at a buffet supper immediately following the night concert next Saturday in the Auditorium. The famous band will be heard in afternoon and evening concerts. At night Molla Temple Shrine Band of fifty pieces, under the



GEORGE CAREY, Xylophone soloist with Sousa's Band.

leadership of Hugh McNutt, will play one or two marches with Sousa's band and the Shriners will provide the supper on the stage of the Auditorium after the program.

Mrs. Francis Henry Hill will open the ticket office for the engagement at Jenkins' next Wednesday. For the matinee rates for school children—25 and 50 cents—will be made, including war tax.

At the afternoon program the soloists will be Miss Nora Fauchild, soprano, Miss Winnifred Bambrick, harp; John Dolan, cornet, and Meredith Willson, flute. Miss Fauchild will sing the aria from "Romeo and Juliet," by Gounod. Mr. Dolan will play "The Centennial," by Bellstedt; Mr. Willson will give the "Valse" of Godard, and Miss Bambrick, "Fantasia Oberon," by Weber-Alvares.

Miss Fauchild and Mr. Dolan also will be soloists at night, when Miss Fauchild will sing "The Lark Now Leaves His Watery Nest," and Mr. Dolan will play "Cleopatra," by Demare. George Carey will play "Nocturne and Waltz" by Chopin, on the xylophone, and Miss Rachel Senior will play "Faust Fantasia," by Sarasate, on the violin.

At both concerts the encores will be selected from the following compositions and arrangements of Sousa: "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," "Humoresque of the Silver Lining" from "Sally," "March of the Wooden Soldiers," "Rameses," "El Capitán," "Washington Post," "The Gallant Seven" and "The Fairest of the Fair."

Sousa at 69, Full of Pep, Wrapped Up in March Music

John Philip Sousa, famous bandmaster, who with his band appears at the auditorium this afternoon and evening in concert, was asked how he happened to take up his career as bandleader. "Well, you know," he said, "I was born in Washington, D. C., just before the Civil war. The air was filled with militarism and it was this atmosphere which probably gave me my particular bent."

"March music, which is my specialty is, I believe, the most difficult form of music to compose. It allows for no padding. The same tempo must be maintained throughout."

John Philip Sousa is of Portuguese descent, his family name is one of the oldest on the western hemisphere. His ancestor, Martin Sousa was sent to Brazil in 1531 to settle the country and he did so with credit to the name of Sousa, says the band leader.

Mr. Sousa is 69 years old and says he feels fitter locally and mentally than ever in his life before.

John Philip Sousa, Famous Conductor, Given Honorary Degree



IT is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music has been conferred upon him by Marquette University, Milwaukee.

SOUSA HONORED

Stopped Off to Receive Degree of Dr. of Music at Marquette

Milwaukee, Wis., Nov. 22.

One day after being honored at impressive services at Marquette University here, where the degree of doctor of music was conferred upon him, John Philip Sousa, noted march king, returned to Milwaukee for four concerts in two days and was greeted by large audiences on each occasion. The opening concert of Saturday afternoon alone brought an audience of more than 3,000.



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Variety of Sousa Concert Pleases Thousands Here

Renowned Artists Thrill Music Lovers at Auditorium Saturday.

Hooray, hooray, the band did play at the Auditorium Saturday afternoon and evening. And, oh, what a band it was! For it was none other than Sousa's own, with nobody else but John Philip himself conducting it, the great John Philip, whose gladdening marches have quickened the step and brightened the eye of the people all over the world, ever since the strains of the "Washington Post" and "El Capitan," and some of the other early ones first burst upon the air. There were many marches yesterday on both programs: marches that made one want to get up and prance, but less the audience might do that very thing, there was other music, too, to balance the program, and give variety, contrast and consequent added interest.

The band itself is the same good band it always is, with its full choir of clarinets and other woodwinds, and with the brasses and big shiny horns enough to delight the eye as well as to give that solidity and brilliance of martial atmosphere that makes band music so universally appealing.

Program Is Varied.
And it is certainly fun to hear and to see these instruments played as Sousa's men do it. In the "Stars and Stripes Forever," different groups of instruments come to the fore and carry the melody, last night these being five piccolos, six trombones and six cornets. And there were eight cornets that came down to the front in "Semper Fidelis" and waked the echoes in the hall. Shots were fired in time and tune to the United States field artillery and a brand new piece entitled the "Turkish Towel" featured eight saxophones.

The more serious part of the evening program brought an interesting Indian rhapsody by Orem, founded upon themes recorded by Thurlow Lieurance of Lincoln. Suites, portraits and a new march were among the compositions by Sousa himself. A medley of famous tunes strung together was popular with the audience, as many hits of the day were included.

The most pretentious number of the evening was the fantasy, "The Victory Ball," by Schelling, and dedicated to "An American Soldier," the music worked out in suitable interpretation of the poem of the same title by Alfred Noyes.

Solo Numbers Pleasing.
There were lots of soloists too, who came in for a round share of enthusiasm and encores each in his turn. There was John Dolan with his cornet, and the fancy triple tonguing, and brilliant feats he can accomplish are fascinating. George Carey and his xylophone almost stopped the program, which was finally allowed to proceed after a series of encores which included Chopin, the "Humoresque" inter-

woven with "Swanee River," and some regular first class jazz. Miss Nora Fauchald was heard in soprano solos that won her added numbers, and Miss Rachel Senior drew a broad bow and showed many violinistic pyrotechnics in her selections. Now Sousa has gone on, after drawing good audiences to his programs. And everybody's favorite march was played, and there was enough serious and enough humorous music to strike all tastes, and at last, after all the encores and everything, the crowd went home well satisfied. H. M. R.

SOUSA TO BRING MONSTER DRUM

Instrument Believed Largest and Most Costly in World

What is believed to be the biggest bass drum in the world will be seen here with the Sousa band next Saturday, when the famed bandmaster and his 100 musicians appear in concert in the Auditorium, afternoon and night.

This drum probably is the costliest also. The drum heads are of zebra skin. The cost of the drum was \$3,500. The drum is in charge of August Helmecke, who has been beating it for fifteen years, in wet and dry weather, hot or cold. It beats true always.

Instruments Have History
Virtually every instrument in the band has a history of interest. There are some instruments which never are seen in the ordinary band and seldom are seen anywhere. All the instruments and all the parts in the band have been selected with the greatest care and as a result there is a blending of tones and a harmony of sound as though the band were one great instrument, with every part responding to the slightest motion of the baton as it is swayed by the master hand of the leader.

Following programs will be played at the concerts next Saturday, the afternoon program starting at 3 o'clock and the night program at 8:15 o'clock:

MATINEE
"A Boquet of Beloved Inspirations".....
.....Entwined by Sousa
Cornet solo, "The Centennial".....Bellshied
Mr. John Dolan
Suite, "Leaves From My Note-book".....Sousa
(a) "The Genial Hostess."
(b) "The Camp Fire Girls."
(c) "The Lively Flapper."
Vocal solo, Aria from "Romeo and Juliet".....Gounod
Miss Nora Fauchald
"The Portrait of a Lady" (Mannheim-Ostrow).....Rubenstein
INTERVAL
Fantasia, "The Merrie, Merrie Chorus".....
.....Compiled by Sousa
(a) Flute solo, "Valse".....Godard
Mr. Meredith Wilson
(b) March, "The Dauntless Battalion".....Sousa
(new)
Harp solo, "Fantasia Oberon".....Weber-Alvares
Miss Winifred Bambrick
Tunes, "When the Minstrels Come to Town".....Bawron

NIGHT
Rhapsody, "The Indian".....Orem
Cornet solo, "Cleopatra".....Demare
Mr. John Dolan
Portraits, "At the King's Court".....Sousa
(a) "Her Ladyship, the Countess."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
Soprano solo, "The Lark Leaves His Watery Nest".....
Miss Nora Fauchald
Fantasy, "The Victory Ball".....Schelling
INTERVAL
Caprice, "On With the Dance".....
.....Strung together by Sousa
Being a medley of famous tunes
(a) Xylophone solo, "Nocturne and Waltz".....Chopin
Mr. George Carey
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa
Violin solo, "Faust Fantasy".....Sarasate
Miss Rachel Senior
Folk tune, "Country Gardens".....Granger

Tickets are to be placed on sale in the Jenkins music store Wednesday in charge of Mrs. Francis Henry Hill. From the inquiries, there is every indication Sousa and his band will be greeted with large and enthusiastic audiences in St. Joseph. Many inquiries have been received from out of town.

At the matinee special prices of 55 cents and 28 cents have been made for the children. Mr. Sousa insists upon this special matinee rate for the children, that as many as possible may hear his big band.

KIDDIES HEAR SOUSA'S BAND AS STATLER GUESTS
By C. W. Van Buren
(Special Correspondence)
St. Louis, Mo., Nov. 6.

Lieutenant Commander John Philip Sousa and his famous band were here Thursday night for a concert, and the famed bandmaster was entertained at a luncheon that day. He had a large audience at the concert. E. M. Statler, of the Statler hotel, where the luncheon took place, who is a great admirer of Mr. Sousa's, purchased a large block of tickets and distributed them among the schools of the city.

SOUSA SEES NO HARM IN SILLY SONGS, HE SAYS

Thinks "Yes, We Have No Bananas" Just Foolish

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut.-Com. John Philip Sousa, who will appear here Dec. 1, matinee and night, with his band, has found the silver lining. Mr. Sousa finds in that song evidence that the nation is still young.

"'Yes We Have No Bananas' of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, Gen. Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World war. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Will Present

SOUSA'S BAND ON LONG TOUR



John Philip Sousa and his band recently opened a Sunday series in Chicago with afternoon and evening concerts and also in Cincinnati where the usual two performances were given a week later.

The band has a long concert tour ahead and will reach Florida in February. Sousa's band will play in St. Petersburg Feb. 15, this being one of the many musical attractions being brought through the state this season by S. Ernest Philpitt.

Sousa's Band Here for Thanksgiving

Music lovers from Des Moines and central Iowa will pack the Coliseum Thanksgiving day, Nov. 29, according to present indications, for the matinee and night concerts that Sousa and his band will render here under the auspices of the Za-Ga-Zig Shrine drum corps. The general ticket sale opened yesterday at the Des Moines Music company.

Eight soloists, two of them Iowans, are featured with Sousa's great organization this year and will be heard in both concerts Thursday. The Iowans are Miss Rachel Senior, violinist, and P. Meredith Wilson, flutist, both of Mason City. The others are Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet; George J. Carey, xylophone; William H. Kunkel, piccolo, and Joseph De Luca, euphonium.

A special program for children will be rendered by Sousa at the Coliseum Thursday afternoon. Every one of the instruments in the big band will be demonstrated and explained so that the audience may know what part it plays in the general ensemble. A typical Sousa program will be presented at the evening concert, new and old favorites being included in the program.



Miss Nora Fauchald - SOPRANO
WITH SOUSA - COLISEUM

DR. JOHN PHILIP SOUSA MADE DOCTOR OF MUSIC



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee.

K. C. BAND TO AID SOUSA

Shrine Organization to Play With Noted Musicians Here.

Persons who hear the concerts to be given by John Philip Sousa and his band in Convention hall Sunday afternoon and night, December 2, will have an opportunity to hear simultaneously one of Kansas City's best bands and one of the world's greatest traveling bands.

At each concert the seventy-five-piece Ararat Shrine band will play Sousa's latest march, "Nobles of the Mystic Shrine," with the 100 players who comprise the famous bandmaster's organization.

This march was dedicated to the members of the Shrine in America and was played for the first time by the massed bands of Shriners from all sections of the country when the annual convention was held in Washington last June, at which time Sousa conducted 6,000 men.

At the two concerts in convention hall the Shrine band also will play "The Stars and Stripes Forever" with the famous bandmaster's organization.

Democrats to Hear Attorney.

SOUSA IS GUEST OF LEGION POST

John Philip Sousa, popularly credited with being the world's greatest band master, was the guest of officers of Monahan post of the American legion, officers of the Monahan post band and Berry Sisk, Sioux City music composer, at dinner at the Martin hotel Friday evening. All attended the concert at the auditorium as Mr. Sousa's guests after dinner.

Mr. Sousa has been instrumental in making Mr. Sisk's "Armistice Day Forever" march highly popular all over the country as his band plays it at practically every concert. All proceeds from the sale of the march go to the American legion through the courtesy of Mr. Sisk.

SOUSA'S BAND GIVES INSPIRING CONCERTS

Nora Fauchald Most Interesting Soloist—Levitzki Scores Heavily in Recital

By VICTOR NILSSON

Lieutenant Commander John Philip Sousa has just paid his annual visit to Minneapolis and yesterday gave two concerts at the Auditorium, in the evening to capacity audience. Sousa and his band are an American institution but through international tours, which have been as many unbroken series of conquest, have become almost as world famous as the Sousa marches. "U. S. Field Artillery" startles you with actual revolver shots, but none can compare with that march of marches, "The Stars and Stripes Forever."

Sousa was his genial and generous self, who not only was spontaneously lavish with his marches which are so happily and genuinely American in every bar, but also showed his good will to everything growing and budding in American musical life by a strongly American composers' program in the evening, the constant engagements of young American artists for his tours and yesterday afternoon particularly by encouraging orchestral music in our schools. During the intermission the first North High School orchestra, in recognition of its pluck to be the first local school organization of its kind to dispense with the auxiliary of a piano, was asked to play a couple of selections under the baton of Sousa in acceptance of which memorable favor the young folks acquitted themselves quite creditably.

In the evening concert the opening number was of most appeal because it was Orem's arrangement and instrumentation of the Thurlow Lieurance Indian music program so recently done here by that composer and his wife and flutist. The thematic material in this "Indian Rhapsody" of the same order as in the Lieurance concert made a very favorable impression under Sousa's direction. Another noteworthy number was "The Victory Ball," Schelling's latest completed work inspired by an Alfred Noyes poem.

Sousa's band is the same organization of super-equipment as of yore with its score of clarinets, dozen of cornets, five Sousaphone tubas and double complement of nearly every other group. The playing was done with that superior discipline marking everything that Sousa so carefully rehearses and so nonchalantly and lightly conducts. There was also the same excellent cornet soloist, John Dolan, as during the last few seasons, although this artist occasionally strayed from pitch, something quite unusual with him.

Nora Fauchald was the most interesting soloist here because of being a young northwestern girl with a pure and pleasing soprano voice, which she should keep from forcing also when singing in the biggest of auditoriums, for it has carrying power of its own and should be taken care of. If the laudable practise of announcement of extra numbers in the Sousa concerts would extend to changes of program also, you would have known what number was substituted in the afternoon by Miss Fauchald for the waltz song from "Romeo and Juliet."

The highly capable soloists on the violin, harp, flute and xylophone respectively were Rachel Senior, Winifred Bambrick, Meredith Willson and George Carey.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

PACKED HOUSES GREET SOUSA

Name of Noted Band Leader Attracts All Music Lovers.

By Earl B. Douglas.

Another "red letter" day in the lives of Sioux City music lovers passed Thursday with the departure of John Philip Sousa and his band from this city after they had given two delightful concerts at the Auditorium before "capacity" houses.

Sousa needs no introduction or praise from the critics here. The man and his musicians have so endeared themselves to all lovers of music, whether or not they have musical educations, that an introduction is superfluous. As for praise, all those who heard the band Thursday afternoon and evening are so emphatic in their praises that one voice, more or less, can only swell or detract very little from the chorus.

In the opening number, a rhapsody, the famous leader gave proof, if any were needed, that he still is a master of men and notes. Playing upon that most difficult of all instruments, a group of men, each man with a different instrument, the leader drew out harmonies and interpretations that were entrancing in their loveliness. Every dip; every faltering of his baton, brought forth from the many instruments just the right shade of sound that the master wanted.

Miss Fauchald Gets Ovation.

John Dolan, cornet soloist, in the second number on the program, Cleopatra, drew down the house, but his triumph was no greater than that of Miss Fauchald, soprano soloist, who sang the "Shadow Song." Her work was greatly appreciated, but it was not until she sang the old favorite, "Carry Me Back to Old Virginia," that the audience, figuratively speaking, laid wreaths at her feet. Her voice is capable of much sentimental expression, and its tones were as moonbeams playing over a cotton field—soft and fanciful.

Mr. Sousa proved that he does not despise "jazz." He does, in fact, make use of all the tricks known to "jazzmania" when he believes that doing so will add to the harmony. But it is a "jazz" purified of all the dross of barrooms and public dance halls. It is an exalted "jazz," and time and again it "tickled" the audience in the rendition of "On With the Dance," an arrangement of various famous tunes. In "Gallagher and Shean" the happy note was struck, and it was with reluctance that the auditors permitted the band to continue the program.

George Carey, at the xylophone, is a master of his instrument. He does anything with it that one asks. There are notes produced by the hammers over the pipes that seem like the echoes of a fairy's footfalls on dewy grass. At the other extreme, all the majesty of a summer storm is found, and the result of the master's manipulations is harmony that reaches the heart and leaves a deep impress there.

In her violin solo Miss Rachel Senior demonstrated that a violin is not an instrument which can only be played by men. To be sure, her touch was feminine, but the selection was improved by that fact. She received cordial applause.

Shrine Band Is Present.

As a special treat to his admirers, the leader had arranged to have the Abu Bekr Shrine band present to assist in the rendition of the march "Nobles of the Mystic Shrine." They remained on the stage throughout two more selections, both by Sousa, "Stars and Stripes Forever," and "Semper Fidelis."

One of the most pleasant things about Mr. Sousa is that, unlike many other leaders of bands and orchestras, he does not "hightone" his audience. There were no numbers on the program which were incomprehensible to the auditors, with the exception, perhaps, of the fantasy, "The Victory Ball." This piece did not seem to reach many of those present. Mr. Sousa believes, moreover, in being generous. Encores were responded to with good grace and evident pleasure on the part of the players.

There is only one thing about concerts that I cannot understand. That is why wives with fat and perspiring husbands always bring them down right in front of me so that I may catch stray zephyrs and odors as a crumpled program sheet waves back and forth before a face that bears an expression of utter boredom while the owner of the face twists and squirms in his seat and stares sullenly about the packed auditorium.

Sousa's Big Band Thanksgiving Day

Matinee and Evening Programs at Coliseum.

THERE is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his famous band, appearing at the Coliseum Thanksgiving afternoon and evening, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's band, which might well be a rare old Stradavarius is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-loved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been fashioned by her father years before she was born and which for more than twenty years had been mellowing and sweetening and waiting for her.

Sousa and his band, and a capable group of soloists, belonging to the Sousa organization, returned to Minneapolis yesterday for two concerts at the auditorium. One expects Sousa to give good programs. The veteran band master yesterday gave his numerous Minneapolis admirers even better than his usual good measure at both matinee and evening performances. A hearty welcome will be ready for this splendid band whenever Sousa brings it to our city.

At the afternoon concert Sousa challenged those who would confine a band to certain limited musical provinces with two excellent played numbers, his own suite, "Leaves from My Notebook," and Rubinstein's, "The Portrait of a Lady," in which the band achieved colors vying with those produced by an orchestra. He responded to the applause which his program numbers drew with his own marches, rendered with the swing and stirring rhythm which makes Sousa's band famous. Sousa, as a conductor, keeps a firm hand on his players, but his methods are quiet and restrained. The band has reached such perfection of unified performance that it does not need to be spurred by a prodding baton. A simple wave of Sousa's hand sends the brasses crashing into the superb climaxes which Sousa invariably reaches in his marches.

SOUSA DECORATED BY MANY NATIONS

Six medals, conferred by four governments, may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the officers of the World war medal received during the World war, and the Spanish war medal, of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the Academy of Hainault in Belgium, he received the fine arts medal. From the French nation he received the Palms of the academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and are the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

Sousa and His Band.

Sousa and his band are considered as among our national music assets, always welcome guests, when they give their brace of concerts each year, because they come with a direct message and they lose no time in imparting it to their audiences.

The concerts yesterday, afternoon and evening, were in no sense dissimilar to the many that have preceded them in the past, when once the program was under way, there was no hesitation, no angling for encores, and no effort was needed on the part of the listener to enjoy the music. It could be enjoyed by anybody, no matter what his musical ideals may be. Part of this enjoyment was supplied by some new composition on the program,

part because many old favorites were heard, and there were some excellent soloists who conducted the full round of pleasure.

A number of rather pretentious compositions were given place this year on the two programs, including the Rubinstein "Portrait of a Lady" and a Fantasy by Schelling, based on the Noyes poem, "The Victory Ball"; but the performers in this organization are clever, and Sousa knows precisely the extent of their capabilities, so that no matter whether the selection was a march at one extreme of interpretation, or one of the above-mentioned compositions, it was as well played, with exhilarating rhythms and was electrified by the Sousa personality.

In the galaxy of soloists were a very good soprano, Miss Nora Fauchald, who sang an aria from Gounod's "Romeo and Juliet" at the afternoon concert, and in the evening Parker's "The Lark Now Leaves His Wat'ry Nest," in addition to some encores. John Dolan is a splendid cornetist, one of the very best among the many Sousa has introduced to the public, and he contributed some brilliant solos at each concert. Others who won the audience were Meredith Wilson, flutist; Winifred Bambrick, harpist; George Carey, xylophone soloist, and Rachel Senior, violinist.

During the interval Mr. Sousa led the North High school in two numbers.

—JAMES DAVIES.

SOUSA AND HIS BAND

Sousa, his band, and a capable group of soloists, belonging to the Sousa organization, returned to Minneapolis yesterday for two concerts at the auditorium. One expects Sousa to give good programs. The veteran band master yesterday gave his numerous Minneapolis admirers even better than his usual good measure at both matinee and evening performances. A hearty welcome will be ready for this splendid band whenever Sousa brings it to our city.

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A very pretty surprise was provided in the interval of the afternoon concert when the North High school orchestra filed upon the platform and played two numbers, "Valse Lente," by Coerne and "Patrol of Boxers" by Berge, under the conducting of Sousa. The performance of the youthful musicians, playing without rehearsal under their guest conductor, was remarkably good, and a tribute to their training under Mr. R. T. Tenney.

The evening program was nearly doubled in length by the number of encores. The first number was Orem's rhapsody, "The Indian," which included a number of Indian themes, and developed into a pictorial representation of the tom-tom dance at the last.

The most impressionist piece on the program was Schelling's "Victory Ball." This is based on the poem by Alfred Noyes, which pictures the false gaiety of victory celebrations, and the disillusionment of the cold post-war experiences of returned soldiers and has for a theme the thoughts of the ghosts of dead soldiers which stand by to watch the merriment.

John Dolan, cornet soloist, displayed a clearness and evenness of tone which brought a number of encores, and Nora Fauchald, soprano, has a pleasingly clear and fresh voice. The whole program was well received.

E. A. C.



RACHEL SENIOR—VIOLIN SOLOIST WITH SOUSA AND HIS BAND

Two Receptions Planned for Bandmaster Sousa

Two receptions will be held in honor of Lieutenant Commander John Philip Sousa, whose band of 85 musicians play at the Auditorium this afternoon and evening. When Sousa and his band arrive at the union station at 12:35 today, they will be met by H. O. Wilhelm and other officials of Tanager Temple shrine, who will entertain him at luncheon at the Fontenelle hotel.

Following the afternoon concert, which has been carefully selected to please the youngsters, Lieutenant Commander Sousa will be the guest of the Omaha Press club at the Brandeis restaurant. The Press club is newly organized by 30 Omaha men active in newspaper circles.

James Hanbery, president of the club, has invited several guests. Among them will be men high in Masonic circles, newspaper editors, writers and musicians.

SHRINERS TO PLAY WITH SOUSA.

Ararat Band Will Appear at Both Concerts December 2.

An interesting feature of the two concerts to be given by John Philip Sousa and his band at Convention hall Sunday afternoon and night, December 2, will be the appearance of the Ararat Shrine Band of seventy-five pieces, with the Sousa organization. At each concert the Shrine band will join Sousa and his one hundred players in playing the bandmaster's latest march, "Nobles of the Mystic Shrine."

This march, which was dedicated to

the members of the order in America, was played for the first time at the Shrine convention in Washington last June, Sousa directing six thousand Shriners from all parts of the nation. Ararat Band also will play "The Stars and Stripes Forever" with the Sousa players.

Sousa's appearance here will be in celebration of the twenty-fifth anniversary of the dedication of the first Convention hall by the march king.

SOUSA KNOWN TO MANY PRESIDENTS

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as lieutenant commander of the Great Lakes naval training bands during the world war, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

In addition to programs of the richest variety, John Philip Sousa has an additional drawing card for his two concerts next Sunday in Convention hall in the combination of the 75-piece Ararat Shrine Band with his own 100 musicians for the performance of the "Nobles of the Mystic Shrine," a new Sousa march, and the "Stars and Stripes Forever."

The Shrine Band will appear at each performance. Louis W. Shouse is managing the concerts; the sale is at Jenkins'.

The afternoon program:

- Rhapsody—"The Indian".....Orem
- Cornet Solo—"Cleopatra".....Demare
- Portraits—"At the King's Court".....Sousa
- "Her Ladyship, the Countess".....Sousa
- "Her Grace, the Duchess".....Sousa
- "Her Majesty, the Queen".....Sousa
- Soprano Solo—"The Lark Now Leaves His Wat'ry Nest".....Parker
- Nora Fauchald
- Fantasy—"The Victory Ball".....Schelling
- Caprice—"On With the Dance".....Sousa
- Xylophone—"Nocturne and Waltz".....Chopin
- March—"Nobles of the Mystic Shrine".....Sousa
- Violin Solo—"Faust Fantasy".....Raschke
- Rachel Senior
- Folk Tune—"Country Gardens".....Grainger
- The night program:
- "A Bouquet of Beloved Inspirations".....Sousa
- Entwined by Sousa
- Cornet Solo—"The Centennial".....Bollstedt
- John Dolan
- Suite—"Leaves from My Notebook".....Sousa
- "The Genial Hostess".....Sousa
- "The Camp Fire Girls".....Sousa
- "The Lively Flapper".....Sousa
- Vocal Solo—Aria from "Romeo and Juliette".....Gounod
- Nora Fauchald
- "The Portrait of a Lady" (Kamennol-Ostrow).....Rubinstein
- Fantasy—"The Merrie, Merrie Chorus".....Sousa
- Flute Solo—"Valse".....Godard
- Meredith Wilson
- March—"The Dauntless Battalion" (new).....Sousa
- Harp Solo—"Fantasia Oberon".....Weber-Alcove
- Winifred Bambrick
- Tunes—"When the Minstrels Come to Town".....Borzon
- the National Music Teachers' Association

SOUSA AND HIS BAND HERE SATURDAY MORNING

Lieutenant Commander John Philip Sousa and his famous band

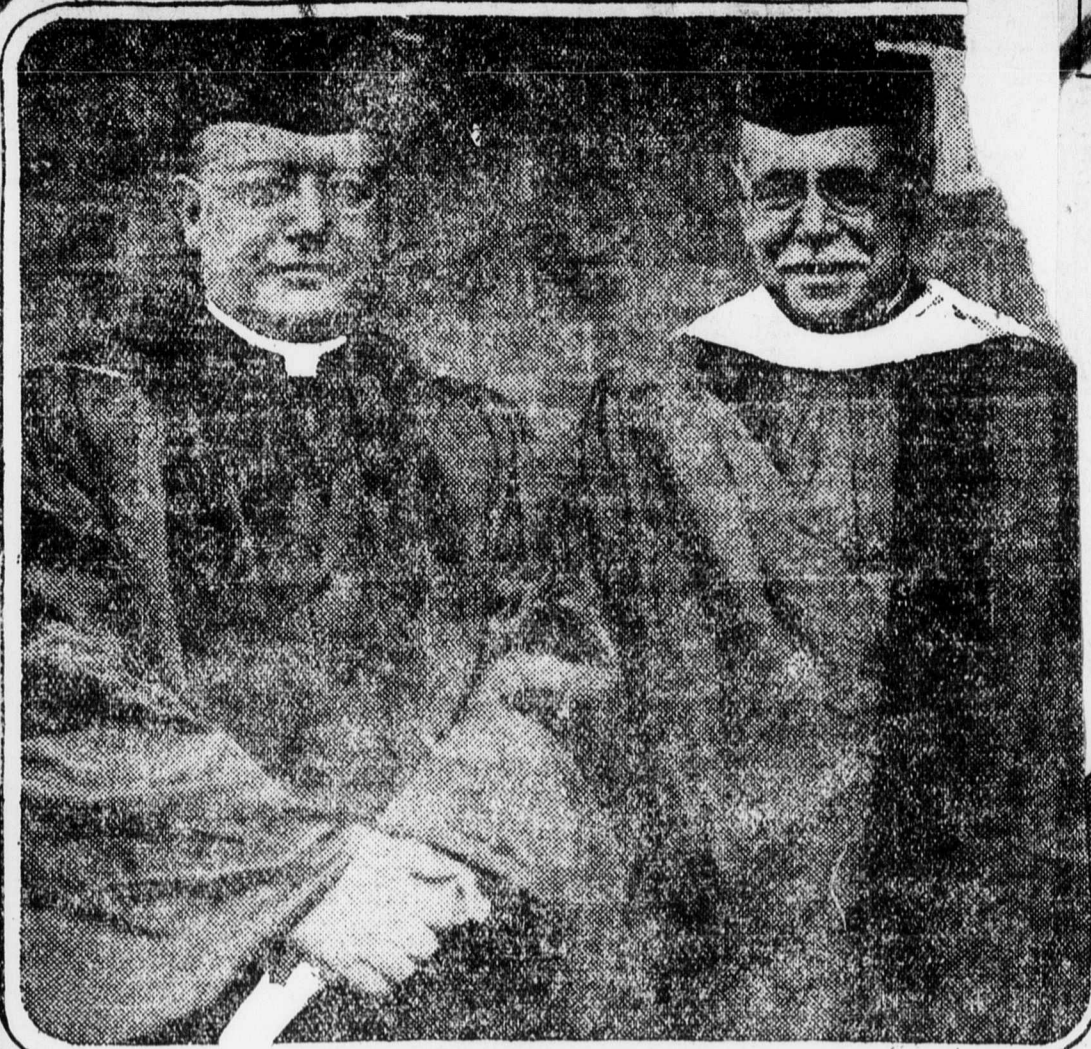
of about 100 musicians will arrive Saturday morning from Sioux City, Ia., to give matinee and evening programs at the city auditorium. This will be Mr. Sousa's first visit here since Omaha's first music week, sponsored by the City Concert club in November, 1921, when his band played two concerts on the closing day. On Saturday noon Mr. Sousa will be honor guest at luncheon of the Shriners at the Fontenelle, and in the evening the Men's Press club will entertain him at dinner at the Brandeis restaurants.

John Philip Sousa has been made a Doctor of Music by Marquette, Mich., University. Now he will handle the instruments with skill.

St. Petersburg Times

Delaware Press Nov 23/23

Topeka State Press Nov 23/23



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.

Quicksteps Based on History



JOHN PHILIP SOUSA.

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came

"The Washington Post," "King Cotton," "Manhattan Beach" and "El Capitan."

When one hears "Semper Parvulus" one remembers the era when revolutions were a daily affair in the Latin American republics. "Semper Parvulus" is the official march of the United States Marine Corps. When the band plays, "Sabres and Spurs" the "boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical Sousa titles, reflections of American history. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

Sousa and his band will appear at the Tabernacle Thursday evening, Dec. 13. A special matinee will also be given.

SELECT YOUR OWN PROGRAM

John Philip Sousa Asks Topekans to Select Numbers for Concert.

From the following list of John Philip Sousa marches you can select what you like, write Mr. Sousa and



John Philip Sousa.

he will play for you the composition at the performance next Monday night at the auditorium.

Manhattan Beach	Bride Elect
Stars and Stripes	Charlatan
Forever	Diplomat
Nobles of the Mystic Shrine	Directorate
The Dauntless Battalion	El Capitan
High School Cadets	Fairest of the Fair
Washington Post	Free Lance
Semper Parvulus	From Maine to Oregon
The Gallant Seventh	Glory of the Yankee Navy
U. S. Field Artillery	Hands Across the Sea
Sabre and Spurs	Imperial Edward
Comrades of the Legion	Invisible Eagle
Roy Scouts	Jack Tar
Bullets and Bayonets	King Cotton
The Thunderer	Liberty Bell
Liberty Loan March	Man Behind the Gun

Send requests to H. J. Dotterweich, 1525 College avenue, local manager of the concert.



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Music Must Be Result of Inspiration, Says Bandmaster Sousa

MUSIC of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is cus-

tomary for a composer to be commissioned to write a score for a certain star and yet all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea to come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

Sousa and his band will play a matinee and night engagement at the Forum on Wednesday, Dec. 5. A specially priced school children matinee has been arranged for the day.

WITH SOUSA



RACHEL SENIOR, violinist, who will play at the Sousa band concert at the Forum December 5.



"DOC" SOUSA

It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music, had been conferred upon him by Marquette University, Milwaukee.

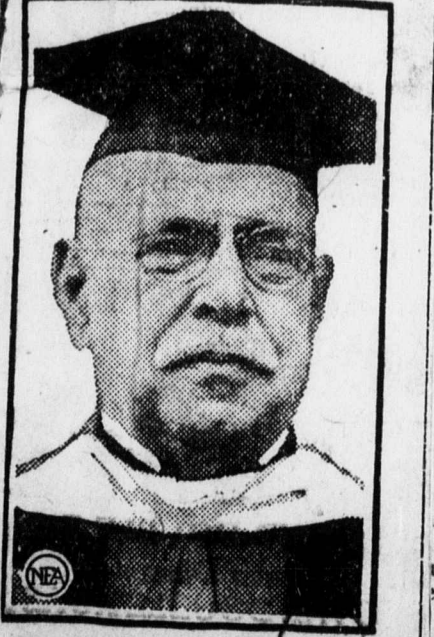
Mrs. Teresa McStravick and James



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DR. SOUSA NOW



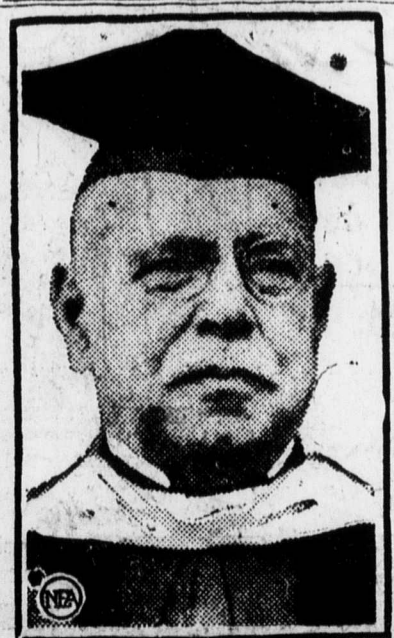
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"Doc" Sousa



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It's Dr. John P. Sousa, University at Milwaukee Having Conferred Title



IT IS Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Sousa's Band A Real Lesson In Rhythm

There Should Be More of
John Philip, in Spite of
the Unpleasant Side of
His Concerts.

Last week's concerts by Sousa and his band certainly were invigorating experiences—bright, brisk and refreshing. He ought to come around much oftener than he does, just to keep us all aware of what variety there is in the musical scheme of things.

One cannot grant the dignified little Lieutenant-Commander a faultless taste in program-making. One cannot help wishing that his compositional enthusiasm did not carry him in the direction of long descriptive works tagged by titles as literally comprehensive as merchandise labels. It would be a good idea, moreover, if he could bring himself to forego entirely the writing of songs; the lyric gift is something far outside the swing of his capabilities.

While the list of complaints is still open, it might be added that his newer marches add nothing whatever to the luster of his name in this field which belongs so peculiarly to him. But inspirational mediocrity is largely compensated for by his unsurpassed skill in what might be called the staging of this kind of music.

A Master Showman.

He knows all there is to know about instrumental balance in a military band, and he knows how to distribute parts and weight so that the music seems to roll forward entirely of its own momentum. Added to this is his very good showmanship—and, the indispensable element of sure-fire response on the part of the public to military music.

But the greatest thing the band brings with it is a rhythmic splendor all but hypnotic in its influence. With scarcely a motion of hand or baton, the leader can inspire in the ensemble a pulsating something that lies much deeper than any mere consideration of regularity in time-beating. The latter might possibly pass muster as the real thing in the performance of a march in which maintenance of steady tempo is the prime consideration. But its genuineness is under a different scrutiny in "Kammenol-Ostrow," a very remarkable transcript of which appeared on one of his programs.

Instrumentally there is no fault to be found with a Sousa band. The best available musicians of their kind are always assembled in it, and they are kept under the kind of reasonable, but necessary, discipline which insures sustained quality. The well-groomed look of each individual in the ensemble, and the quiet, dignified deportment of the soloists, are simply surface indications of a really substantial musical and personal morale. This condition of things is naturally a reflection of Commander Sousa's own standards; and it has its pleasant reactive effect in the universal respect accorded him.

Some Art On 'Em.

The instantaneously popular appeal of the things he does sometimes proves misleading from a purely musical standpoint. There are serious-minded persons who feel that one of his concerts is something the children should hear, but that it need not be taken seriously from a cultural basis of observation. Whereas there is so much to learn from it, artistically. Very few are the symphony orchestras which can boast such brassy, and such subtlety of attack from them. Or, for that matter, which can offer anything like the Sousa woodwind effects. That is because the strings have been given much more attention, proportionately, than the

other sections of a symphonic orchestra.

But these are details for the analytical. And what is the sense of wasting time in analysis when you can give yourself up to the gorgeous excitement of "The Stars and Stripes Forever," and "Semper Fidelis," when Sousa plays them? Heaven help anybody who grows too old or too sophisticated to surrender to their appeal.

INVITATION TO SOUSA.

Bandmaster Who Will Be Here Saturday
Bidden to Be Guest of Chamber
of Commerce.

John Philip Sousa, who will be here with his band Saturday, is in Lincoln, Neb., today and an invitation to be the guest of the chamber at a luncheon Saturday has been extended by wire. The band is due to arrive here from Ottumwa, Iowa, early Saturday morning. Tickets for the St. Joseph concerts, matinee and

Sousa and His Band at Tabernacle December 13



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while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy.

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SOUSA HAS PLAYED BEFORE 70,000 PEOPLE AND HAS LED 6,282 MUSICIANS IN UNISON

Lieutenant Commander John Philip Sousa, whose band will play at the Forum Wednesday, Dec. 5, afternoon and night, has participated in so many record breaking events during his long career at the head of the band which bears his name that he has forgotten a great share of the superlative events of his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 persons and was assembled at the American league baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag-raising which officially opened the huge stadium to the public. The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order last June. The first selection played

by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 1,800 pieces, during one of the Liberty loan drives.

night, will be placed on sale at Jenkins tomorrow, in charge of Mrs. Francis Henry Hill. The box office will be closed Thanksgiving day, and reopened Friday. Saturday morning at 10 o'clock the chart will be opened at the Auditorium.

John Philip Sousa has been made a "doctor of music" by Marquette university. It is to be hoped that this degree gives him authority to operate on some of the present day school of syn-copators.



Nora Fauchald—Soprano with Sousa & His Band
FORUM—Dec. 5.

Schoolroom News Sousa's Band Thanksgiving Day

By Prudence Nicholas
School Editor, The Capital.

A chance to hear a famous band at a low price is the chance offered Des Moines school children thru the thoughtfulness of the management of Sousa's band known for thirty-three years as one of the foremost music organizations in the world.

Almost a hundred pieces including a new instrument called the Sousa-phone are included. The Sousa-phone is a big brass horn with a tone lower and more mellow than the regular tuba.

Another interesting instrument in the percussion class is the big bass drum played by Gus Helmecke, the most famous bass drummer in the world. The drum head is made of the skin of a zebra. The zebra whose skin makes the noise, was a member of a New York zoo. He fell ill and died. Mr. Helmecke obtained the hide, cured it and used it for his drum. Some one suggested that perhaps the stripes made the playing of "The Stars and Stripes Forever" more effective.

The price for grade and junior high pupils is twenty-eight cents anywhere in the house. High school pupils will pay fifty-five cents. These prices included war tax. Perhaps the parents choose the most expensive seats in the Coliseum. Their children may sit beside them in just as good seats for the low price quoted.

One number on the program will be especially interesting to those who want to know about the band instruments. Mr. Russell, the librarian is to explain the instruments and the work of each one.

Thanksgiving afternoon matinee and another program at night particularly for the older members of the family.

WHAT'S YOUR CHOICE, JUST TELL SOUSA

"Hands Across the Sea," "Washington Post March," "High School Cadets," "El Capitan" and of course the famous, "Stars and Stripes Forever," are among the choices Ottumwa has expressed for John Philip Sousa's band to play when it is here Friday evening. Those desiring certain numbers to be on the program are asked to address Mr. Sousa in care of The Courier and he will be handed the list when he comes to the city Friday. The selections are to be made from the following list:

"Manhattan Beach," "Stars and Stripes Forever," "Nobles of 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," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "Bride Elect," "Charlatan," "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," "King Cotton," "Liberty Bell," "Man Behind the Gun."

MANY RESERVE SEATS FOR SOUSA CONCERT

Reservations for the Sousa concert in the Auditorium, first number on the Community Concert course, Wednesday night were obtained by seven hundred and fifty people yesterday. This exceeds expectations of the predicted advance sale, according to Gerald Kinn.

GRAND OPERA HOUSE FRIDAY EVENING NOV. 30TH.

That Lieut. Com. John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth transcontinental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will reach his farthest to the northwest at Portland, Ore., on New Year's day, and his farthest to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Florida. The tour this season begins early in July, and ends in March. Based upon last season's attendance,

his band will be heard during the tour by more than 2,500,000 persons, greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

success of the act.

Sousa and His Band will give a concert in Kansas City on December 2, in Convention Hall. This program will be in the nature of a celebration, inasmuch as Mr. Sousa played at the opening of Convention Hall some twenty-five years ago, the exact date of the dedicatory concert being February 22, 1899.

SOUSA'S MARCHES SEEM THE GREAT ATTRACTION

Famous Band Here Delights With Varied Program, However.

HAS SPECIAL ARTISTS

The appearance of the ever favorite march king, John Philip Sousa, and his band in an afternoon and evening concert at the Auditorium on Saturday gave Omaha lovers of band music an opportunity to hear two interesting novelties in the Indian Rhapsody, by Orem, on themes recorded by Lieurance, and the "Victory Ball" Fantasy, by Schelling, inspired by the poem of the same name by Alfred Noyes, both compositions of a very worthy character and given all the varied tonal and rhythmic effects possible with an organization as complete as that of Sousa's band.

In addition the programs included several new compositions by Mr. Sousa—portraits "At the King's Court," an arrangement of popular dance tunes, some new marches and other groupings, such as "A Bouquet of Beloved Inspirations," "Entwined by Sousa," "The Merrie, Merrie Chorus," compiled by Sousa, with a great number of amusing and witty innovations which always appeal to his listeners.

Notwithstanding the above more serious side to his programs, Sousa's marches seem to be the big and popular attraction. At least ten or a dozen of his best known marches were given as encores.

We used to be horrified when Mr. Sousa would march from six to a dozen stalwart trombonists to the front to blow their loudest into the ears of the audience; now it is five piccolos, six trombones, eight cornets and by way of diversion pistol shots to make the scene more realistic in the U. S. Field Artillery March. The "Turkish Towel" was performed by a choir of eight saxophones, who responded with an encore. In all of this the audience almost went wild with glee, and the genial conductor came on with more and then more, and although the program was carried out with military precision, the audience seemed to have real enjoyment.

Mr. Sousa's keen sense of what an audience wants enables him to please by his variety, placing serious vocal and violin numbers between popular jazz, such as "Yes, We Have, Etc.," and really witty numbers such as "Mr. Gallagher and Mr. Shean," which produced a feeling of good humor throughout.

Miss Nora Fauchald, soprano, is the possessor of a voice of sweet and musical quality. She appeared on both programs, and in the evening was heard effectively in "The Lark Now Leaves His Watry Nest," by Parker, and pleased her hearers, responding with "American Girl," by Sousa, as an encore.

Miss Rachel Senior, violinist, was heard in an old favorite, the Faust Fantasy, by Sarasate. She has a good technique and pleasing style, giving the Beethoven Minuet in G as an encore.

George Carey, xylophone soloist, proved very popular in the performance of a Nocturne and Waltz, by Chopin, in which he showed not only technical skill, but musicianship and very pleasing rhythmic effects. His audience demanded three encores, which he gave most graciously.

Other soloists on the two programs were John Dolan, cornetist, Meredith Willson, flutist, and Winifred Bambrick, harpist.

The audiences at both concerts were fairly large and showed their appreciation, especially of the more popular part of the programs, in most decided manner, giving also homage to the veteran bandmaster, John Philip Sousa.

AUGUST M. BORGLUM.

MANY ARTISTS APPEAR WITH SOUSA AND BAND

John Philip Sousa and his band who will give the first program at the City Auditorium Wednesday night of the Community Concert course, have a remarkable group of soloists, promoters of the group say. They are Nora Fauchald, soprano, Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; John Dolan, cornetist, and George J. Carey, xylophonist.

This is Sousa's thirty-first annual tour.

SOUSA PLAYS YOUR CHOICE

FAMOUS BAND LEADER WILL RECEIVE FAVORITES THROUGH THE COURIER

John Philip Sousa's band at the Grand Opera house Friday evening, will play the numbers desired by Ottumwans if they will express their preference by writing Mr. Sousa in care of The Courier.

The pieces that receive the most requests will be put on the program by Mr. Sousa, the totals on the preference being handed the famous director when he arrives Friday evening.

From the following list of John Philip Sousa's marches you can select what you like, writes Mr. Sousa, and he will play the composition at Ottumwa, Friday, November 30:

"Manhattan Beach," "Stars and Stripes Forever," "Nobles of Mystic Shrine," "The Dauntless Battalion," "High School Cadets," "Washington Post," "Sempere Fidelis," "The Gallant Seventh," "U. S. Field Artillery," "Sabre and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "Bride Elect," "Charlatan," "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," "King Cotton," "Liberty Bell," "Man Behind the Gun."

SOUSA AND HIS BAND AT CITY AUDITORIUM

The name of Lieut.-Commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras.

This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Another, and the main reason is, that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band, numbering nearly 100 players, will be here on the afternoon and evening of December 11 at the auditorium, under the management of Wilhelm Schmidt.

While the general seat sale will begin at the auditorium box office next Saturday, the management announces that mail orders accompanied by remittance will be filled at once.

Two complete and entirely different programs will be given by the Sousa organization at its appearances here, and while there are many advance demands for matinee seats, the number of seats available for adults will be somewhat limited owing to the low rate to high school students for admittance to the matinee.

Special school student tickets will be sold at the schools during the coming week, which must be exchanged at the auditorium box office next Saturday morning for reserved seats.

SOUSA'S "GALLAGHER AND SHEAN."

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humorous or fantasia built on one of the recent fad tunes. Last year he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the vaudeville, national figures.

It is characteristic of the march king that he has never ignored a contemporary composer whose work has possessed the element of vitality. "The thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

At the Grand opera house Friday evening, November 30.

SUPER-TOUR BEING PLANNED BY SOUSA

John Philip Sousa, the March-king, can easily prove that he has done more professional traveling than any other celebrated musical in the history of the world; but even he gasped when he looked over the itinerary for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give to them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases, the booking is so "close" that the jumps will be made by motor lorries, so that the hundred odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.

Band music always draws the public, even though the renditions of various numbers are not always what they should be from the musician's viewpoint. But when a Salt Lake music-loving audience has opportunity to hear a top-notch band of the United States and the world, it is certain there will be no lack of cordiality in the response. The opportunity approaches. Lieutenant, Commander John Philip Sousa, the veteran prominent bandmaster of the nation, with his complete instrumentation, will be at the Salt Lake tabernacle Thursday, December 13, for two concerts, an afternoon and also a night program.

SOUSA AND HIS BAND VISIT CITY NEXT MONTH

For two-score years and more, Sousa, "The March King," has been a conspicuous figure in the public eye. Dozens of his compositions are as well known across the sea as in his own land, the leader and his men have made numerous European tours, being everywhere received with great enthusiasm, while his appearances in every important city of the United States over a period of twenty years or more have but added to his reputation and the affection and esteem in which he is held by the American people.

Program making is a subject that Sousa is ever willing to talk about. Since he makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Me., to Portland, Ore.; from thence to San Antonio, Texas, and from San Antonio to Miami, Fla., he deserves to rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterward."

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical and there is a point where the program maker must be on his guard. Each year before

I assemble my band, I go through my catalogue, and examine closely my program notes, particularly on selections from musical comedy and light opera. If a particular selection showed any signs of faltering the last time it was played, I eliminate it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. The first to go are those of least musical worth, and the hardy survivors are those which have some musicianly qualities. It is more than a decade since 'The Merry Widow' was current, yet it still receives a warm response in all sections of America. The whole country still likes to hear Victor Herbert's 'Kiss Me Again,' although nine persons in ten have forgotten the name of the musical comedy of which it originally was a part or the name of the person who originally sang it. It has survived because it was good music."

Mr. Sousa was asked what light music best withstood the ravages of time, and he responded at once: "The Gilbert and Sullivan comic operas. However trivial Sullivan's theme might have been, it was always musically, well expressed and technically correct. I expect the Gilbert and Sullivan music to be in good taste as long as I wield a baton. 'The Mikado' is better known in America than any of the other works, probably because there are few people in this broad land of ours who have not sung in an amateur production of this work. The runner-up is 'Pinafore,' with 'Ruddigore' a rather distant third."

SOUSA AND BAND HERE WEDNESDAY

TO PLAY FOR CHILDREN IN THE AFTERNOON AND PUBLIC AT NIGHT.

HE BECOMES REMINISCENT

Played Recently Popular "March of Wooden Soldiers" Eighteen Years Ago—Writes Two New Marches a Year.

Sousa and his band will arrive in Council Bluffs early Wednesday morning for their programs here. In the afternoon they will give a program for school children of the city, who will be excused from their regular lessons for the affair. Superintendent Theodore Saam and his principals believe attendance at a Sousa concert a high light in the education of a child.

In the evening the regular program for admittance of the public will be presented.

Sousa and his band appeared in Omaha Saturday evening, and proved as good and popular as ever. His crowd there was big and that of Council Bluffs will be large, but compared to the number which hear him over the United States each year, the local and Omaha audiences seem small.

"When I first began my tours, something less than 1,000,000 persons heard my concerts each season," the great bandmaster said in Omaha. "Now about 3,000,000 persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance, was scarcely known to



SOUSA.

the American people when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera house in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago.

"At the outset of my career the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my

HE'S "DOC" SOUSA, NOW



DR. JOHN PHILIP SOUSA.

The famous bandmaster's visit to Topeka with his band next Monday, December 3, will be his first here since the honorary degree of doctor of music was conferred upon him by Marquette university, Milwaukee, Wis. Sousa will bring his band here for an evening engagement at the city auditorium, under the management of Henry J. Dotterweich.

novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion when played last year by the Philharmonic orchestra of New York and by the Chicago and New York Symphony orchestras. I think I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Merrie Chorus' and the collocation which last season took the form of a bouquet of best-loved tunes and this year a dance collocation entitled 'On With the Dance' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two march numbers each year in order to keep pace with the public taste."

—Madam Butterfly—Tonight!

Pay Honor to Sousa As Doctor of Music



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

SOUSA HONORED BY MARQUETTE SCHOOL



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

SOUSA GIVEN NEW DEGREE

MILWAUKEE, Wis., Nov. 20.—Marquette University has conferred the degree of doctor of music on John Philip Sousa in recognition of what Sousa has done for America in peace and war. Sousa is the first to receive this great honor from Marquette. The degree was conferred in ceremonious convocation of the entire student body and faculty, by Prof. Albert C. Fox, S. J., president of Marquette University.

The band played stirring Sousa marches as faculty and Sousa, in impressive cap and gown attire, entered the university gymnasium. Crowds lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort.

President Fox declared the honor had sought Sousa.

TELL SOUSA YOUR CHOICE

THEN HIS FAMOUS BAND WILL
PLAY IT HERE ON
FRIDAY

If Ottumwans have favorites among Sousa pieces which they would like to have his famous band play when they are here on Friday evening, they should express their preference and he will see that they hear them.

To do this, lovers of Sousa numbers should address him in care of The Courier. The names of the chosen pieces will be given him when he arrives Friday evening. The Sousa pieces follow:

"Manhattan Beach," "Stars and

Stripes Forever," "Nobles of Mystic Shrine," "The Dauntless Battalion," "High School Cadets," "Washington Post," "Sempere Fidelis," "The Gallant Seventh," "U. S. Field Artillery," "Sabre and Spurs," "Comrades of the Legion," "Boy Scouts," "Bullets and Bayonets," "The Thunderer," "Liberty Loan March," "Bride Elect," "Charlitan," "Diplomat," "Directorate," "El Capitán," "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," King Cotton," "Liberty Bell," "Man Behind the Gun."

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Singer With Sousa's Band.



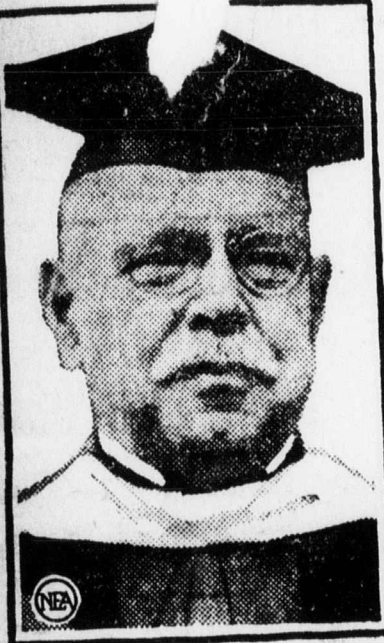
Miss Nora Fauchald, soprano, will appear here December 2 with John Philip Sousa's band. At each concert the Ararat Shrine band will join the marching and his hundred players in playing the director's latest march, "Nobles of the Mystic Shrine."

Tallest and Shortest



Sousa's band which appears at the Coliseum this afternoon and evening boasts uniformity of excellence of musical ability. But there are differences in stature of musicians. The picture shows William Bell, the tallest member who stands 6 feet 6 inches tall, and Miss Winifred Bambrick is the shortest member, being 4 feet 7 inches in height.

"Doc" sa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

MISS NORA FAIRCHILD, soprano soloist, with Sousa's band, which is to be one of the attractions at The Auditorium this season.

MIDIAN TEMPLE'S BAND WILL APPEAR IN SOUSA CONCERT

Midian Temple Shrine band will take part in the Sousa band concert in Wichita on the evening of December 5.

Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. The Shrine Band, which played its own march for the first time, consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa directed. His other new march is "The Dauntless Battalion."

The famous band master is making his thirty-first annual tour and his fourteenth transcontinental tour this year. At every stop, where there is a Shrine band, Sousa has invited the band to join in playing "Nobles of the Mystic Shrine." The Midian Temple band accepts the invitation to attend the concert in the evening and at the proper time to go the stage and join with Sousa and his band in playing the new popular selection.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Mason Cityans to Hear Friends Play With Sousa's Band

When Miss Rachel Senior steps on the stage of the Auditorium at Des Moines Thanksgiving day as violin soloist with Sousa's band, she will be greeted by a number of her Mason City friends who will have made the trip to the Capital City for the purpose of hearing her. Meredith Willson, flute soloist, another Mason Cityan, is another reason for the trip of the local music lovers.

Mrs. Harold Johnson and Miss Golden Neelings went down to Des

Moines Tuesday evening to stay over the holiday season and hear the band and Miss Millie Beecher and Miss Ann Volbrecht will go this evening. It is thought that several other persons from Mason City will be in the audience.



Marquette University, Milwaukee, Wis., conferred the degree of doctor of music on John Philip Sousa, famous band conductor, November 16, in recognition of what Sousa has done for America in peace and war. Sousa is the first to receive this great honor from Marquette. The degree was conferred in ceremonious convocation of the entire student body and faculty by Professor Albert C. Fox, president of Marquette University. The band played stirring Sousa marches as the faculty and Sousa, in impressive cap and gown, entered the university gymnasium. Crowds lined the streets as the dignified procession proceeded to the ceremony under motorcycle escort. President Fox declared the honor had sought Sousa.

About 200 members

A REAL SHEIK WITH SOUSA'S. Gerald Byrne Has Had Experience on the Great Desert.

Rodolph Valentino only "made believe" when he assumed the role of an Arab chieftain in the motion picture presentation of the erratic tale, "The Sheik." But Gerald Byrne, now with Sousa's band, has had the actual experiences of the life of the men of the desert, and yesterday he received a letter from an old friend, which said, "Your comrades are waiting for you. Come to us. We have your favorite horse with our tribe. (Signed) Safar."

So Byrne is once more torn between his love for his musical career—for he is the French horn soloist, and a fine one, too—and his desire to be back with the old friends of his boyhood days. Undoubtedly he will return when Sousa's band closes its present tour, when he will again don the picturesque and comfortable garb of the Arab. Byrne hasn't left for the desert yet, and probably won't until the end of the present tour, which will bring Sousa's band to Topeka for an evening performance at the city auditorium next Monday.

Hayes To Be a Cardinal

SOUSA AND HIS BAND TO BE HERE SUNDAY

Famous Director Will Be Featured at Convention Hall Anniversary Program.

Lieut. Com. John Philip Sousa and his band of 100 players will appear at Convention hall next Sunday afternoon and night, December 2, in celebration of the twenty-fifth



John Philip Sousa

anniversary of the opening of Convention hall.

Sousa has prepared for this occasion two programs of unusual interest, including some of his own marches which he played at the dedication of Convention hall twenty-five years ago.

For almost a generation now

Sousa has gone about his self-imposed task of providing the nation with marches, and their titles, as facile and vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history, and Sousa responds with a march, and down thru the years in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The programs which he will give Sunday afternoon and night will include many of the bandmaster's most famous marches, and one of the features will be the appearance of Ararat Shrine band of seventy-five pieces, at each performance with the Sousa organization, when the Shrine band will play with Sousa and his band, "Nobles of the Mystic Shrine," the new march which Sousa has dedicated to the order.

The Sousa engagement is under the local direction of Louis W. Shouse, manager of Convention hall.

DEMOCRATS GET LIFT AFTER

Ph

Sousa and His Band—at the Auditorium, Tonight.
Lieut. Commander John Philip Sousa and his band—the largest band in the world, will be heard at the auditorium, tonight.

A complete new program and new soloists this season.
The ticket sale is very exceptional assuring one of the largest audiences ever gathered in Lincoln for Sousa.

yodma

Colorado spr. Gazette Nov 1923
March King Will Appear
in Auditorium December 11



JOHN PHILIP SOUSA

John Philip Sousa, the march king, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Altho it was, theatrically, a poor season, managers and musical societies thruout the United States and Canada complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give to them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases, the booking is so "close" that the jumps will be made by motor-lorries, so that the hundred odd men of the band will not be compelled to lose rest when

certain trains are without sleepers or when they run at awkward hours. Sousa and his band will appear here at the auditorium on the afternoon and evening of December 11. Mail orders for both performances are now being filled at Knight-Campbell's.

Sioux City Argus Nov 28/23
FILM THOROUGHBREDS
LOGICAL WINNERS

PECULIAR thing—when we think of Tried and Proved Pictures we think of Shakespeare's famous rose would act if called by another name. Undoubtedly, the flower would still retain its noted fragrance.

Now—why do Tried and Proved Pictures make us think of the celebrated rose. Simply because a wide and varied experience has taught us that ships, sealing wax or moving pictures may be judged like flowers. A thoroughbred rose will act the part of a rose, always. It will never smell like a daisy.

The same with Tried and Proved Pictures. They are the thoroughbreds of the film world. They have proved themselves profitable from a box-office point of view. They can always be expected to have the savory smell of sales profit.

It is a pure matter of logic to place your money in something that has already passed the test of public taste. Pictures are made for the public. And no greater guide can there be as to what will take with the public than something that has already been given this self-same public's stamp of approval.

Human beings are peculiarly alike in one element. That is emotion. The intellectual, the rank and file, bootblacks and brokers alike. What stirs the emotions of one has an equal tendency to tug at the heart-strings of another.

Despite the differences of nationality, race and creed, we are all one in human emotions.

Psychologists, students of human nature, and researchers, point to the fact that man all over the world originally sprang from a single source. Thick, eloquent volumes have been written to show that despite the divergence of customs and habits the greatest common denominator of all humans is their oneness with each other.

Love, hate, jealousy, pride, sacrifice—these are as much the attributes of the English Lord as his servant. Love guilds the scene and woman guides the plot is as true of Earls and Kings as of race-track touts and pushcart peddlers.

Read Sousa's Opinion

Therein lies the guide line in choosing Tried and Proved Pictures. It means choosing something that has been tried before movie-going people, and proved irresistible in the elements that appeal to human emotions.

That is another reason why Tried and Proved Pictures fit all points of the compass. The screen speaks the same language to the people of the South that it does to the folks up North. The same is true of the East and West.

In support of this contention we recall the words of John Philip Sousa with whom we chatted a few weeks ago. When asked what he thought of the reception given his band performance in a little town up-state, the eminent composer and conductor replied: "Music, like the movies, is a universal language."

"Once a piece establishes itself with favor in the hearts of an audience I find that it invariably appeals wherever it is played. People seem to be peculiarly alike in the selections over which they enthuse."

Mr. Sousa has appeared before the public for almost fifty-eight years. Obviously, if anyone knows the public, he does."

NOTED BANDMASTER AND HIS DAUGHTER.



John Philip Sousa and his daughter, Miss Priscilla Sousa, standing amidst the rhododendrons on their country estate at Barker's Point, Long Island, N. Y. Mr. Sousa will lead a band of one hundred musicians in a concert at the Coliseum hall at 3 o'clock and 8:15 o'clock tomorrow. At the dedication of the new estate at Barker's Point, Long Island, N. Y., Mr. Sousa will lead a band of one hundred musicians.

One of Sousa's Famous Marches
Was Written in South Dakota City

Mitchell, Nov. 28.—Mitchell may not be known internationally as a musical center, and many musicians may feel that there is nothing of musical interest in a town of this size located on the South Dakota prairie, but John Philip Sousa, the world's greatest bandmaster, declares that he wrote one of his greatest marches while in Mitchell and that his inspiration here was a juicy tenderloin steak served at a local cafe.

Sousa has brought his internationally known band to Mitchell on several different occasions to play at the Corn Palace and it was on one of these visits that he wrote his march, "The Diplomat."

In an interview, published recently in a Sioux City paper, on the occasion of Sousa's last visit to Sioux City, he tells of writing this march. The article reads:

"What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history had he never written a single march?"

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the march king, who will direct his famous band in two concerts at the Auditorium Friday.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms or under the spell of nature," says the March-King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfactory meal."

"I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"On tour I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied."

"Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."

SOUSA'S BAND
PLAYS IN BLUFFS

John Philip Sousa and his hundred piece band from the Great Lakes naval training station thrilled a well-filled house Wednesday night at the city auditorium.

The program was varied and enjoyable.

Excerpts from "Portraits," "At King Arthur's Court," intermingled with pieces from "The Fantasy," "The Victory Ball" and even to "Mister Gallagher and Mister Shean," and then to "Yes, We Have No Bananas," made up the best-liked numbers on the bill.

Accompanying the famous band are four soloists, Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist. Old-fashioned melodies, including "Carry Me Back to Old Virginia," and "Dixie," by Miss Fauchald, were especially well received.

Two special numbers, the new "Nobles of the Mystic Shrine" march and the "Parade of the Wooden Soldiers," were played by the entire organization.

W. H. WARE, BLUFFS

Band in Vaudeville Stunt

At the matinee performance, Lieut. Commander Sousa will introduce a musical novelty, the title of which is "Shoving Off Before Company"—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them funny, the whole revolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass. and now librarian with Sousa's band.

Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grown-ups.

BOOST FOR SOUSA'S

Former Kansan Thinks Band
One of Greatest Musical
Organizations in World

Fern F. Severance, formerly of Emporia, who has heard John Philip Sousa's band many times, believes it is one of the greatest musical organizations in the world. Sousa's band appears at the Forum, December 5. Her letter to The Eagle says:

Probably no other musical organization in the world has so much to give a community as has John Philip Sousa and his band. To begin with, Sousa's band is the largest aggregation of first class musicians on tour, there being 103 members, including 10 or more soloists.

In one selection there are solo parts for 50 different instruments. This insures a variety of music which guarantees each person in the audience a treat from a favorite instrument whether his preference be for ensemble music, the voice, harp, violin, wind instrument or xylophone.

Mr. Sousa probably has done more towards bringing good music within the reach of all than has any other man in the United States. And above all, he is the composer of our martial music. He is big enough to introduce novelty and humor in his program, and still maintain dignity.

A Sousa concert is always generous in quantity and variety; it never disappoints.

FARMER SERIOUSLY

SOUSA AND HIS
BAND ARRIVE

March King to Give Two
Concerts at Coliseum.

Lieutenant Commander John Philip Sousa, the march king, and his 100 piece band arrived in Des Moines Thursday morning for their concerts at the Coliseum.

Sousa and his famous band are offered to the Des Moines music loving public by the Za-Ga-Zig drum and bugle corps. Among the soloists with the band are Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet, and Meredith Willson, flute.

The afternoon program is to consist of a concert especially for children. During the course of the concert, each instrument in the band will be explained to the audience. Sousa will offer several new compositions in this concert.

The evening concert consists of a regular Sousa program. Encores for both appearances will be taken from Sousa's own compositions and arrangements. Such well-known numbers as "The Stars and Stripes Forever," "El Capitan," and "Semper Fidelis" will be included.

PARALAUGHS

MARQUETTE UNIVERSITY has given Sousa a degree. He is a Doctor of Music. Well, music needs one.

SINCE Sousa has become a Doctor of Music he should operate at once.

SOUSA, Doctor of Music, should give some of these too soulful singers a carbolic acid gargle.

THE letters M. D. may mean Doctor of Medicine or Doctor of Music. Among both are men of note.

NO matter how painful, you can't get a regular doctor for a song.

NOW that Sousa is a Doctor of Music we hope he cuts out our "Yes, we have no bananas."

HENRY FORD, who is not a candidate, is making speeches by radio.

MAN of 82 married a woman of 79 in Lima, O., which gave the neighbors something to talk about.



It is Dr. John Philip Sousa now here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee from 1914 to 1916

Omaha Masons gathered at the depot to greet John Philip Sousa, the bandmaster, on his arrival for two concerts and escorted him up town after which he was the guest of honor of the Omaha lodges at a luncheon. The same night Sousa was the honored guest at a dinner given by the Press Club.

SOUSA AND HIS BAND PLAY CONCERTS IN SHRINE AUDITORIUM DEC. 18; ON TRANS-CONTINENT TOUR



JOHN PHILIP SOUSA.

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, Sept. 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

Sousa and his band, now on their fourteenth trans-continental tour, will play matinee and night concerts in the Shrine temple auditorium on December 18.

SILLY SONGS EVIDENCE NATION IS STILL YOUNG, SAYS SOUSA

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm. We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for

John Philip Sousa.
There is but one John Philip Sousa and he probably will never be in Emporia again. Don't miss the opportunity of hearing his famous band Tuesday night.

Order those magazines tomorrow.

Sousa in Kansas City.
Sousa's band will play to capacity houses tomorrow afternoon and night in Convention Hall, Kansas City. Your opportunity to hear this world famous band will come Tuesday night.

You can catch Sousa with his

which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

John Philip Sousa Now Music Doctor

Lieutenant Commander John Philip Sousa now is a "doctor of music." The noted bandmaster was honored with this degree by Marquette University, Milwaukee, recently, it being conferred by the Rev. Albert C. Fox, S. J., president of the college.

His Band On Long Tour



John Philip Sousa.

Lt. Com. John Philip Sousa, the famous bandmaster, has begun his next annual tour, a trans-continental trip started late in July and which will occupy him and his band for a period of eight months.

The tour began with the annual engagement at Willow Grove Park, near Philadelphia, late in July, and is being followed by a trip to the Pacific coast with San Francisco as the objective. From California, the band will cross Texas and the southern states to Florida where it will fill several engagements at the Florida resorts during the winter season.

From Florida, the band will go to Havana, where Mr. Sousa was tendered an ovation during his visit three seasons ago. Returning to the United States, the band will proceed north to Washington, the tour concluding on March 16, 1924.

During the season, Mr. Sousa will conduct 350 concerts given in 150 to 200 cities and towns. The tour will be the thirty-first of his career and the fourteenth that has taken him from coast to coast. The organization will consist of 100 handsomen and soloists, the largest he ever has assembled.

Sousa Says America Leads World of Art

"America is doing more to develop art than the rest of the world," said John Philip Sousa, bandmaster and composer, in an informal talk at a luncheon Saturday noon at the Hotel Robidoux, when he and soloists with his band, were guests of the directors of the Chamber of Commerce.

"The progress in musical art in America has been remarkable," he said. "Americans as concert artists twenty years ago, were scoffed."

To illustrate the progress made by Americans in musical art, Mr. Sousa, recently awarded the degree of Doctor of Music at the University of Michigan, said last year when he took his band of eighty-three pieces to Cuba, only three were not Americans, while twenty years ago there would probably have been only three Americans, in an organization of the same size.

He paid high tribute to Arthur Pryor, saying, "Here in St. Joseph was produced the greatest trombone player who ever lived. His instinctive genius, established the American trombone player as an artist of the highest rank."

The band master, who is a member of the local Chamber of Commerce, said the title, "Chamber of Commerce" is one which has more euphony for the musician than many others as, he says, every progress in art has been made by commerce. The mecca of every artist in the world is New York, he said, for wherever commerce is flourishing, art is flourishing.

Charles Waddles, president of the local chamber, presided at the luncheon, and introduced Dr. John P. Caskey, who welcomed Mr. Sousa to St. Joseph, on behalf of the organization. Invited guests at the luncheon were Miss Nora Fauchald, Miss Rachel Senior, Miss Winifred Bambrick, John Dolan, George J. Carey, P. Meredith Wilson, William M. Kunkel and Joseph DeLuca, soloists with Sousa's band; Mrs. Francis Henry Hill and Hugh McNutt, local bandmaster.

SOUSA AND BAND DELIGHT CROWDS

March King Again Displays His Genius.

BY WILLIAM BURKE.

Two programs by Sousa and his band, ranging from light jazz numbers to the extremely heavy fantasy, "The Victory Ball," by Schelling, made up the two concerts here yesterday at the Coliseum attended by two large and enthusiastic audiences. The march king's version of every number, whether his own or that of some other composer, bore the Sousa stamp, the director jumping at will from the soft reed sections to the blare of trumpet and tuba with stirring climaxes.

The "Victory Ball," a number testing the technique of his musicians, was the outstanding descriptive piece of the two programs, the sustained roll of kettle drums in the finale being a fitting contrast for the bass section, and taps sounded from behind the curtain. The "Victory Ball" is a musical interpretation of Alfred Noyes' satirical poem depicting the sensation of dead world war heroes watching the famous victory ball given in London after the war, and Schelling has made it the most comprehensive interpretation written for a band in several years.

Sings Four Numbers.

Miss Nora Fauchald, who has been heard here before, appeared to advantage in four vocal numbers. Her rendition of Parker's "The Lark Now Leaves His Wat'ry Nest," left nothing to be desired, but the acoustics of the Coliseum did not permit her voice to rise above the heavy accompaniment at times. The encores, "American Girl," "Dixie," and "Carry Me Back to Old Virginia," were well received, particularly the latter with the organ tones produced by muted instruments led by trumpets.

John Dolan, solo cornetist, who has appeared in Des Moines a number of times, gave "Cleopatra," a number taxing the resources of his instrument, his triple tongue execution and clear high notes being a revelation to those who had not heard him previously.

Chopin on Xylophone.

George Carey, rated as one of the outstanding xylophone artists of the country, gave a Chopin "Nocturne and Waltz" and Dvorak's "Humoresque." A Chopin number is difficult to present effectively on the xylophone, due to difficulty in shading, but the artist surprised his hearers with the delicacy of the soft passages. The "Humoresque" appeared much better adapted to the instrument and was enthusiastically received.

Sarasate's "Faust Fantasia," for the violin, given by Miss Rachel Senior, stamps this young woman as an artist of unusual ability. She responded to an encore with an old favorite, Beethoven's "Moonlight" waltz. For encores Sousa graciously responded with a string of old favorites led by "El Capitan," which have been on his program for many years.



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MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Philip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Marquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Kiwanis Posters

FAMOUS SOUSA AND HIS BAND WELL RECEIVED

Coliseum Comfortably Filled When Old Bandmaster Comes.

The Thanksgiving menu served by John Philip Sousa and his musical battalion yesterday in the Coliseum was thoroughly relished by the great throng that comfortably filled the huge structure at afternoon and evening performances.

The great bandmaster and composer waved his magic wand and it seemed a spell was cast that enthralled.

The musical fragrance of his "A Bouquet of Beloved Inspirations," the opening number, thrilled with its subtlety and then with the tremendous power of crescendo and forte swept the audience into raptures of admiration, at the afternoon concert.

Plays Old Sousa Marches.

But it was the Sousa marches of old, especially "The United States Field Artillery March," ending with a volley of shots, that kindled the crowd into thunderous demonstration. And it was in the directing of those marches that one glimpsed the Sousa of march fame, as he was in the full vigor of the time when he penned the manuscripts of "King Cotton" and "Liberty Bell," with the backward swing of his arms for volley and crash.

Miss Nora Fauchald endeared herself with her voice, especially her two southern numbers, "Virginia" and "Dixie."

The introduction of the several band sections was excellently executed with "The Merrie, Merrie Chorus," their entry accompanied by the blare of trumpets in the rear. These comprised the clarinets, Sousaphones (helicon bases), flutes and piccolos, Mr. Dolan with the trumpet, French horns, euphoniums, cornets, saxophones and bassoons.

Yes, They Had No Bananas.

One forgot one's distaste for "Bananas" when the band served "Yes, We Have None"—But there is only one Sousa.

They claim that the best base drummer in the world beats it for Mr. Sousa and that the heads of his big drum are made of zebra skin. Perhaps that helps when they play "Stars and Stripes." Certainly there is a glory all Sousa's own in the playing of this inspiring military anthem.

The evening concert opened with the rhapsody "The Indian" with its perfect rhythm.

But it was with the fantasy "The Victory Ball" by Schelling with its crash and clamor of sounds and descriptive discords suggestive of Armistice day that the march king scored his greatest triumph. It was this number, with its roar and clangor, its unique rhythm, its final swelling refrain of triumph that exhibited the thorough musicianship of the Sousa organization.

Give Popular Encores.

The encores given were popular numbers including "The Stars and Stripes Forever," "El Capitán," "The Gallant Seventh," "Solid Men to the Front" with its rain of rifle fire, and "Mr. Gallagher and Mr. Shean."

The cornet number given by John Dolan was "Cleopatra," one which exhibited all of the ability of this master musician. Dolan has appeared here before but never to better advantage than last night.

Miss Nora Fauchald, a young woman of pleasing personality and excellent voice rendered Parker's "The Lark Now Leaves His Watery Nest." The xylophone solos by George Carey were outstandingly effective.

The selection of numbers throughout the concert was particularly happy with the rest that the program as a whole blended into a thoroughly delightful Thanksgiving day musical feast.

ROBBED HIS

Sousa and Famous Band to Appear in Butte Dec. 16

Harry Askin, manager of Sousa's band, made arrangements with Manager Merle Davis of the Broadway for the appearance of the famous musical organization here on the evening of Dec. 16.

Sousa's band is on its thirty-first annual tour. His programs are diversified. He has several solo artists with

him, including Miss Nora Fauchald, soprano, a North Dakota girl. The instrumental program has been enriched by late numbers, including "Nobles of the Mystic Shrine," "Comrades of the Legion," and others.

SOUSA, AS USUAL, PLEASES BIG CROWD

EVERY TASTE THERE TO HEAR AND EVERY TASTE WELL SATISFIED.

MUCH OF CONTRAST

Heaviness of "The Victory Ball" Offset By "Gallagher and Shean"—Of Course He Played "Stars and Stripes Forever."

Sousa and his band played to Council Bluffs people Wednesday night and furnished music that was understood and enjoyed by those who know music and was listened to and enjoyed by those who can just listen. His program suited every taste, and every taste was there, if one might take as criterion the large crowd in the Auditorium to hear the "march king" and his wonder organization.

Of course he played "Stars and Stripes Forever"; Council Bluffs would have kept him there until now if he hadn't. It was the same old march, a run into the crashes, and then the thrills that only Sousa's great march, than which there is no than-whicher, can furnish. Maybe it was only imagination, but it seemed that the great leader was directing the piece absent-mindedly; as if it were part of him, like breathing, or batting eye lashes. When he swung into the march as an encore, the crowd immediately voiced its O. K. Then when he sent the fives forward, more applause came, and when the cornets and trombones joined the fives, Council Bluffs sat up and yelled its approval.

Sousa says he has to write two new marches a year to satisfy his American public, and this year he is playing "The Dauntless Battalion" and "Nobles of the Mystic Shrine," the latter dedicated to the Masons who have crossed the hot sands. It was this Shrine selection which he gave to Council Bluffs, and which Council Bluffs liked.

He favored his audience here with "The Victory Ball," the sensational hit with the bigger orchestras this year. Hearing this selection fills one with awe and something of a feeling of horror, not at the music, for that is wonderful, but at its effect. When one knows that the fantasy by Schelling was based on Alfred Noyes' poem of the same name, he understands it. Schelling's score bears the inscription "To the Memory of an American soldier," and the poem has to do with an imaginary ball celebrating victory, a ball danced over the graves of the soldiers who made the victory possible. If the first part of the selection didn't bring an impression, it came with taps and the finale. The final verse of Noyes' poem is illustrative of it all:

"Victory! Victory! On with the dance! Back to the jungle the new beasts prance! God, how the dead men grin by the wall, Watching the fun at the Victory ball."

But as a delightful offset to the heaviness of "The Victory Ball" was the sport that came when "Gallagher and Shean" was played as an encore to "On With the Dance." Some might wonder at this great band playing what is palpably jazz, but Council Bluffs leaned back and roared at the fun the instruments seemed to be having. True, the band pieces played parts of a dozen other tunes, but intermittently, as if suddenly just remembering, one inquired "Absolutely, Mr. Gallagher," and another responded, "Positively, Mr. Shean." Sometimes Mr. Gallagher had a high-piped voice and Mr. Shean just a nice soft tenor; at others there seemed to be brass in the well known partners' throats, and at other times they seemed to be talking through their noses. It ended when Mr. Gallagher replied in a big, deep, bass that rumbled for an interval, and left no doubt about the absoluteness and positiveness.

This fun-making selection was followed by "Turkish Towel" with the saxophones forward. The saxes encored with some chatter among themselves that delighted the audience.

It Was Like Sousa.

Perhaps a story about a band concert should be written with the formal program as the main theme, but one must remember this was Sousa, and Sousa-like, Sousa played more encores than anything else, and pleased his audience equally as much with his encores as with the previously announced numbers.

The first number "The Indian," was

exceptionally appropriate for Council Bluffs, a city named by Indians, and which a year or so ago heard Thurston Liurence with his Indian entertainments. "The Indian," played by Sousa was welded into rhapsodic form by Preston Ware Orem, and brought back much of what Liurence has given his audience.

The Iowa member of the band organization, Miss Rachel Senior, violin soloist who played an instrument her father made for her in Mason City years before she was born, offered "Faust Fantasia" with "Minuet in G" and a waltz as encores. The soft tones of her violin, with the harp accompaniment, was a distinct contrast to the crash of the "Stars and Stripes Forever" and the hop of the now old "Dance of the Wooden Soldiers" which preceded it, and it was well liked.

The other feminine soloist, Miss Nora Fauchald, sang "The Lake Now Leaves His Watery Nest," and when her hearers demanded more gave "The American Girl," very well liked, then when more was demanded offered "Carry Me Back to Old Virginia" and then "Dixie." Her voice was of the sweetness to put these songs at their very best.

John Dolan, the dark complexioned cornetist, offered "Cleopatra," with "Barceuse from Joselyn" as an encore. Dolan was well liked when here two years ago, and the audience recognized him with applause when he arose, and more of it in appreciation of his selections. George Carey is the xylophone soloist, and is a brave man, for he dared to play, "Yes, We Have No Bananas" in Council Bluffs where orchestras announce they will not play it. But he played it so that it drew heavy applause. It came as an encore to his delightful "Nocturne and Waltz." A soft-toned combination of "Humoresque" and "Home, Sweet Home" between his classical and jazz pieces went well. He closed with a popular dance selection.

Sousa usually plays some portraits, and this time it was a group bearing titles "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." His march encores included "El Capitán," "Bambalina," "Gallant Seventh," "Solid Men to the Front," and "Stars and Stripes Forever."

The formal program follows:

"Rhapsody," "The Indian".....Orem
Cornet Solo, "Cleopatra".....Demare
Mr. John Dolan.

Portraits, "At the King's Court".....

(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen."
Soprano Solo, "The Lark Now Leaves His Watery Nest".....

Miss Nora Fauchald

Fantasy, "The Victory Ball" Schelling

INTERVAL

Caprice, "On With the Dance"....

.....Strung together by Sousa

Being a medley of famous tunes.

(Xylophone Solo, "Nocturne and Waltz".....Chopin

Mr. George Carey

(b) March, "Nobles of the Mystic Shrine" (new).....Sousa

Violin Solo, "Faust Fantasia".....

.....Sarasate

Miss Rachel Senior

Folk Tune, "Country Gardens"....

.....Grainger

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2,000 HEAR SOUSA AND SHRINE BANDS

Classical and Popular Combined in Well Balanced Program at Auditorium

John Phillip Sousa, famous band director, Saturday night entertained more than 2,000 St. Joseph music lovers with a program both classical and popular, such as he only can provide. From the start of the concert, at 8:30 until the close at nearly 11, there wasn't a number which didn't receive generous applause.

The director followed an unusual plan. The major part of the program was taken up with classical selections and the marches for which Sousa is noted, but at intervals he presented just enough jazzy melody to give spice to the program. Sousa's own opinion of jazz music has never been made public, but at any rate he was generous enough in his concert to give the general public what it liked.

Soloists Please

Encore after encore was called for by his hearers and Sousa and his artists responded without stint. The director did not continue even once with the program when his audience called for a repeated performance from either his soloists or his band.

John Dolan, the cornet soloist, was well received, being given two encores. George Carey, xylophonist, and Miss Rachael Senior, violinist, were treated in like manner.

The Moila Shrine band, with Hugh McNutt, its director, at the end of the seventh number, went on the stage to assist in the rendering of Sousa's new composition, "Nobles of the Mystic Shrine." For several bars the director silenced his own organization and let the local band carry the air.

An Unusual Occurrence

It was explained after the performance that in only a few cities is the director doing this, and only where he finds the local Shrine band is extremely well trained and directed.

Following the concert the Moila band gave a buffet supper to the former naval officer and his organization, during which a wallet with his name inscribed in gold was presented him by the Moila band. It was explained that this remembrance was given him because he was considered "the greatest band master of all time."

More Honors for the March King



JOHN PHILIP SOUSA.

MILWAUKEE, Wis.—The above photo shows Lieut. Com. John Philip Sousa, who was given an honorary degree of doctor of music at Marquette University, in Milwaukee, Wis.

The college is one of the most prominent Catholic institutions in the country.

The famous band leader was carried to Milwaukee by special train from Akron, O., a distance of 370 miles, so that he might receive his honor and return to Ohio for a concert engagement.

Sousa Is Coming With Big Band

The announcement that Sousa's famous band, conducted by the noted March King himself, is to be an early attraction in San Francisco and Oakland has already created considerable interest among music-lovers. No organization in the world holds public interest as firmly as Sousa's Band and no aggregation of musicians comes near enjoying the popularity in which the famous bandmaster and his men are held by the American public. With 100 musicians, the roster of which shows the organization to be all-American, the band reaches San Francisco for concerts in the Auditorium on Friday, Saturday and Sunday nights, January 4, 5 and 6, with special matinees on Saturday and Sunday, and plays in the Auditorium arena in Oakland, Monday afternoon and night, January 7.

De Sacia Mooers, a striking light haired beauty who starred in "The Blonde Vampire" has a similar role

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HONOR.—It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Music Doctor Degree Conferred on J. Sousa

Marquette university yesterday conferred the degree of doctor of music on John Philip Sousa in recognition of what he has done for America in peace and war. Sousa is the first to receive this honor. The degree was conferred in ceremonious convocation of the entire student body and faculty by Prof. Albert C. Fox, president of Marquette. The Sousa band played stirring marches as the processional under, motorcycle escort, led to the university assembly hall. President Fox declared the honor had sought Sousa.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.



MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Philip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Marquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.



JOHN PHILIP SOUSA

Everybody knows John Philip Sousa, his band, and all about his activities as the country's leading bandmaster, as director of the Great Lakes Naval Training Station band, and as the writer of more good marches other man in history will be heard at 3 day in Convention Pattison are at the piano world that S

MORE HONORS GIVEN JOHN PHILIP SOUSA



—Pacific and Atlantic Photo. JOHN PHILIP SOUSA.

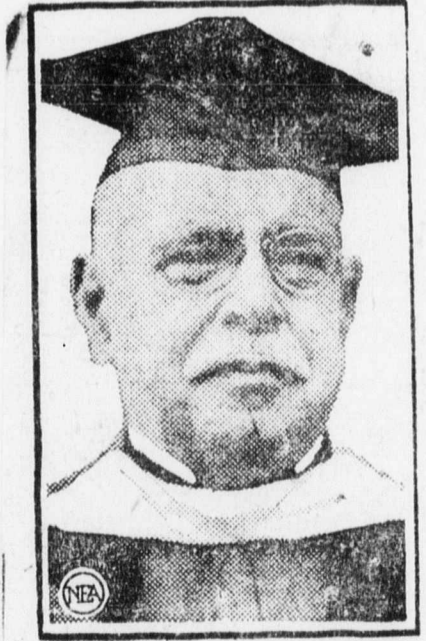
Lieutenant Commander John Philip Sousa, was given an honorary degree of doctor of music at Marquette university in Milwaukee, Wis. The college is one of the most prominent Catholic institutions in the country.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Handwritten: Huntington Advertiser 11/30/23



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Handwritten: Infornia Eagle 11/12/23

Sousa's Program. Sousa's band will play a program which will appeal to every one. Plenty of lively marches and tunes to keep you whistling for weeks to come.

Largest and most beautiful as-

SOUSA PROGRAM IS ANNOUNCED

Noted Band Will Appear at the Lewis and Clark in December.

Afternoon and evening programs for John Philip Sousa and his band, who will appear at the Lewis and Clark high school during the latter part of December was announced today by Harry Askins, business manager of the organization, who is in the city arranging for the appearance of the band.

"The band is receiving a wonderful reception wherever it has appeared this year, and never in the history of the organization have the audiences been as large throughout the country," he said.

Afternoon Program.

- "A Bouquet of Beloved Inspirations" Entwined by Sousa
- Cornet solo—"The Centennial" Belstedt John Dolan.
- Suite—"Leaves From My Note Book" Sousa
- (a) "The Genial Hostess." Sousa
- (b) "The Camp Fire Girls." Sousa
- (c) "The Lively Flapper." Sousa
- Vocal solo—"Aria From 'Romeo et Juliette'" Gounod
- Miss Nora Fauchald.
- "The Portrait of a Lady" (Kamennoi-Ostrow) Rubinstein
- Fantasia—"The Merrie, Merrie Chorus" Sousa
- (a) Flute solo—"Valse" Godard Meredith Willson.
- (b) March—"The Dauntless Battalion" Sousa
- Harp solo—"Fantasia Oberon" Weber-Alvares
- Miss Winifred Bambrick.
- Tunes—"When the Minstrels Come to Town" Bowron

Evening Program.

- Rhapsody—"The Indian" Orem
- Cornet solo—"Cleopatra" Demare John Dolan.
- Portraits—"At the King's Court" Sousa
- (a) "Her Ladyship, the Countess." Sousa
- (b) "Her Grace, the Duchess." Sousa
- (c) Her Majesty, the ueen." Sousa
- Soprano solo—"The Lark Now Leaves His Watry Nest" Parker
- Miss Nora Fauchald.
- Fantasia—"The Victory Ball" Schelling
- Caprice—"On With the Dance" Sousa
- Strung together by Sousa
- (a) Xylophone solo—"Nocturne and Waltz" Chopin George Carey.
- (b) March—"Nobles of the Mystic Shrine" Sousa
- Violin solo—"Faust Fantasia" Sarasate
- Miss Rachel Senior.
- Folk tune—"Country Gardens" Grainger

CITY AND COUNTY.

An evening of grand opera at the Broadway theater and the Sousa band concert at the Auditorium have made the week notable musically. These events are the more noteworthy by reason of the fact that they both came in the same week and both were conspicuously successful. They were great successes artistically and both were very well patronized by the people of the city and surrounding communities. It was Council Bluffs' first experience with grand opera. There had been more or less speculation as to whether a sufficient number of people in this city would appreciate grand opera to make it financially possible to present it here. It was not expected that it would be profitable. While the theater management probably made little or nothing on the venture, it did not lose money, it is stated, and that of itself is cause for congratulation. A fine audience turned out to hear the San Carlo's presentation of Madame Butterfly and it not only enjoyed an evening of rare entertainment, but it went away enthusiastically praising the performance and the Broadway management. From every standpoint it was well worth while and there is little doubt but that it could be successfully repeated another year.



HONOR.—It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

DEGREE CONFERRED ON JOHN P. SOUSA

Leader of Famous Band Honored by Marquette University.

The following telegram has just been received from Milwaukee, Wis., by Mrs. Lewis Larus, of the Girl Scout council, which organization is sponsoring the appearance here of Sousa's band next March:

"Marquette University conferred today degree of doctor of music on John Philip Sousa, in recognition of what Sauso has done for America in peace and war. Sousa is the first to receive the great honor from Marquette. The degree was conferred in ceremonies convocation of the entire student body and faculty by Professor Albert C. Cox, president of Marquette University. The band played stirring Sousa marches, as faculty and Sousa in impressive cap and gown attire entered the university gymnasium. Crowds lined streets as the dignified procession proceeded to the ceremony under motorcycle escort. President Fox declared the honor had sought Sousa. HARRY ASKIN.

Sousa's Band Here In January

John Philip Sousa and his internationally famous band, again on tour of the United States, has been booked by Selby C. Oppenheimer for concerts in the Civic Auditorium Friday, Saturday and Sunday nights, January 4, 5 and 6, with matinees on Saturday and Sunday. The band will also play in the Oakland Auditorium Arena on Monday afternoon and evening January 7.



"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

TWO WASHINGTON FAVORITES, Jackie Coogan and John Philip Sousa

SOUSA SAYS HIS BAND HAS BEEN SUCCESSFUL BECAUSE PEOPLE OWN IT

Never Has He Refused to Play a Requested Number and He Considers His Audiences His Friends.

One of the marks of genius, as well as one of the secrets of the success of John Philip Sousa, the famous bandmaster, is the tie that he has established between himself and his audience. This bond of sympathy enables him to select an appropriate program for his audience whether that audience be in New England or New Mexico, New York or Yakima.

Sousa, a true American with an All-American band, has been playing to American audiences for 31 years. Always he has carried with him the largest company of first class musicians of any band on tour.

Returns Year After Year

Year after year Sousa returns to the same towns, for he looks upon his audiences as old friends, and he desires to keep in touch with them—they are his inspiration. No other organization in America has ever built up the bond which would permit such frequent return engagements and it

is not only Sousa's unsurpassed talent as a composer-conductor and his inimitable power of interpreting American music to the American audience, but also the delight in playing the favorite numbers of the individuals in that audience, in response to special requests that has brought about this unique record. Never in all the 31 years of Sousa's career has he refused to play a requested number. A record of "requests" kept from place to place and from year to year is a most interesting chronicle. It shows a most decided growth in the appreciation of better music despite the present popularity of "Yes, We Have No Bananas" and "Barney Google." This record also is valuable as an index of the musical taste of a community, and in making up his programs Sousa finds it invaluable as a guide.

Always Has 80 Selections

At all times Sousa has 80 selections ready to be played at the mere mention of the number, even tho the music may not be on hand. This season the 15 most popular requests have been: "Semper Fidelis", "Stars and Stripes Forever", "March of the Wooden Soldiers", "El Capitan", "The Glory of the Yankee Navy", "The Fairest of the Fair", "The Gallant Seventh", Humoresque of "The Silver Lining" from "Sally", "U. S. Field Artillery", Mr. Gallagher and Mr. Shean, "Blue Danube", "King Cotton", "High School Cadets", "Rameses", "Comrades of the Legion." These numbers are all compositions or arrangements of John Philip Sousa.

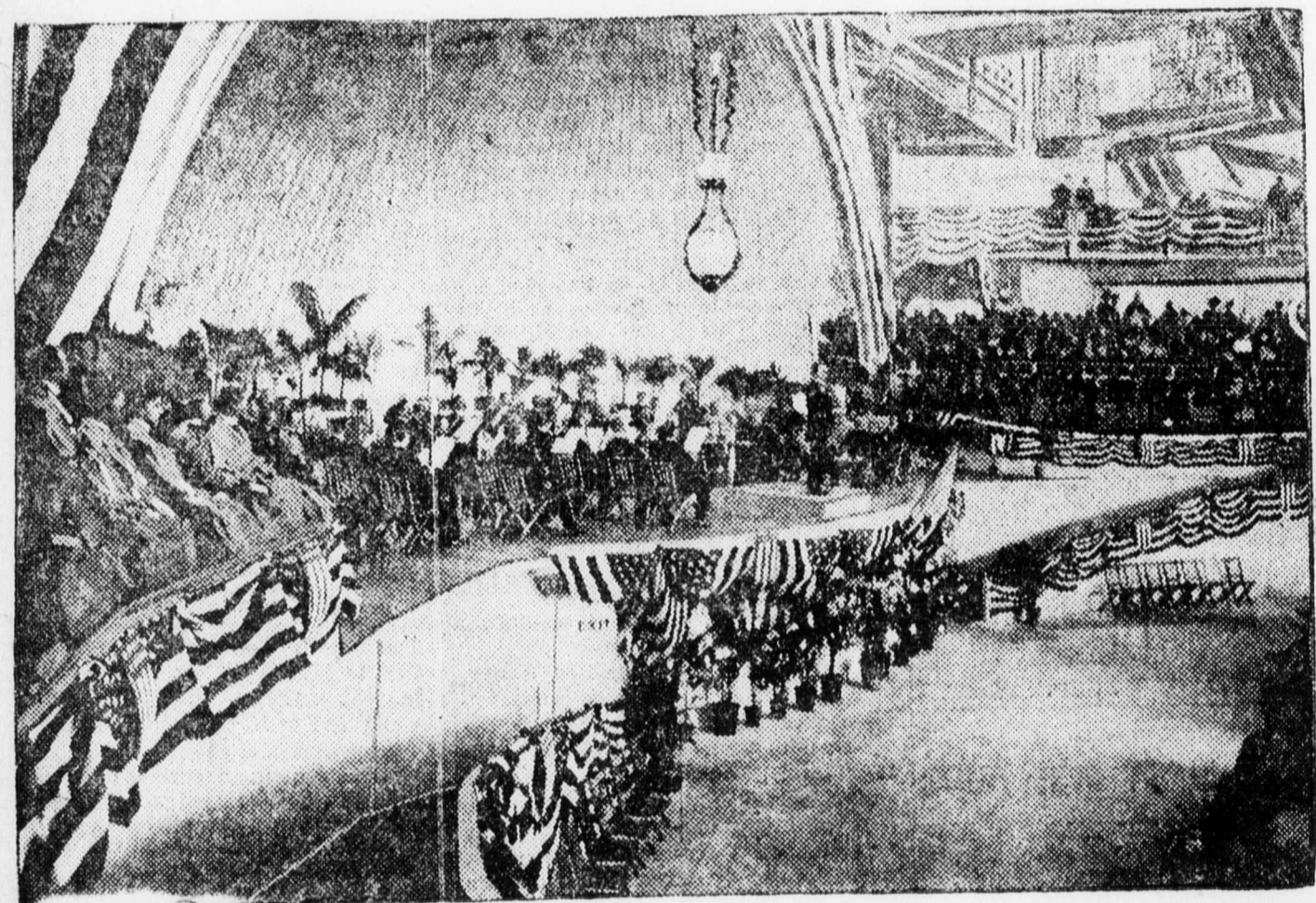
GIFTS TO WAR

ment soprano and singing teacher of Los Angeles, at the close of his summer cinema engagement.

Sousa—The degree of Doctor of Music was conferred upon John Philip Sousa, famous bandmaster, by Marquette University in Milwaukee, on Nov. 17. The composer and conductor has filled an honorable niche in American music for forty-three years. He has received decorations from England, France and Belgium.

Wagner—Siegfried Wagner has entrusted the premiere of his latest opera, "The Smith of Marienburg," to the City of Milwaukee.

SOUSA'S BAND CONCERTS SUNDAY RECALL CONVENTION HALL DEDICATION IN 1899.



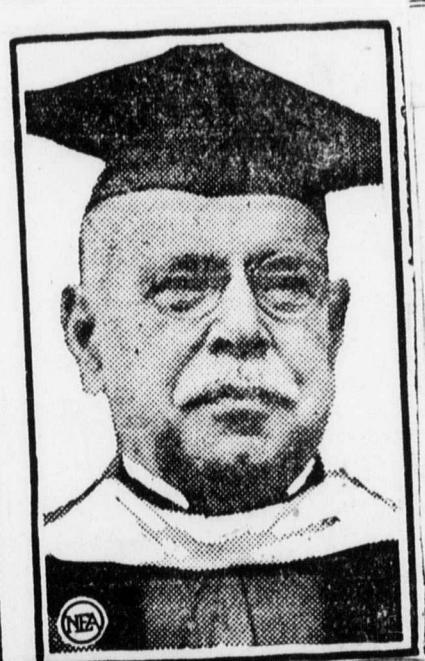
John Philip Sousa and his band of fifty musicians participated in the dedication of Convention hall, February 22, 1899. The picture shows Charles Campbell, president of the Convention Hall Building Company, delivering the dedicatory address. Sousa, in front of his band, is standing behind Mr. Campbell in the picture. In the two concerts in Convention hall next Sunday, Sousa will direct a band twice as large as the one that played in the hall in 1899. The hall that was dedicated then was destroyed by fire April 4, 1900, but was rebuilt within ninety days and was ready for the Democratic national convention which opened July 4.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee. Sousa and his band will be in Helena next month for a concert.

AWARD SOUSA DOCTOR'S DEGREE



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

YOU MAY ROLL YOUR OWN WHEN SOUSA COMES TO TOWN

All Encores and Extras in March-King's Concert Will Be By Selection of the Audience

"Roll your own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concert he is to give here under the auspices of the Monday Music Club, on December 7th, in the City Auditorium. The March-King has two sets of rules with respect to his concerts: First—Never to depart from the printed programme, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the World War as a tribute to the men who did their bit in the nation's shipyards; and, second—Never to tell an audience what it ought to listen to when it calls for more. "Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it too, asks for more."

But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience, and plays "The Stars and Stripes" later, after the trumpet-corps has had a brief rest.

Kansas City Journal 11/21/23

Kansas City Post 11/28/23



JOHN PHILIP SOUSA

Who will lead his famous 100-piece band in two concerts today in Convention hall, poses with his dogs at his Bankers Point, L. I., home for a photographer.

—C. & C. Photo.

ALL HOLDERS OF SEVEN DOLLAR MONDAY MUSIC CLUB SEASON TICKETS HAVE TICKETS FOR SOUSA'S BAND



Miss Winifred Bambrick

There seems to have been a certain amount of confusion with regard to the Sousa Band Concert in connection with the MONDAY MUSIC CLUB ARTIST SERIES. To correct this, announcement is made as follows: All those who purchased season tickets at the seven-dollar price have included in that ticket admission to the Sousa band. This admission ticket is Number 44. On the other hand, those of you who purchased \$5 season tickets, have admission only to the signal five numbers of the artist series and if you wish to hear Sousa, should purchase single tickets at once. To secure of securing the best seats, no orders should be sent in to the Auditorium.

with Sousa's Band.

Box Office, and will be honored of receipt. The matinee will be open to all as well as children, adult price same for matinee as for Children's price for matinee 50c. If you wish to reserve seats for matinee, this should be done at the box office by mail order when seat sale opens December 20. There are still many good seats available. However, a capacity crowd is expected, and no doubt will be at a premium as the date of the concert approaches.

23,000 at Sousa's Milwaukee Concert

At the beginning of the present tour of Sousa and His Band, the prediction was made that this would be a phenomenal tour, and that certainly seems justified from all the recent accounts. The following telegram was received:

"Sousa and His Band 17 and 18, at the Milwaukee people. The new record for Milwaukee season and this was not a

day and Sunday, November Auditorium to twenty-three and fifteen thousand dollars, a Band now in its thirty-first season (HARRY ASKIN.)

RECALLS A GREAT DAY

SOUSA'S CONCERT TO BE IN AUDITORIUM HE HELPED DEDICATE.

Band of Fifty Musicians Played at Opening of Convention Hall Nearly 25 Years Ago—Original Directors to Attend Sunday.

A glimpse of local yesteryear, when cable cars and surreys transported proud Kansas City to the scene of its greatest municipal enterprise is recalled by the approaching concert of Sousa's band Sunday at Convention hall.

It was this band, February 22, 1899, almost twenty-five years ago, that played at the dedication of the original auditorium.

The afternoon program was a concert by the band and a dedicatory address by the late Charles Campbell, president of the hall. Sousa and his band appeared again that night in concert, then played for the dedicatory dance, a gala affair.

FIVE STILL LIVE HERE.

In commemoration of that event the directors at the first opening have been invited to be present Sunday afternoon. Five of them, J. C. James, A. F. Seested, E. M. Clendenning, D. W. Rider and M. V. Watson, still reside here. A. E. Stilwell lives in New York and George T. Lynn in Portland, Ore. These have died.

Frank A. Faxon, George W. Fuller, J. V. C. Karnes, D. B. Kirk, Robert Moody, Hugh J. McGowan and Mr. Campbell. Special boxes have been set aside for the remaining directors at the coming concert. A feature will be the marches played by Sousa a quarter of a century ago.

ORIGINAL HALL BURNED.

The original hall was burned in April, 1901, but it was rebuilt the same year. The opening was witnessed by a crowd that started assembling the night before and increased to two long lines by sunrise.

There were two entrances with railing approaches, so the line to each door was restricted to ranks of two abreast. By noon the railings had been made indistinguishable by the compactness of the lines.

Suddenly the great door at the south end swung open, then closed again.

Sousa, with his gold-rimmed spectacles, appeared in the entrance. A chorus of whispers arose:

"He's here! There he is!"

A moment later, Sousa, accompanied by Mr. Clendenning and Mr. Seested, passed around the outside. The cry went up:

"The doors are open!" Then a steady flood of humanity poured into arena and balconies.

Stepping out of a small door in the rear of the sounding board, the band leader paused in astonishment and admiration as he gazed upon the auditorium and its vast assemblage.

Mr. Campbell stepped to the stage and spoke a few words in dedication. As he bowed and walked away, Sousa waved his baton to his fifty musicians. The band broke forth with the strains of "The Stars and Stripes Forever" and the audience arose, waving hats and handkerchiefs.

BONA FIDE SHEIK IN SOUSA'S BAND

Horn Soloist Ex-Member of Sahara Tribe.

Kansas City girls will have an opportunity to see a bona fide sheik when Sousa's band plays Sunday at Convention hall.

Gerald Byrne, handsome French horn soloist with the band, has more genuine claims to sheikdom than a mere olive complexion, shiny hair and a masterful way with women. Byrne really has basked on the sands of the desert and watched the stars peep out, and he actually has galloped on fleet Arabian horses over the boundless wastes of the Sahara.

Picked Up By Desert Tribe.

Byrne, when little more than a baby, wandered away from his home at the Royal Garrison artillery at Aden, where his father was first master gunner, and was picked up by a band of desert wanderers. For several years he lived with the tribe. Later he was rescued and returned to his parents.

Afterward he lived in India, Gibraltar and other distant lands and was sent to school in Ireland, where he obtained his musical education. The call of the desert was so strong within him that when he became of age he went back to Arabia and joined the tribe with which he had lived as a child.

Urged to Return to Tribe.

He was a member of the tribe for several years and participated in all its expeditions. Often in the cities where he would meet English and Americans, Byrne would be taken for an Arab, although he was of lighter complexion than were his companions.

Recently Byrne received a letter from a fellow tribesman which read: "Your comrades are waiting for you. Come to us. We have your favorite horse with our tribe."

Byrne is thinking of returning for a while to his desert companions when Sousa's band closes its present tour.

ANNOUNCE ESSAY

SOUSA'S BAND HERE DEC. 3

National Musical Organization to Feature March Music.

Sousa's band will visit Topeka December 3, on its thirty-first annual tour and its fourteenth tour from coast to coast. Lieut. Com. John Philip Sousa has been at the head of the band which bears his name for so long that it is a national institution.

It is interesting to note that the greatest single day's attendance ever accorded a musical attraction was that given Sousa's band, and that record was established in Cleveland, O. Sousa organizes his band in New York, and appears in New York in concert once a year.

Sousa's band is the most stable musical organization in America. The band has been maintained year after year, and it is in every sense a Sousa trained and maintained organization.

The majority of the members have been with it several seasons, and surprising number of its bandmen are Middle Westerners who received their first training in bands in the smaller cities and towns, and who were sent to Sousa by his friends from all parts of the country. They are schooled in the Sousa tradition and are true exponents of Sousa's American music.

Topeka will welcome Sousa this year because, above everything else, he is the creator of the great American form of music, the military march. There are few who doubt that such great marches as "Stars and Stripes Forever," "Semper Fidelis," "U. S. Field Artillery," "Sabres and Spurs," and "Glory of the Yankee Navy," will not live as long as the nation.

MEETING ADVANCED A DAY

at the Criterion Theater. During the eight months that it has been shown there, there has hardly been an off performance. It is expected that it will continue until Spring.

Newspaper accounts from Milwaukee, November 18, give a full column of glowing praise to John Philip Sousa and his band. It reports that it was one of the biggest affairs of the season, the attendance being a record one. Milwaukee made every effort to welcome Sousa and his men in truly royal fashion. The Shriners were on hand and gave considerable demonstration over his arrival. He was met at the station by many distinguished representatives of the city and the police band and escorted to his hotel by a squad of motorcycle officers.

THE CAPITOL

Marion Davies' feature picture, Little Old New York, has for several months at the Capitol to very good

ORIGINAL SHEIK



—Press Photo.

GERALD BYRNE, The original sheik, who is a French horn soloist with Sousa's band.

IRISH RENEW ATTACKS

Melita Beeson 11/28/23

Sousa Will Visit 200 Cities in Tour

The lasting popularity of Lieutenant Commander John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the fifteenth time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City, each concert has been to an audience considerably larger than the last one.

Sousa and his band will play a matinee and evening engagement at the Forum Wednesday, December 5. School children will be admitted to the matinee for twenty-five cents; those who have purchased tickets will be dismissed from school Wednesday in time to attend the concert. Holders of Municipal Series season tickets will be allowed 20 per cent reduction on tickets for the either concert. Seats now on sale at the Dockum No. 1.

BOYS' BAND TO HEAR SOUSA.

Member of Rotary Club Buys Block of Seats for Youngsters.

The boys' hotel band will occupy a section of seats at the concert to be given by Sousa and his band at Convention hall at 3 o'clock Sunday afternoon.

A member of the Rotary Club, who is interested in the welfare of the boys, bought a block of one hundred and fifty tickets for the members of the band and the other boys at the hotel.

The Campfire Girls also will be represented by a large group at the afternoon concert.

The appearance of Sousa and his band will be in celebration of the twenty-fifth anniversary of the dedication of the first Convention hall by the same conductor and his band.

Ararat Shrine band will be present in uniform and will unite with the Sousa band in playing two Sousa marches, "Nobles of the Mystic Shrine" and "Stars and Stripes Forever."

WORKINGMEN'S LIVES, WASHINGTON

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Doctor Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

SOUSA AND HIS BAND HERE SATURDAY AFTERNOON AND NIGHT AT AUDITORIUM



Lieutenant Commander John Phillip Sousa, conducting Sousa's Band, will give two concerts at the Auditorium Saturday of this week. A special feature of the afternoon concert will be for the children. There are 110 musicians (including soloists) in this world-famous organization. Buy tickets now at the Wells Music Co. and avoid the rush later. Seats sell for \$2, \$1.50, \$1, 50c (plus war tax). This notable event is under the management of A. M. Oberfelder.—Adv.

SOUSA BACK IN JUNE

Leader to Conduct Huge Band at Shrine Convention.

John Philip Sousa will conduct approximately 2,500 bandmen in concert at the Shrine convention in Kansas City next June. Bert J. Pierce, chairman of the bands and concert committee for the national ceremonial, announced today. The organization is expected to be the largest band ever assembled in the history of the country. Mr. Sousa, who conducted his own band in two concerts here yesterday, was glad to accept the invitation to conduct the monster Shrine band. Mr. Pierce said.

Sousa, March King, Has Helped Many Composers

Every year, as his patrons well know, John Philip Sousa gets his lively fancy to work on a humorous or

fantasia built on one of the recent fad-tunes. Last year he took "The Silver Lining," from "Sally," and made it the basis of one of the most entertaining numbers in his program. This year his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the march king that he has never ignored a contemporary composer whose work has possessed the element of vitality. "The thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played. Sousa and his band will appear at the tabernacle December 13, matinee and evening.



Tom Sims Says

Marquette University has given Sousa a degree. He is a Doctor of Music. Well, music needs one.

Since Sousa has become a Doctor of Music he should operate at once.

Sousa, Doctor of Music, should give some of these too soulful singers a carbolic acid gargle.

The letters M. D. may mean Doctor of Medicine or Doctor of Music. Among both are men of note.

No matter how painful, you can't get a regular doctor for a song.

Now that Sousa is a Doctor of Music we hope he cuts out our "Yes, we have no bananas."

Looking through the paper in winter takes less time than in summer. Fewer bathing girl pictures.

Sousa to Play a Kansas City March.
A new march, composed by H. O. Wheeler, Kansas City composer, called "Jim Chandler's March," as a tribute to James E. Chandler, who will be made imperial potentate of the Mystic Shrine at the national convention in Kansas City next June, will be played by Sousa and his band at his concert in Convention hall next Sunday.

John Philip Sousa, America's march king, has been Nebraska's guest the past week. This grand old leader of the world's foremost band has brought joy to millions of hearts. An artist with the rare gift of leadership, he has dedicated his life to the service of the nation. In his musical compositions of which there are many he has embodied the spirit of America. He understands the public, and by sharing in part their tastes he has won the power to build for a higher plane of music. In the World War he answered the call to service as an officer in musical instruction at the Naval Training Station, Great Lakes, and the new marches he gave to our country were messages of victory. John Philip Sousa is one of the outstanding great characters of his generation. His life has been crowned with success. Bordering on three score and ten years, he realized the dream of his youth. He has built an organization of artists whose talents have been pooled in quest of that unity capable of entertaining, educating and inspiring. And these three when closely linked lead to performance.

Salt Lake Telegram 12/2/23

Herald Helena 11/25/23

Times Kansas City 12/3/23

Rachel Senior, Violinist, With Sousa and His Band



Noted violinist who will appear as soloist at Sousa's band concert in the Tabernacle, December 13.

HARPIST FEATURED WITH SOUSA'S BAND



MISS WINIFRED BAMBRICK.
Harpist With Sousa's Band.

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzi, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as she.

Marquette University has given Sousa a degree. He is a Doctor of Music. Well, music needs one. Since Sousa has become a Doctor of Music he should operate at once.

HOW HARRY ASKIN MANAGES REEVES



JOHN PHILIP SOUSA, BANDMASTER.

Weeks before John Philip Sousa and his band come to town, Harry Askin drops in, says he has just so many hours to talk with the local manager, in this case A. I. (Daddy) Reeves, who is bringing the band to Helena for a matinee and night concert on Tuesday, December 18, and gets down to business. Then "Daddy" remarks: "If you have so little time, Mr. Askin, it was foolish to come in here; everything would have been all right if left to me."

"And, my boy," replies Askin, kidding "Daddy" a bit, "that is just why I came in; knowing that everything would be all right if left to you, I ran in to leave it to you."

Then he unloads his ideas, based on previous knowledge of the community, the population of nearby towns, the trolley radius, the billboard acreage, and so

on. When he got through Daddy remarked: "All right, Harry. We'll get you a good house—we'll reach \$1200 if the weather's O. K."

"That will be nice—just right for the men of the band," Askin replied. "Now, how about at least \$1,000 for Sousa, himself, and something for me, and a bit for the railroads, and, perhaps, something for yourself. Let us say, \$3500 in all?"

And away he went to catch his train; and "Daddy" went to work; and on the day of the concert the receipts will, if the estimate is \$3500, run about \$3498; and "Daddy" will get a letter from Askin saying: "All right, Old Top! You did well; and you can pay me that other two dollars next year."

When asked the trick of managing Sousa successfully Askin replied in these words: "The trick of managing the manager."

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had had been conferred upon him by Marquette University, Milwaukee.

Seat Sale for Sousa Opens at 9 Tomorrow

The Auditorium box office will be a busy place tomorrow morning when the seat sale for the matinee and evening performances by Sousa's Band will open. The advance mail-order sale is reported as unusually heavy and hundreds of school students are waiting to avail themselves of the special rate for the matinee performance. Any school student without the special ticket distributed at the schools will be entitled to the same reduced rate for the matinee as will those presenting the special ticket.

Student and adult seats may be reserved in any part of the house so that it will be possible for parents to sit with their children.

TWO BIG SOUSA PROGRAMS

BANDMASTER THRILLED LARGE CROWDS YESTERDAY.

Celebrated Twenty-fifth Anniversary of Convention Hall's Opening—Schelling's "Victory Ball" Feature of Concerts.

Sousa shook his musical horn of plenty yesterday afternoon in Convention hall, and kept on shaking until every one of his 4,500 hearers was full up to the ears with wonderful band music. Last night he repeated his performance, shaking out different tunes, however.

The afternoon started out to be a concert in celebration of the opening, twenty-five years ago, of the big hall; the concert at that time having been given by Sousa and a band of half the size of yesterday's, which had 100 musicians.

The director's generosity amplified it into a sort of musical orgy; features of every sort were added here and there; unusual tricks were played with the instruments; the Shrine band under H. O. Wheeler was put through its paces; soloists were heard, and then the whole affair wound up with Percy Grainger's "Country Gardens," played with such swing that it doubtless persuaded many to return at night.

TWO THINGS REGISTERED SURE.

There were more than thirty numbers played. Consequently the audience carried away with it only the high spots, determining the high spots by its individual tastes, of course. All will remember a long time the numbers played by the combined bands, and the "Victory Ball" of Ernest Schelling's, since they were the highest peaks of all—high enough to be sighted by anyone, whether his musical viewpoint was elevated or the opposite.

Sousa added Mr. Wheeler's band for the performance of his latest and probably best march, which he calls "Nobles of the Mystic Shrine." The glowing costumes of the Shriners, against the green of the back curtain and above the blue of the Sousa musicians, made a fine picture. The two bands lifted the audience out of its chairs, not only with the "Nobles of the Mystic Shrine," but with the "Stars and Stripes Forever" and with Mr. Wheeler's fine march, called "Jim Chandler's March."

LIBERAL WITH ENCORES.

No conductor could dispense encores more freely than Sousa did yesterday. Many of them were marches played twenty-five years ago in the same surroundings, the "Stars and Stripes," "Liberty Bell" and "El Capitan" among them. Yesterday, as in past years, the director's extreme restraint so far as gesture went gave the impression of unconcern, an impression immediately dispelled by the letter-perfect playing of his men.

Sousa, the composer also was represented by "At the King's Court," "On With the Dance," "Campfire Girls" (for which he was handed a bunch of roses) and the Gallagher and Shean take-off, parts of which were funny enough to bring general laughter.

Soloists were numerous. John Dolan headed the list with a beautiful performance of "Cleopatra," one of the standard sets of variations without which cornetists could not breathe. Nora Fauchald, a young and generally capable soprano, was next with a song by Parker. George Carey did Chopin's E flat nocturne and "Minute Waltz" on the xylophone, and Rachel Senior played Sarasate's "Faust" fantasy pleasantly. All of them had numerous encores.

NIGHT CROWD IS SMALLER.

A somewhat smaller crowd heard last night's program, and applauded it heartily. The audience was especially enthusiastic when H. O. Wheeler, director of the Shrine band, conducted his own and the Sousa organization in the "Jim Chandler" number, which was repeated from the afternoon.

The new soloists last night were Meredith Willson, flutist, and Winifred Bambrick, harpist. Mr. Willson used two Godard numbers, and showed clean technique and a round, smooth tone of great clarity.

THOSE OF 1899 HEAR SOUSA.

Former Directors Give Bandmaster a Bouquet of Roses.

Only comparatively few of the nineteen thousand persons who, February 22, 1899, witnessed the dedication of Convention hall by John Philip Sousa's band were in the audience yesterday afternoon.

The presentation of a bouquet of roses to the great bandmaster by "the remaining members of the board of directors of Convention hall for the year 1899," as the card on the flowers read, brought to light five men still living in Kansas City who also participated in the original dedication services.

These directors are A. F. Seested, E. M. Clendenen, J. C. James, M. V. Watson and D. W. Rider. All except Mr. Rider were present at yesterday's concert. Mr. Rider was absent, owing to the death of his son.

Others in the boxes yesterday who also occupied them in 1899 were Charles J. Schmelzer, Sir Carl Busch and U. S. Epperson, former president of the old Epperson Megaphone Minstrels.



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MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Philip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Marquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.



John Philip Sousa
Forum matinee and
night Dec. 5

Sousa's Band to Play "Lost Chord"



MISS NORA FAUCHALD.
Soprano Soloist with Sousa and his Band at the Tabernacle, Dec. 13.
Manager George D. Pyper announces that he has arranged with Commander John Philip Sousa to do Sir Arthur Sullivan's "The Lost Chord" to the accompaniment of the Tabernacle organ played by Edward P. Kimball, John Dolan, cornetist of Sousa's band, and the entire ensemble of the Sousa organization. This, it is declared, will be one of the most impressive numbers ever played in the Tabernacle and will be given both afternoon and evening, Thursday, Dec. 13, as an extra number on the program.

Miss Nora Fauchald is the soprano soloist with Sousa's band during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from one geographical limit of America to another.
Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King, and this year she will be heard in concert with Sousa's band by upwards of three millions of people—a greater audience than will hear any other singer in America.

Sousa's Band Here Tonight



John Philip Sousa.

When John Philip Sousa comes to Topeka late this afternoon from Lawrence for a concert at the city auditorium at 8:15 o'clock this evening, he won't be in the same predicament that he was when he started his first tour thirty-one years ago. Then he had only one set program and he had difficulty arranging a suitable second one when he hit a large city that made a second choice necessary. This year he has more than twenty complete programs, all of them different, except in one respect—on every one of the twenty appears his favorite march and the favorite of millions of Americans, "The Stars and Stripes Forever."
Sousa changes his programs a lot—catering to the requests of his hearers—but never omits "The Stars and Stripes Forever." Oh, it may not appear on the printed program—that is one of Sousa's little jests—but the band will play it some time during the evening.
"It seems to be the people's idea of the national march; and I guess that's good enough," he says in explanation of why he always uses it. And it matters little to him whether congress ever designates it as the official national march—a move that has been attempted numerous times.
Sousa may make several changes in his program in Topeka this evening, in answer to the requests sent to Henry J. Dotterweich, manager of the local concert, in response to the invitation printed in The State Journal several days ago, for readers to send to Dotterweich the names of their favorite band numbers—numbers they want to hear tonight. But no matter how many requests numbers are played, you will hear "The Stars and Stripes Forever."
The band is expected to reach Topeka about 6:30 o'clock, about an hour after the ending of its matinee concert in Lawrence this afternoon. Sunday the band gave two performances in Kansas City. Saturday night, when it appeared at St. Joseph, a Topeka business man heard the concert. "Best band I ever heard," was the report he brought back with him.

FLAGS OUT FOR SOUSA

Fly your flag for Sousa tomorrow.
The distinguished band leader whose famous organization will give concerts in Emporia tomorrow will be greeted by American flags everywhere he goes, if a proclamation issued this afternoon by Mayor J. E. Hawkins, is obeyed.
After the customary whereas and wherefore the proclamation states, "John Philip Sousa, patriot, officer, band leader and composer, whose stirring marches and whose celebrated musicians have done much to give expression to American patriotism, should be accorded every honor our city can give. Let all citizens fly their flags during the day while Sousa is in Emporia."

VIOLINIST WITH SOUSA BAND



MISS RACHEL SENIOR
Touring with the famous musical organization.
Personal recollections of every president since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson to serve as lieutenant commander of the Great Lakes Naval Training bands during the world war, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.
Sousa is a lover of the violin. He has with him this season, Miss Rachel Senior, one of the coming young artists of this country, who will be heard in several solos when the band appears at the Broadway theater, Sunday, Dec. 16.

SOUSA'S VICTORY BALL AT HOLDREGE

One of the greatest things ever done by a musical organization will be your privilege to hear when Sousa and his band play in Holdrege next Monday November 26th.
You are to hear "The Victory Ball" dedicated to the memory of an American soldier which was suggested by the poem of Alfred Noyes. Audiences in every city in the east where the band played have been roused to the highest pitch. When you hear the weird harmonies, the seeming struggle of minor against major passages, yet within all the seething and straining orgy of dark tone—one can easily understand the meaning of the words, "God, how the dead men grin by the wall, watching the fub of the Victory Ball." Here and there broke forth a snatch of the bugle call "Assembly" or the "Call to Arms" and the climax was a faint and dying "Taps" to the accompaniment of mumbled cannon—that dark murmur that knew no pause in Flanders for four solid years—done by Kettle Drums. Its worth coming miles to hear.
For encores, militant marches, catchy songs of the day including "Mr. Gallagher and Mr. Shean," "Three O'clock in the Morning," "March of the Wooden Soldiers," "The March of the Mystic Shrine" and even "Turkey in the Straw."
In Canton, Ohio, Sousa gave so many encores that the concert lasted from 8:15 to 11:10—he will do the same for you in Holdrege. Order seats direct from the Holdrege News Company, \$1, \$1.50 and \$2.00. Afternoon and evening. More \$1 and \$1.50 seats scaled for the matinee.

SOUSA'S BAND, matinee and night Wednesday, Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist.

The engagement of Sousa and his band promises to be a most interesting event. School children intending attending the matinee will be dismissed from school in time for the concert, and through arrangement with the Sousa management and school officials will be admitted to the matinee for twenty-five cents. In the evening the Midian Temple Shrine band will join with the Sousa organization in playing of the conductor's new march, "Nobles of the Mystic Shrine." Holders of Municipal Series season tickets will also receive a 20 percent reduction on seats for the concert. The seat sale has been reported heavier than expected at this time. Seats are on sale at the Dockum No. 1.
The present tour will be the thirty-first annual and the fourteenth transcontinental tour of the famous band master and his band, which includes 80 musicians and 14 principals, among whom are some high-class soloists, both vocal and instrumental.
The chorus is glorified by Sousa in one of the novelty arrangements he has made for the tour with his band. "The Merrie, Merrie Chorus," a collection of choruses from grand opera and light operas, put together with the inimitable Sousa genius.

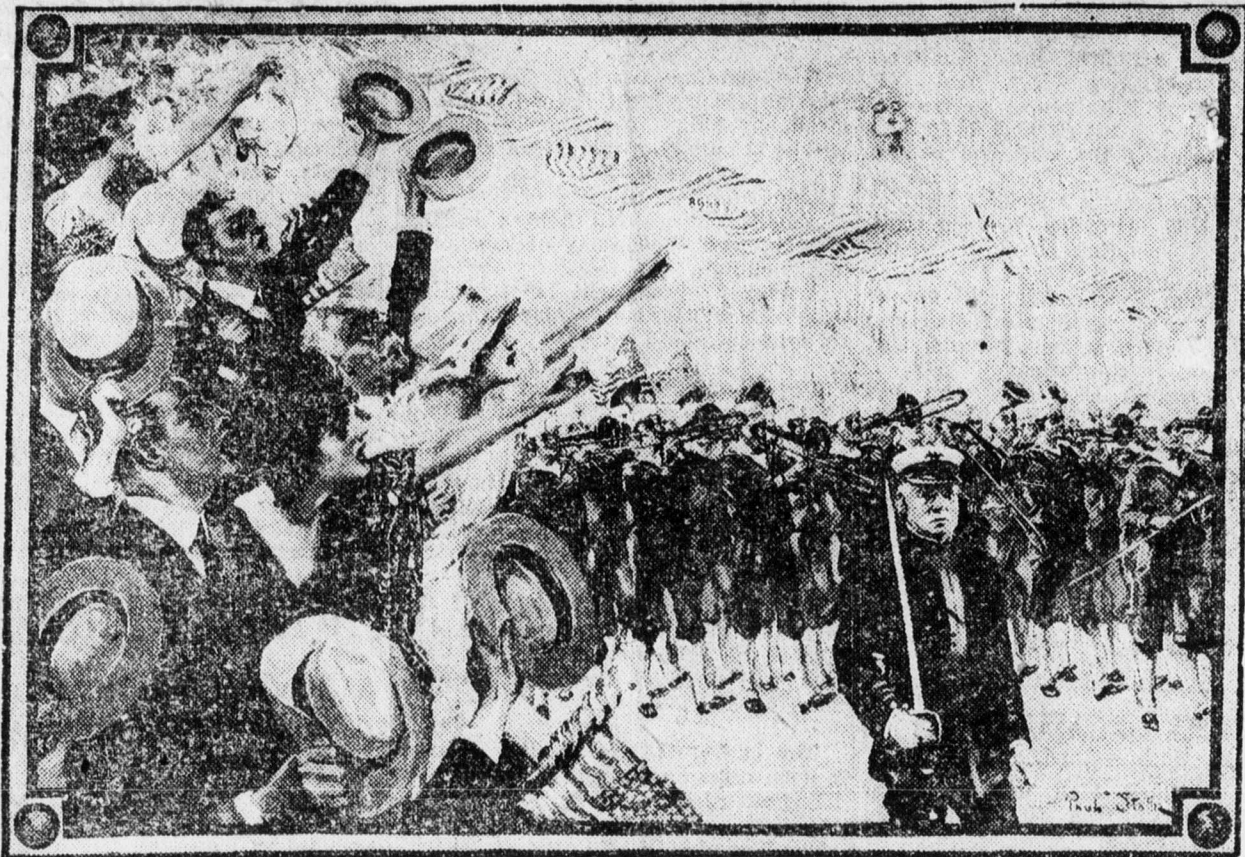
New Hotel Was Inducement for Sousa's Concert

The Broadview hotel, Emporia's new 7-story hostelry, made it possible for Frank Beach, of the Teachers College, to obtain the engagement of Sousa's band for tomorrow, according to Elbert Severance, formerly of Emporia, now engaged in publicity work in New York. The Gazette today received the following message from Severance:
"Sousa told me he agreed to the Emporia concert solely because the town at last had a good hotel. Emporia will get the same band, the same soloists, the same program as Madison Square Garden in New York. This town filled Madison Square Garden for the Sousa concert so Emporia should fill the Normal auditorium easily. That you heard Sousa will be one of the things you will remember to tell your grandchildren."

Sousa and Band to Play in S. F. Soon

Already there is keen interest in the advance sale of tickets for the coming engagement of Lieutenant-Commander John Philip Sousa and his band.
This typically American institution is scheduled for five concerts in San Francisco—on Friday, Saturday and Sunday nights, January 4, 5 and 6, with matinees on Saturday and Sunday, the performances being at the Exposition Auditorium. On the afternoon and evening of Monday, January 7, the band will play in Oakland in the Arena.

Great Thrill of Sousa's 31 Years of Leading His Band



Photographic reproduction of oil painting by Paul Stahr, which was presented to Lieut. Com. John Philip Sousa by World War veterans. The picture portrays the occasion on which Sousa says he got his second greatest thrill, when he was leading his Great Lakes Naval Training band of 1,800 pieces down Fifth avenue, New York, during one of the Liberty loan campaigns of the World War. His greatest thrill, he says, came the first time he led the United States Marine band in one of his own compositions.

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life of the majority of Americans of the present generation, according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the pre-eminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago the late President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military college," says Sousa. "In the course of the conversation, the president remarked that he had been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my 31 years at the head of my own band who have been members of brass bands, and we both

agreed that a generation ago, the brass band was an important feature in the social life of the small city.

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments that have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

Topeka's representative in Sousa's Great Lakes Naval Training bands dur-

ing the war was J. Churchill Sargent. Sargent played a saxophone. His band training was what gave him the opportunity to meet the woman who since has become his wife, so his experience in Sousa's band has made him a warm friend of the famous bandmaster for life. It was while the great band was on tour in Ohio that Sargent met the girl who now is Mrs. Sargent. That acquaintance soon ripened into love, which culminated in the marriage of the young people.

"Church" is not devoting so much of his time to band music nowadays, but the growth of his business in Topeka indicates that he is well on the way to make Sousa's prediction of the helpfulness of playing-in-the-band come true in his business life.

Needless to say, J. Churchill Sargent is laying plans to be in the audience at the city auditorium here tomorrow night, when Sousa and his band give their concert, under the management of Henry J. Dotterweich, local impresario.

SOUSA'S DRUMMER IS FAMOUS

Gus Helmecke, the most famous bass drummer in the world, with the Sousa band. When he is not beating out the time for the Sousa marches he is a distinguished member of the "pit" at the Metropolitan opera house, New York city.

John Philip Sousa, the march king, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not

have Sousa and his band; so, it was the part of common sense to give to them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases, the booking is so "close" that the jumps will be made by motor lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.

Sousa has many interesting musicians with him who are foremost artists in their line. Gus Helmecke, the drummer, is the pendulum of the band. His understanding and contact with his leader is like the flash of electricity; he quickens the tempo instantly at the increase signal from Sousa and brings out effects that are marvelous in the diversified programs attacked by the famous organization.

SOUSA DISCOVERS THAT TOWN BAND REAL CRADLE OF FAME

Membership in the town band as a boy or a young man seems to have been a prerequisite to success in life to the majority of Americans of the present generation according to Lieut. Com. John Philip Sousa, the famous bandmaster, who brings his organization to the college gym, Dec. 10. Wherever Sousa goes he meets the preeminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"Some months ago President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military college," says Sousa. "In the course of the conversation, the president remarked that he had been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my 31 years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago, the brass band was an important feature in the social life of the small city.

"A generation ago, the brass band was a matter of intense town pride in the smaller communities, and membership was eagerly sought. That condition has not entirely passed, and I find many communities where the town band is rightly considered the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world thru trips to Fourth of July celebrations at the county seat towns or upon great occasions to the great fairs. So the ambitious aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful.

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been

more ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments which have almost disappeared in modern brass band instrumentations. So many of them were performers upon fast-disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization, for suggestions upon the construction of band shells and for directions upon repertoire. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in by Great Lakes Naval Training bands during the World War have become directors in their home communities."

PROGRAM

SOUSA AND HIS BAND

Lieutenant Commander John Philip Sousa, Conductor.

Harry Askin, Manager.
Miss Nora Fauchald, Soprano.
Miss Rachel Senior, Violin.
Mr. John Dolan, Cornet.
Mr. George Carey, Xylophone.

1. Rhapsody, "The Indian" Orem
Among those who have made careful records and researches of the music of the Aborigines of America may be named Thurlow Lieurance, Charles Cadman, and Arthur Farwell. The Indian themes introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware Orem.

2. Cornet Solo, "Cleopatra"....Demare
Mr. John Dolan

3. Portraits, "At the King's Court".... Sousa
(a) "Her Ladyship, the Countess".
(b) "Her Grace, the Duchess".
(c) "Her Majesty, the Queen".

4. Soprano Solo, "The Lark Now Leaves His Watry Nest"
Miss Nora Fauchald

5. Fantasy, "The Victory Ball"..... Schelling
This is Mr. Schelling's latest-completed work. The score bears the inscription: "To the memory of an American Soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball", herewith reprinted by permission from "The Elfin Artist and Other poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves
Dazzle and motely, in long bright waves,
Brushed by the palm-branches, grapple

Ox-eyed matron and slim white girl.

See, there is one child fresh from school,
Learning the ropes as the old hands rule.

God, how that dead boy gapes and grins,
As the tom-toms bang and the shim-my begins.

"What did you think we should find," said a shade.

"When the last shot echoed and peace was made?"

"Christ", laughed the fleshless jaws of his frien',

"I thought they'd be praying for world to mend."

"Plish", said a statesman standing near

"I'm glad they can busy their thoughts elsewhere!

We musn't reproach them. They're wrong, you see.

"Ah," said the dead men, so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!

God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!

INTERVAL

6. Caprice, "On With the Dance" Strung together by Sousa. Being a medley of famous tunes.

7. (a) Xylophone Solo, "Nocturne and Waltz"..... Chopin
Mr. George Carey

(b) March, "Nobles of the Mystic Shrine" (new)..... Sousa

8. Violin Solo, Faust Fantasia"..... Sarasate
Miss Rachel Senior

9. Folk Tune, "Country Gardens"..... Gralner

Encores will be selected from the following composition and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from "Sally", March of the Wooden Soldiers, Ramesses, El Captain, Washington Post, The Gallant Seventh, The Fairest of the Fair.

In cold countries where snow prevails during a long winter many animals change the hue of their coats to a white tint. The case of the weasel is especially curious; it retains its brown coat until the first snow appears, and then whitens a few hours.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Sousa Here December 21.

The Lewis and Clark high school will bring Sousa and his band to the high school auditorium December 21. This is the thirty-first annual tour of this national organization. The veteran conductor will make a feature of choruses from operas.

The band, which numbers many soloists, will play and sing some of the best known choruses from "Faust", "Tannhauser" and from "Il Trovatore." Sousa is as full of pep as ever. His instrumentalists are experts on the cornet, the piccolo, the saxophone and the bassoon. There is scarcely a member who is not able to do his turn to advantage.

SOUSA'S BAND CONCERTS.

Large Audiences at the Auditorium Saturday Afternoon and Night—Local Shrine Band Assisted.

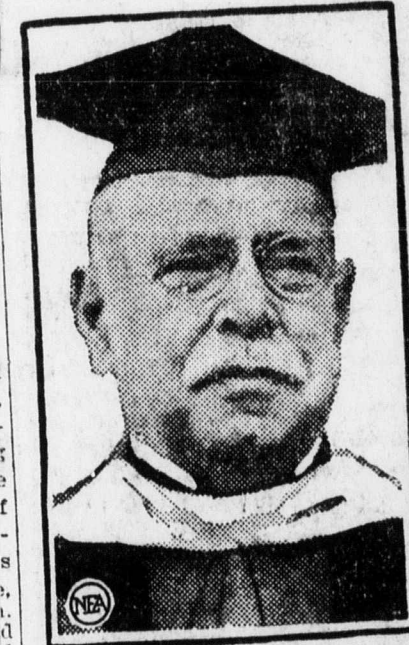
Large audiences heard the concerts by Sousa's band at the Auditorium Saturday afternoon and night. The evening concert

was largely attended by Shriners, as a tribute to the great bandmaster, who is a Shriner, and the Molla Temple band, in full uniform, came upon the stage and joined in the playing of Sousa's new composition dedicated to the Shrine, entitled "Nobles of the Mystic Shrine."

The band is the largest Sousa has ever taken on tour and all the numbers were greatly enjoyed, and the encores were numerous. The soloists were Miss Nora Fauchald, soprano; John Dolan, cornetist; George Carey, xylophonist and Miss Rachel Senior, violinist, and each drew enthusiastic applause. Mr. Carey is the most remarkable performer on the xylophone ever heard in St. Joseph.

After the concert Saturday night Mr. Sousa and his musicians were given a buffet supper on the stage of the Auditorium and the director was presented by the Molla band with a wallet upon which was his name in gold letters.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee.

SOUSA MEETS MANY SUCCESSFUL MEN WHO ARE EX-HORN TOOTERS

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the preeminent and successful man of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military College," says Sousa. "In the course of the conversation, the president remarked that he had been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my 31 years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago, the brass band was an important feature in the social life of the small city.

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments which have almost disappeared in modern brass band instrumentation.

"For the good music, I am much

gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions upon the repertoire. Many industrial concerns over the country are organizing company bands, and I am organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Naval Training bands during the World War have become musical directors in their home communities."

DEMOCRATS AT GREAT BEND

HISTORY GIVES INSPIRATION TO SOUSA

For almost a generation now Lieut. Commander John Philip Sousa, who will appear with his band at the Metropolitan Dec. 26 and 27, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history, and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city.

"KING COTTON" NEXT

Shortly afterwards came "King Cotton." It records in music the first awakening of the new South, the return of cotton to its kingdom, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" programed as "Behold El Capitan," sung by Hopper and the chorus in Sousa's operetta of that name, brought the exponent of "Casey at the Bat" his greatest measure of fame.

When one hears "Semper Fidelis," one remembers the era when revolutions were a daily affair in Latin-American republics, and when the state department frequently announced "the marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

EFFECTIVE TITLES

And so the Sousa titles go. The band plays "Sabres and Spurs," and the "boys of '98" think of "Teddy," and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical—and typical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

Sousa will appear here under the auspices of Nile Temple.



SHE ISN'T AFRAID OF KITCHEN WORK even if she is soloist for Sousa. Nora Fauchald helped her mother with the work for the few hours she had at home when she appeared with Sousa's band in Minneapolis.

Minneapolis Journal Photo by Simacek.

Sousa's Band on Transcontinental Tour

That Lieutenant Commander John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth transcontinental journey, is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary.

Sousa will reach his farthest point in the northeast in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's day, and his farthest to the southwest at San Antonio, Texas. He will play his engagements farthest to the south-east at Miami, Fla. The tour this season begins early in July and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome or a single season in the heyday of its existence. He will appear at the Tabernacle December 13.

NEVER OPENED

Heavy Sale for Sousa Concert.

The advance ticket sale for the two concerts by Sousa's band in Albert Taylor hall Tuesday evening has been good, Miss Catherine Fuller, of the Teachers College music office, said today. Practically the entire balcony has been sold out for the evening concert.

Out-of-town orders for seats have been received from Strawn, Burlington, Herington, Eureka and Madison, and from neighboring towns in Lyon county. The band played to large audiences in Convention hall in Kansas City yesterday.

Matinee and evening concerts will be played in Emporia.

Promotion for Rev. Hunt

Sousa's Band to Appear at Tabernacle Dec. 9

Lieutenant Commander John Philip Sousa, the famous bandmaster, who will appear at the tabernacle Thursday, December 13, saw his first parade in more than fifty years recently in New York. When Sousa was a boy he saw the grand review of the returning Union armies in Washington, his native city. Then he became director of the United States marine band and his business became leading parades. Recently in New York he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York silver jubilee exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

Salt Lake Organist Will Play With Sousa

Even though the event is yet some days in the future, there is evident a large and rapidly growing interest in the forthcoming appearance of Lieutenant Commander John Philip Sousa and his great band at the Salt Lake tabernacle, Thursday, December 13, for both matinee and evening programs. One of the distinctive features of the concert will be the rendition of the special number, Sir Arthur Sullivan's "The Lost Chord," with Edward P. Kimball at the big organ; John Dolan, Sousa's brilliant cornetist, and the entire ensemble of the Sousa band. This great selection will be given at both concerts, and is certain to be one of the most impressive parts of the program.

One of the marks of genius, as well as one of the secrets of the success of John Philip Sousa, is the tie that he has established between himself and his audience. This bond of sympathy enables him to select an appropriate program for his audience.

Whether that audience be in New England or New Mexico, New York or Yakima, Mr. Sousa, a true American, with an all-American band, has been playing to American audiences for thirty-one years. In many places he has been the pioneer of good music; always he has carried with him the largest company of first-class musicians of any band on tour.

Year after year Mr. Sousa returns to the same towns, for he looks upon his audiences as old friends, and he desires to keep in touch with them—they are his inspiration. No other organization in America has ever built up the bond which would permit such frequent return engagements and it is not only Mr. Sousa's unsurpassed talent as a composer-conductor and his inimitable power of interpreting American music to the American audience, but also the delight in playing the favorite numbers of the individuals in that audience, in response to special requests, that has brought about this unique record. Never in all the thirty-one years of Mr. Sousa's career has he refused to play a requested number. A record of "requests" kept from place to place and from year to year is a deeply interesting chronicle. It shows a decided growth in the appreciation of better music, despite the present popularity of "Yes, We Have No Bananas" and "Barney Google." This record also is valuable as an index of the musical taste of a community, and in making up his program Sousa finds it invaluable as a guide.

At all times the bandmaster has eighty selections ready to be played at the mere mention of the number, even though the music may not be at hand. This season the fifteen most popular requests have been "Semper Fidelis," "Stars and Stripes Forever," "March of the Wooden Soldiers," "El Capitan," "The Glory of the Yankee Navy," "The Fairest of the Fair," "The Gallant Seventh," "Humoresque of The Silver Liner," "Sally," "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "Blue Danube," "King Cotton," "High School Cadets," "Rambles," "Comrades of the Legion." These numbers are all compositions or arrangements of John Philip Sousa.

Thaminate Chorus in

Jack Minto.

THE AUDITORIUM on Friday night will have the second concert given by the Civic Symphony orchestra, Horace E. Tureman, conductor, and two concerts by the world-famous Sousa's band, with John Philip himself conducting, will be given in the open Auditorium Saturday afternoon and night.

THE PRINCESS is showing "Wild Bill Hickok," the first picture William any stage, at the Auditorium, during these nights.

The march king is marching on Denver and will play two concerts here next Saturday afternoon and night at the Auditorium. Lieutenant Commander John Philip Sousa has become one of the most popular musical figures this country has yet developed and where ever he appears with his famous band there is sure to be a crowd waiting to get the thrill of the martial airs and feel pulses sway with the rhythm of his baton.

SOUSA AND HIS BAND

Lovers of standard and popular band music received more than they expected in the concert given last night in the city auditorium by Lieutenant-Commander John Philip Sousa. After each regular number on the program the audience was given from one to four encores.

The outstanding feature of the program from the standard class was "The Victory Ball" by Schelling. This is one of the newer high class arrangements and was well received. It is a number that should be heard several times before you can fully comprehend its value.

One of the noticeable changes in Sousa's program, since his last visit to Topeka, more than ten years ago, is that the instrumentation has been changed from that of a military band to a concert band. This means two things, Commander Sousa has taken away from the brass section and has added to the reed section to obtain the orchestral effect.

John Dolan, cornet soloist, handled his numbers in a very creditable manner. He has a very pleasing tone and excellent technique.

Miss Nora Fauchald, soprano soloist, sang highly pleasing numbers. She gained the attention of her audience and held it by singing only numbers that are known and understood by all. She reached the most enjoyable part of her program in "Carry Me Back to Old Virginia," where the two cornets and three trombones played the accompaniment and rendered some of the most pleasing harmony ever heard in Topeka.

The flute solo by Merrideth Wilson was pleasing. He has a splendid tone and played with good style.

The saxophone octette played everything from the ridiculous to the sublime. Their numbers made a big hit with the audience.

The xylophone solos by George Carey were exceptionally good and he handled difficult numbers with ease and grace.

Miss Rachel Senior gave some very pleasing violin solos. The rendition of "Faust Fantasy" and "Minuet" were given with ease.

The program deserved a much better attendance than was given.

R. E. L.

Marquette University has given Sousa a degree. He is a Doctor of Music. Well, music needs one.

Since Sousa has become a Doctor of Music he should operate at once.

Sousa, Doctor of Music, should give some of these too soulful singers a carbolic acid gargle.

The letters M. D. may mean Doctor of Medicine or Doctor of Music. Among both are men of note.

SOUSA TO BE HERE AGAIN IN CONCERT

The announcement of the appearance of John Philip Sousa in Phoenix on January 17 will doubtless be received with great enthusiasm by the music lovers. A visit from the noted bandmaster is eagerly anticipated and Phoenix is indeed fortunate to have the opportunity to hear him again this season. He comes under the management of the Musicians' club and will be presented the Shrine auditorium.

Sousa to Glorify Chorus.

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and grand operas," says Sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their just due."

Sousa and his band will appear at the Tabernacle Thursday, Dec. 13.

Now that Sousa is a doctor of music we hope he cuts out our "Yes, we have no bananas."

FAMOUS SOUSA'S BAND TO PLAY TWO PERFORMANCES SATURDAY AT THE DENVER AUDITORIUM



The March King, Lieutenant Commander John Philip Sousa, and his 100 musicians and soloists will give two grand concerts at the Auditorium Saturday afternoon and night under the management of A. M. Oberfelder. Seats are now on sale at the Chas. Wells Music company and an extra box office will be open all day Saturday at the Auditorium.—Adv.



MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Philip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Marquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.

SOUSA MATINEE IS "SOLD OUT", REPORT STATES

Over 3,500 tickets have been sold at the Jenkins Music Co., for the Sousa matinee this afternoon. Every ticket for the afternoon performance has been sold. More than 3,000 were sold to the city schools and in addition 125 were sent by mail to Partridge, 50 to Pretty Prairie, 55 to Arlington, 65 to Turon, 20 to North Reno and 22 to Sylvia.

The largest attendance to any performance given in Convention hall is expected for both matinee and evening concerts. One Hutchinson man sent word to one of the high school teachers to buy eight tickets, to be given to children who felt they could not otherwise attend. Each school will have its separate division in the hall marked off by individual banners. The arena and part of the first balcony will be reserved for school children.

SOUSA REMEMBERED 'EM

Kept Vow Never to Return to Emporia Until It Had New Hotel.

Emporia, Kan., Dec. 6.—(Special). John Philip Sousa, the band leader and composer, has been elected an honorary member of the Emporia Rotary club. His election took place at a luncheon given for him when Sousa band played in Emporia. The Emporia club was the forty-first to extend honorary membership to Sousa. In a talk before the Rotarians, Sousa recalled his visit to Emporia a generation ago. His band played in the old Whitley opera house and the receipts were only \$260—about one-third the band's expenses. Sousa spent Sunday following a Saturday night concert at the old Whitley hotel in Emporia and when he left he vowed never to return until Emporia built a new hotel. He kept his promise, signing for an Emporia engagement only after he had learned the town had a new hotel.

SOUSA'S BAND TO PARADE IN DENVER SATURDAY NOON

There will be a parade of Sousa's band thru the downtown streets immediately following the arrival of the famous organization in the city Saturday noon. The engagement of the band is under the local management of A. M. Oberfelder, who has arranged with the police department, the Motor club and the Olinger Highlanders, to escort Lieutenant Commander John Philip Sousa and the members of his band from the union station to the Auditorium.

The musicians will ride in automobiles. They will be preceded by a platoon of police and the Olinger Highlanders and their band. The Motor club will furnish the automobiles for the band. The parade will proceed up Seventeenth street from the station to Court place, thence on Sixteenth street to Champa street and across Champa to the Auditorium, where there will be two concerts, one in the afternoon and another at night.

The Longmont Boys' band will come to Denver for the afternoon concert Saturday morning and will give an open-air concert in front of The Denver Post at 11:30.

Sousa's band comes to Denver from Pueblo, where it gives the first of a series of concerts in Colorado Friday night.

SOUSA BREAKING RECORDS

Lieut. Commander John Philip Sousa has been breaking records on his tour of the Midwest. He played to two capacity audiences in Minneapolis, Nov. 21. An unusual record, even for this popular bandmaster, was made at Milwaukee, as told by the following telegram from his manager, Harry Askin:

"Sousa and his band played Saturday and Sunday, Nov. 17 and 18 at the Milwaukee Auditorium to twenty-three thousand people. The receipts exceeded fifteen thousand dollars, a new record for Milwaukee, and Sousa Band now in its thirty-first season and this was not a benefit."

According to the Milwaukee "Journal," "Sousa took the city by storm." While in Milwaukee, Mr. Sousa had the degree of Doctor of Music conferred upon him by Marquette University. President Fox made this statement of the reasons for giving the degree:

John Philip Sousa, man of courageous initiative and unalloyed energy; gifted interpreter of the universal language of mankind; master of the hidden soul of harmony; creative scholar and author whose martial strains have quickened men's souls with the patriotism of peace as well as of war; whose genius has won well-deserved laurels in distant lands and sustained plaudits the world over; upon you, for these notable and far-reaching services to your fellow countrymen and to mankind, and on the recommendation of the faculty by the authority in me vested, I confer upon you the degree of doctor of music of Marquette University.

have been offered during the past month.

While Lieut. Commander John Philip Sousa was fulfilling an engagement in Milwaukee, he was the recipient of many civil and municipal honors. He also had conferred upon him the honorary degree of Doctor of Music by the Marquette University. The presentation was made by President Albert C. Fox. While Sousa and his band were touring Wisconsin every honor which could be extended to the distinguished musician was carried out. Milwaukee was tremendously enthusiastic over the visit and turned out en masse, and a record breaking audience greeted the march king and his men for the two performances.

The new Fox Theater, at Market and 16th Street, Philadelphia, had its opening on Sunday night, November 25. Erno Rancor.

SOUSA AND THE WIDE, WIDE WORLD

The coming of Sousa and his Band to this City tomorrow, when they will make merry in the Auditorium, brings to mind some published correspondence from a party of well-known American actors who went out to Australia little more than two years ago, and are now on their way back via some of the cities in the Straits Settlements and in India. One of the actors, John P. O'Hara, said, in part:

"Before we came to Australia, we were told that the sentiment was markedly anti-American. We were prepared to find it so. But, believe me, Australia, is taking from the United States more than she is taking from England! Nine in every ten plays are American in make; while devoted to actors from London, they seem to prefer the American way of 'pepping up' a performance; the book-stores are filled with books by American authors; and the newspapers carry an amazing amount of American news.

"When it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is overfond of The Stars and Stripes; but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.' When first I heard it, as an entracte in the theatre in Melbourne, I supposed it was an easy tribute of welcome to us Americans in the cast; but I hear it is the pet tune of the land. The phonographs seem to be supplied with little else than Sousa marches; and in Sydney the other night I heard a distinguished singer use Sousa's lovely setting of 'In Flanders Field.' Coming here, the Japanese band on shipboard played the Sousa marches at lunch and dinner every day."

Sousa's Band To Play Here New Years

Sousa's band will play four concerts at the Auditorium January 1-2. Harry Askin, veteran theatrical man who is manager of the band, has brought word to Portland that the noted conductor and his famous organization would be here New Years day and the day following.

The band includes 100 men this year, he said. Three soloists from their number—John Dolan, cornet; Meredith Wilson, flute, and George Carey, xylophone—are featured.

And in addition there are three women.

Nora Fauchald, soprano, is the singer of the band. Rachel Senoir is violin soloist. Winnie Bambrick plays the harp. All are soloists.

"Sousa has always liked comedy in music," said Askin, "and this year he has developed two humorous pieces. They are 'Mr. Gallagher and Mr. Shean' and 'Silver Lining' from 'Sally.' In the first one the oboes and bassoon pronounce the words in a fashion that sets the audience in a roar."

Askin says that Portland will likely hear Sousa's new march, "Nobles of the Mystic Shrine," written only a year or so ago when both the conductor and the late President Harding were initiated into the Shrine. It was played in Washington by a massed band of 8000 pieces, its composer conducting.

DR. J. PHILIP SOUSA

GIVEN MUSIC DEGREE

BY MARQUETTE U.



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee.

SOUSA'S PROGRAMS

Lieutenant Commander John Philip Sousa and his band will give two concerts at the Auditorium under the local management of A. M. Oberfelder, Saturday afternoon and night. The programs will be as follows:

MATINEE.

- "A Bouquet of Beloved Inspirations"..... Sousa
- Cornet Solo—"The Centennial".....Belstead
- John Dolan
- Suite—"Leaves From My Notebook".....Sousa
- (a) The Genial Hostess
- (b) The Camp-Fire Girls
- (c) The Lively Flapper
- Vocal Solo—Aria from "Romeo et Juliette".....Gounod
- Nora Fauchald
- "The Portrait of a Lady".....Kamennoi
- Fantasia, "The Merrie, Merrie Chorus".....Rubenstein
- Compiled by Sousa
- (t) Flute Solo—"Valse".....Godard
- Meredith Wilson
- (b) March—"The Dauntless Battalion".....Sousa
- (new)
- Harp Solo—"Fantasia Oberon".....Weber
- Alvares
- Tunes—"When the Minstrels Come to Town".....Bowron

NIGHT.

- Rhapsody—"The Indian".....Orem
- Cornet Solo—"Cleopatra".....Depmare
- John Dolan
- Portraits—"At the King's Court".....Sousa
- (a) "Her Ladyship, the Countess"
- (b) "Her Grace, the Duchess"
- (c) "Her Majesty, the Queen"
- Soprano Solo—"The Lark Now Leaves His Watry Nest".....Sousa
- Nora Fauchald
- Fantasy—"The Victory Ball".....Schelling
- Caprice—"On With the Dance".....Sousa
- Strung together by Sousa
- Being a medley of famous tunes and
- (a) Xylophone Solo—"Nocturne and Waltz".....Chopin
- George Carey
- (b) March—"Nobles of the Mystic Shrine".....Sousa
- (new)
- Violin Solo—"Faust Fantasia".....Sarasate
- Folk Tune—"Country Gardens".....Grainger

FREUND CONCERT

Saturday and Sunday, November 17 and 18, John Philip Sousa and his famous band appeared at the Auditorium to 23,000 people. The box office receipts exceeded \$15,000.

Patil Harold

Sousa's Band

Most Disinterested Man in Forum Was John Philip Himself.

Apparently the most disinterested person at the Forum last night was John Philip Sousa. This quality of repression is one of the things which has helped to make Sousa famous. It serves to make him stand out more prominently as a unique musical figure than if he had a yard of hair and tore it out by inches at each performance. The flick of his little finger means as much to Sousa's men as the most gymnastic gyrations of the more common "athletic" directors. Watching Sousa is almost as much a pleasure as listening to his wonderful band.

The Indian rhapsody with which the night program was opened served

to show the symphonic tonal quality of which the Sousa organization is capable. Sousa's own group of "portraits," entitled "At the King's Court" was a delightful number which proved that Sousa has other claims to fame as a composer than as a writer of marches.

Schelling's fantasy, "The Victory Ball" could not have been given a more sardonic interpretation than under Sousa's direction and with the Sousa instrumentation.

The audience perhaps was better pleased with "On With the Dance," an arrangement of popular and famous tunes by Sousa, than with any of the program numbers.

No greater tribute could be paid to the violin playing of Miss Rachel Senior, perhaps, than to say that many in the audience after the concert were heard to express the wish that she could have been heard in recital.

Miss Nora Fauchald, soprano, has a delightful personality and a pleas-

ing, sweet voice, and is worthy of the Sousa background. The solo numbers by Mr. John Dolan, cornet, and Mr. George Carey, xylophone, were well received.

The Wichita Midian Shrine band joined with the Sousa band in the playing of Sousa's march, "Nobles of the Mystic Shrine," and in two famous march encores, "Stars and Stripes Forever," and "Semper Fidelis."

Directors of the Municipal Series Association presented Mr. Sousa with a basket of roses during the concert. Mr. Sousa kept the card, as is his custom, and directed that the flowers be distributed among the children in Wichita hospitals.

The evening with Sousa and his band was something to remember. It's too bad that only about half as many people heard his concert last night as crowded into the Forum the night before to see two heavy-weight wrestlers do their stuff.—D. S. L.



MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Philip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Marquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.



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CHILD OF PRAIRIE IS SOPRANO SOLOIST IN SOUSA'S BAND HERE

From the Dakota prairies, John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during its present tour. The band will be heard in the auditorium next Tuesday.

Sousa, who has a reputation for discovering new talent, predicts that it will be from the prairie regions of the west that the great singers of America will come in the next gener-



MISS NORA FAUCHALD

ation. The girls of the east, particularly in New York, says Sousa, will not succeed in concert or on the stage, because life is too fast, too hard. The nervous tension of a city, such as New York, has become almost unbearable to a young, impressionable girl. As a result, the New York girl probably will develop more rapidly but will be likely to "burn out" readily and three, or five years at the most will be the limit at which she will remain at her best. On the other hand the western girl will develop what Sousa calls a "serenity of soul" and will bear the nervous tension of a career.



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Sousa's 'Gallagher and Shean'

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March King that he has never ignored a contemporary composer whose work has possessed the element of vitality. "The thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least 500,000 copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

The management announces that the matinee performance will begin at 3:30 and the evening concert promptly at 8. All reservations should be called for by Monday evening at Knight-Campbell's.

Doctor Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee, Wis.

THE "MARCH KING"

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieutenant Commander John Philip Sousa, the famous band-master. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was 11 years old, the Civil war raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the grand review of the Union armies, in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States marine band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that moment and down through the years, the echoes of the day of the grand review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which armies have marched to which the Armies of the Potomac and the James would have been in numbers at least, but a "corpora's guard."

Sousa and his band come to Missoula, December 19, playing at the Wilma.

Gets Degree



LIEUT. COMMANDER JOHN PHILIP SOUSA.

This is Lieut. Commander John Philip Sousa in the cap and gown he donned upon being made a Doctor of Music by the Marquette University of Milwaukee, Wis. The noted band master is justly proud of his new title and promises to make the honor a memorable one by putting his feelings of gratification and gratitude in music.

TOM SIMS SAYS:

Since Sousa has become a Doctor of Music he should operate at once.

Sousa, Doctor of Music, should give some of these too soulful singers a carbolic acid gargle.

Now that Sousa is a Doctor of Music we hope he cuts out our "Yes we have no bananas."

Sousa's Song Hits

One of the 1921-22-23 hits in John Philip Sousa's programs was "The Fanny of the Town"—meaning this town, that town, any town. It proved, in the first unfolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled around, Sousa lopped off the song of the first year in the "original" decade, and added, as No. 10, the song-hit of the season of 1920-21. And so it is for the season now on—No. 1 is dropped, and a new No. 10 is added thus keeping the medley up-to-date.

As a part of Sousa's transcontinental tour, the March King and his band will appear here on Thursday, Dec. 13, in the Tabernacle.

Wichita Eagle Dec 6/23
USA HAS MELLOWED SINCE
HIS FIRST CONCERT IN THIS
CITY--BUT HE HAS IMPROVED

John Philip Sousa and his band entertained 6,600 Wichitans at two memorable concerts at the Forum Wednesday. More than half of these were school children who packed the Forum for the matinee.

Sousa has mellowed since his first concert in Wichita, just 27 years ago. Mellowed—and improved. Then he was the young and wonderful conductor, with a reputation that was becoming more than national. Now he is established as the greatest band conductor of all time. And he was at his best before the big Wichita audiences Wednesday afternoon and night.

As to the band, it was incomparable. It does not require gymnastic direction, and Sousa never descends to gymnastics. He conducts with less physical effort than any other conductor who appears before American audiences. He drew the music from his 85 musicians Wednesday as water from a tap, and always in a quiet, suave, dignified manner, without ostentation, but with musicianly skill.

Is Affable, Chatty

To those Wichitans who had the good fortune to meet the great conductor, he was affable, unaffected, chatty. He recalled his first concert here, in the old Toler auditorium, at the southwest corner of St. Francis avenue (then North Fourth street) and First street, and he recalled a concert here before the war. He signed souvenir programs for music fans without a sign of weariness, though he has signed tons of them in his time. He spoke lovingly of his musicians, and when some one asked for one of them by name, Mr. Sousa said: "I do not recall the name. Among so many, I cannot remember all the names, but I do know them by their ability."

The programs were thoroughly Sousa. They ranged in choice of selections from a violin solo "Faust Fantasia," to "Yes, We Have No Bananas," on the xylophone, with band accompaniment. The two hits of the night program were "Nobles of the Mystic Shrine," in which the Midan Shrine band of Wichita joined with perfect melody, and "Stars and Stripes Forever." But why mention the hits? For the program was an all-hit pro-

gram, as was the entertainment in the afternoon.

Fantasy Well Taken

Another feature of the program was a fantasy, "The Victory Ball." It is based upon a poem by Alfred Noyes, of the same name, all of which is as vivid as the first division:

"The cymbals crash, the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there."

The fantasy begins with biting dissonances, employing in its course most of the devices of modern harmony. It remains bitter, frequently savage, even through the Spanish episode, that presumably represents the dance, and its description is so positive that at times it is ghastly.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Sousa

John Philip Sousa is an American institution, and we really cannot imagine what the country is going to do about it when he decides to lay down his baton.

During his last visit to Wichita he perhaps unwittingly disclosed the reason why he has become a national figure of the first importance.

He was talking at the Lions Club luncheon about that thing called "temperament." "There isn't any such thing," he declared. "What people call temperament is nothing more or less than blamed foolishness." He may have used some other adjective, but anyhow the meaning was clear. His general idea was that no musician, however great, has any right to act like a spoiled child.

Sousa himself is beloved because of his matter-of-fact, common-sense attitude toward his own art and toward the public. He does no hair-tearing or sputtering or sulking, neither does he evidence a suffering for the need of applause. He just gets music out of his band.

Sousa has made march music an American institution. Since "Stars and Stripes Forever" was written there have been thousands of imitations, but Sousa's own "Stars and Stripes" and his "High School Cadets" and "King Cotton" and the others still stand out pre-eminent.

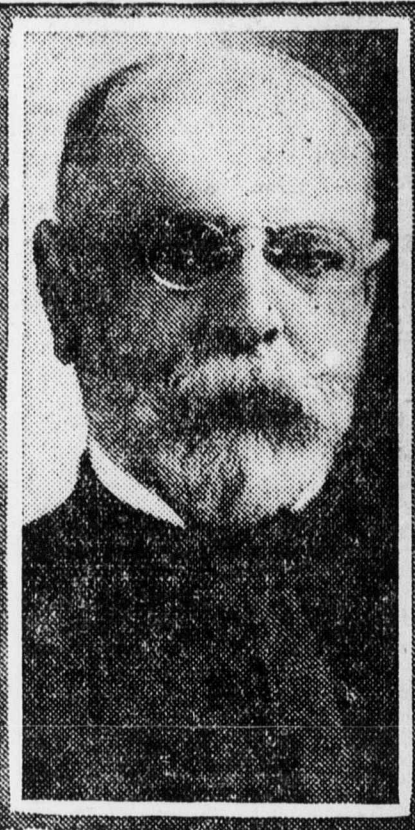
Wichita is fortunate in being able to hear Sousa's band today and tonight. This organization has lost none of its appeal. Wichita greets the greatest American band leader today with a warm handclasp of fellowship and understanding.

Sousa's Band May Make
Montgomery in February

Lack of a place of sufficient dimensions to house the audience is the only obstacle seen by musical Montgomeryans interested in the appearance in Montgomery of Sousa's great band.

C. A. Tyler, of a local piano house, was notified Saturday by the Sousa organization that February 24 is an open date which might be filled in Montgomery. The local promoter replied, stating the exigency that eliminated the city auditorium as a place for the concert. Sidney Lanier auditorium and Cramton Bowl were given the Sousa organization to take under advisement, and there is a possibility that the great band will make Montgomery in February.

Seattle Times 12/2/23
JOHN PHILIP SOUSA, who will appear at the Metropolitan Theatre with his band, under auspices of Nile Temple.



Sousa and his band will appear here December 26 and 27 under auspices of Nile Temple, order of the Mystic Shrine. They will play twice each day at The Metropolitan.

Personal recollections of every President since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-fourth annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine Band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson to serve as lieutenant commander of the Great Lakes Naval Training bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920 Sousa visited Marion, O., and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Famous Band Director
Knew Many Presidents

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-fourth annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine band, Sousa served under Presidents Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the marine band before the administration of President Taft, but the latter and several times before him. He received a commission from President Wilson as lieutenant commander of the Great Lakes naval training band during the world war, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920 Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

When John Philip Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine band, he was a whiskered youth; indeed, with the possible exception of the Smith brothers, of cough-drop fame, he was the most unmistakably whiskered celebrity in the United States of America.

When, forsaking the government service and the leadership of the musical marines, he set up shop for himself with the band which now bears his name, Sousa took along the whiskers. The whiskers of Sousa became known on the seven seas; for he stuck to them when he made his trip around the world with the band. As a matter of fact, Sousa set a

fashion in musical whiskers. Others too numerous to mention began sprouting on famous faces.

None of them was ever successful in acquiring the Sousa flare, however; there was something in that luxurious, black, silken growth of the march king's that defied imitation or counterfeiting.

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner re-enlisted in the navy and proceeded to organize his gigantic band of 1,800 players at the great lakes naval training station at Lake Bluff, Ill.

One afternoon he was a guest at a special performance of "Romeo and Juliet" in the Chicago Auditorium.

AUDIENCE LOOK FOR HIM,
BUT SEES NO SOUSA.

The curtain fell; there were recalls and cheers; and the audience turned in the entrance to have a look at the march king, who at the age of 61 had given up his band and his flourishing business and re-enlisted to help win the war. Sousa had disappeared from the box.

And Sousa did not return to the box, altho to this day he tells how much he enjoyed the second, third, fourth and fifth acts of Gounod's opera. The explanation is that another Sousa returned—a beardless Sousa, who was recognized not at all as he slipped quietly back to his seat by friends or audience, or even by his wife! He had gone around the corner from the opera house, put himself in a barber's chair, and said quietly: "Take 'em all off."

"It was Dufranne there on the stage, handsomely bearded, and surrounded by young, beardless Montagues and Capulets, that drove me to it. As I watched the tableau at the end of Act 1 the thought hit me that, of all the 40,000 blue-clad souls at Great Lakes, I was the only one with whiskers. War was a time of sacrifice, and I let 'em go. No; I shall never raise another crop. I haven't the time, and I haven't the energy. I'm entitled to a bit of rest, I think."

Sousa March Nearing
Its Thirtieth Year

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended we kept on humming it. We are still humming it. We hummed it when we went into the world war. What is more, we have learned how to cheer it; it is, perhaps, the most vitally American tune anybody has heard.

Oddly enough, Sousa himself does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States marine corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still stands up, especially when Sousa is in direction of the performance.

Sousa will appear in Butte with his famous band at the Broadway theater Sunday evening, December 16. One of his numbers, "Nobles of the Mystic Shrine," a new one, has already been requested for and is included in the regular program. Sousa's interpretation of "The Victory Ball," by Schelling, is one of the most colorful ever attempted and a leader on the program.

SOUSA SEES HIS FIRST
PARADE IN 50 YEARS

An interesting sidelight in the life of John Philip Sousa, who received a lieutenant commander's commission during the war and recently received an honorary degree as doctor of music from Marquette university, is the fact that he saw his first parade in more than 50 years recently in New York. Thousands of musical organizations that have marched in all manner of processions have used the Sousa marches, yet in his travels from year to year he never got the opportunity to witness one of them.

When Sousa was a boy he saw the grand review of the returning Union armies in Washington, his native city. Then he became director of the United States Marine band, and his business became leading parades. Recently in New York he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York silver jubilee exposition. He saw more than 60 military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches.

Sousa will fill a one-day engagement at the Broadway theater Dec. 16, when a new program will be presented, including "Nobles of the Mystic Shrine," and other late compositions.

John Philip Sousa Honored
Marquette University, at Milwaukee, Wis., has conferred the degree of doctor of music on John Philip Sousa, the famous band leader, in recognition of what he has done for America in war and in peace.

Since Sousa has become a doctor of music he should operate at once.

SOUSA'S BAND TO APPEAR TWICE IN WICHITA TODAY

Holders of Children's Tickets
 Asked to Make Reservations Early

EXPECT BIG ATTENDANCE

John Philip Sousa, one of America's most popular band conductors, and his famous band, will play two concerts at the Forum today. The matinee starts at 3 o'clock, and the evening concert at 8:15. A special price of 25 cents has been made for school children at the matinee. Holders of children's tickets are urged to secure seat checks at Dockum No. 1, early. Adult holders of Municipal Series season tickets will be allowed a 20 per cent reduction. Concerts will start on schedule, and patrons arriving late will be compelled to wait until the selection has been completed by the band before they will be seated. According to an official of the Municipal Series association, a full house probably will greet the band when Sousa raises his baton for the opening number. Members of the local Shrine band will use the south door of the Forum entrance as a section of the auditorium has been reserved for Shrine musicians and company.

Soloists for the afternoon concert are Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute. For the evening concert Miss Nora Fauchald, Miss Rachel Senior, violin; Dolan, and George Carey, xylophone, will give solos.

The Municipal Series association is sponsoring the Sousa engagement, as an extra attraction, not included in the series, as arrangements for the band were made after the series had been completed. The concession for school children was a part of the original contract and the reduction for adult season ticket holder was made by the Sousa management in compliance with requests of the series association. Programs for matinee and night follow:

MATINEE

- 1—"A Bouquet of Beloved Inspirations"—Entwined by Sousa.
- 2—Cornet solo, "The Centennial Belts"—Mr. John Dolan.
- 3—Suite, "Leaves From My Note Book"—Sousa.
 - (a) "The General Hostess."
 - (b) "The Camp Fire Girls."
 - (c) "The Lively Fugger."
- 4—Vocal solo, "Aria from Romeo et Julietta"—Gounod. Miss Nora Fauchald.
- 5—"The Portrait of a Lady (Kam. enno-Ostrov)"—Rubenstein. Interval.
- 6—Fantasia, "The Merry Merrie Chorus"—Compiled by Sousa.
- 7—(a) Flute solo, "Valse"—Godard. Merleth Wilson.
 - (b) "March of the Dauntless Battalion" (new)—Sousa.
- 8—Harp solo, "Fantasia Oerion"—Weber-Alvares. Miss Winifred Bambrick.
- 9—Tunes, "When the Minstrels Come to Town"—Howron. NIGHT
- 1—Rhapsody, "The Indian"—Orem.
- 2—Cornet solo, "Cleopatra"—Demare. John Dolan.
- 3—Portraits, "At the King's Court"—Sousa.
 - (a) "Her Ladyship, the Countess."
 - (b) "Her Grace the Duchess."
 - (c) "Her Majesty, the Queen."
- 4—Soprano solo, "The Lark Now Leaves His Watery Nest"—Parker. Miss Nora Fauchald.
- 5—Fantasy, "The Victory Ball"—Schelling. Interval.
- 6—Caprice, "On With the Dance," a medley of famous tunes, strung together by Sousa.
- 7—(a) Xylophone solo, "Nocturne and Waltz"—Chopin. George Carey.
 - (b) March, "Nobles of the Mystic Shrine" (new)—Sousa.
- 8—Violin solo, "Faust Fantasia"—Sarasate. Miss Rachel Senior.
- 9—Folk tune, "Country Gardens"—Granger.

Encores will be selected from the following compositions and arrangements by John Philip Sousa: "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," "Humoresque of 'The Silver Lining,'" from "Sally," "March of the Wooden Soldiers," "Raneros," "El Capitán," "Washington Post," "The Gallant Seventh," "The Fairest of the Fair."

John Philip Sousa

To Give Concerts Here

John Philip Sousa, the "March King," whose band has been a world famous musical organization for more than a quarter of a century will give a number of concerts in New Orleans in the early future, under auspices of Robert Hayne Tarrant.

Sousa's marches are the most popular written and some of them, 20 years old or more, are being regarded as classics in the program here will be made up of the most romantic and popular

SUNDAY MORNING, DECEMBER 9, 1923

TAKES A BIG MAN TO BLOW THIS HORN, THE SOUSAPHONE



It takes a big man to play the biggest wind instruments in Sousa's band. Here is William Bell, six feet six inches tall, with his big Sousaphone, more than five feet in height and with a bell more than three feet in width. There are six of the big Sousaphones in the band, and all of their players are men of more than average size, none being less than six feet one inch in height. Bell is a particular pet of Lieut. Com. John Philip Sousa, who is now on his thirty-first tour with his band. Sousa declares that his tone is the finest he ever has heard from a performer on any wind instrument. As may be guessed from the name, the instrument he plays is a development of one of Sousa's ideas. Sousa, who began life as a violinist and afterwards became an orchestra conductor, wanted a wind instrument which would take the place of the stringed double bass of the symphony orchestra. The result was the Sousaphone which when played by a performer of Bell's capabilities, has the beauties of tone of a cathedral organ.

Sousa and his band will give two concerts at the Alhambra theatre Friday, December 10, matinee and night. Box office opens tomorrow, with all seats reserved. Matinee half prices for all grade school and high school pupils.

SOUSA'S BAND HERE FRIDAY PLAYED TO AUDIENCE OF 11,000 IN NEW YORK CITY

When Sousa's Band played in Madison Square Gardens last Spring, an audience of 11,000 people was present, and the New York Herald gives the following review of the occasion:

Eleven thousand people were in Madison Square Garden last night for the concert by Sousa's Band, under the auspices of the National Navy Club. Many prominent Masons were among them. drawn by the announcement that the band would play the "March of the Nobles of the Mystic Shrine," composed by Lieutenant-Commander John Philip Sousa, the bandmaster. The band of Mecca Shrine Temple also was there, its members wearing their uniforms, and joined with Sousa's famous organization in the rendition of several of the numbers. More than 300 officers and men of the navy and the Marine Corps were present. "Semper Fidelis," the Marine Corps's march composed by Sousa, was played.

It was a varied program, enlivened by "Yes, We Have No Bananas," "Mr. Gallagher and Mr. Shean" and several

Great Band Master Honored.

On September 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa, the famous bandmaster who this season makes his 31st annual tour and his 14th trans-continental tour, gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood throughout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation. Sousa and his band will appear at the tabernacle Thursday, Dec. 13.

HARP

IN SOUSAPHONE



A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzl, the famous musical

comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as she. Sousa and his band will give two performances at the Alhambra theatre Friday, December 14, matinee and night. Sale open Monday, December 10.

SOUSA'S BAND COMING

Famous Organization to Be Here on January 1-2.

"If your heart is set upon finding the members of Sousa's band hoary haired and long-whiskered, you will be disappointed, if you think they

have rheumatism and cricks in their backs, you are thinking up the wrong tree, it is not so," said Harry Askin, manager of the band, who was in Portland yesterday.

"But you are apt to say, if you have statistics," continued Mr. Askin "that Sousa's band is in its 31st season and therefore its members must at least be middle aged. Again you are wrong. And if you go to hear it on January 1 and 2 you will find most of the 98 men a set of strapping, handsome youths, and all super-musicians.

"From the universities they come, not from symphony orchestras, jazz

organizations or other sources. To Mr. Sousa's mind the best material is found in university bands where they are full of life and action and fond of parading the football field playing songs of their alma mater."

To those persons who think musicians must hail from a foreign land, Sousa would have considerably to say. Americans they are, all but two, according to Mr. Askin, with an American's appreciation of delightful ensemble effects of many instruments.

will later be taken to the Smithsonian Institute for more careful study and investigation.

Marquette University has given Sousa a degree. He is a doctor of music. Well, music needs one.

ARTIST BORN IN HOUSE OF VIOLINS

There is small wonder that Miss Rachel Senior, violin soloist with Lieut. Commander John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's Band is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin making for a hobby, and who during his long lifetime has found time to make more than 100 instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home.

Senior taught his daughter the rudiments of the instrument and then purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to an inferior violin, which might not be correct.

Miss Senior eventually came to New York to study with Franz Kneisel and from Kneisel she went to Leopold Auer, who has taught many of the greatest violinists of the world, including Heifatz and Elman.

Sponsored by Nile Temple, Sousa and his band come to the Metropolitan Theatre Dec. 26 and 27.

Doc 6/13 Colorado Spr

Sousa Will Be Guest of Honor at Meeting of Three Luncheon Clubs



JOHN PHILIP SOUSA, NOTED BAND LEADER

A joint meeting of the three luncheon clubs will be held at 12:15 o'clock next Tuesday afternoon in the Ann Louise cafeteria, under the auspices of the Kinawis club, when John Philip Sousa, noted band leader, is to be the principal speaker. This was the announcement yesterday at the Kiwanis club luncheon by O. E. Collins, chairman of the program committee, who stated that arrangements for Mr. Sousa's appearance had been made by Wilhelm Schmidt, under whose auspices the musician is appearing at the municipal auditorium with his famous band.

The High school band will meet Sousa and his company at the station Tuesday morning, acting as an escort of honor as the procession moves thru the principal streets of the business section.

Additional plans were made public yesterday for the annual "Ladies' night" program of the Kiwanis club, to be held Saturday night at the Antlers hotel, to be attended by Denver, Pueblo and Manitou delegations.

Golf and bowling matches will be held Saturday afternoon, and probably

Sunday, as many visitors are planning to remain here for the week-end. The climax of the program comes Saturday night at the banquet and dance.

A delegation of 100 is expected from Denver, with a special unit of entertainers for the affair. Pueblo and Manitou also will send representatives.

Herald Helena 12/13

Sousa Six Times Is Honored With Medals

Six medals, conferred by four governments, may be worn by Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band when he will visit Helena on December 18 for two concerts. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the Officers of the World War medal received during the World War, and the Spanish War medal, of the Sixth army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000.

The originals, which of course are invaluable, are kept in a vault.

Tickets for both matinee and night concerts go on sale at Reeves Music store tomorrow. Mail orders are being received now. The concerts will be given in the Shrine temple.

Montreal Star 12/13

"Doc" Sousa



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.



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MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Philip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Marquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.

Dr. Collins Courier 12/13

Tickets On Sale For Sousa's Band Concert Monday

Tickets for the concert to be given Monday afternoon by Sousa's Band were placed on sale Tuesday morning at Scott's drug store and at the Campus shop. Sales to date indicate that the house will be packed to capacity. Lieut. Commander John Philip Sousa is the most famous of American bandmasters and his band this year is the largest he has ever taken on a transcontinental tour. Not only is Sousa famous as a bandmaster but equally so as a composer. His "Stars and Stripes Forever" has enjoyed the largest sales of any musical composition on record. It is worth the price of admission to hear Sousa play this one number, which is played at every concert he gives. Since

Mr. Sousa is now 69 years of age those who have never heard his famous band will do well to take advantage of this opportunity. Those who have heard him are always the first to secure their tickets for the next concert. All seats are reserved and may be secured at the places above mentioned.

clapper 12/13

SOUSA DRAWS 30,000

Milwaukee Engagement Increased to Four Concerts

Milwaukee, Wis., Dec. 6. John Philip Sousa for years has been visiting Milwaukee with his band for two concerts. This year a two-day stay of four concerts was arranged.

The wise ones warned that it couldn't be done with profit, but every concert drew capacity crowds at the auditorium with the result that approximately 30,000 heard the bandmaster.

College Chorus Girls

Tueblo col. 12/18

SOUSA AND BAND GAVE TWO FINE PROGRAMS

By MARGUERITE SCHWINGER.

Several years ago the writer heard John Philip Sousa, who, with his band of 100 men and one lone lady, appeared last night at the Memorial Hall here, described as "a consummate musician." The name "Sousa" is a synonym for "musician," and it might be added, Sousa is also a consummate showman. He gave us a program remarkable for both latitude and longitude, if those terms may be used. There was something for everybody—high brows, and those whose bodies are not quite so altitudinous, and as regards length, well, two and a half hours should be enough for any reasonable being.

To the real musician the concert reached its climax when the wonderful descriptive composition of Ernest Schelling, one of America's noted pianists and who served in the aviation corps during the great war, was played. This is something which, in the opinion of the writer, is destined to enjoy undying fame. It is a product of real genius, backed up by experience. The tremendous power of the work, plus the masterly rendition accorded it, must make it an unforgettable experience to all who heard it, and who were able to fully appreciate the superb quality of its idea, construction and the magnificent way in which the whole thing was developed. It is no wonder that Schelling's masterpiece has made such a deep impression on musical people everywhere. The cynical, bizarre, eerie, qualities of Alfred Noyes' poem, which helped to provide the inspiration for the "Victory Ball," were matched, even outmatched, by the compelling power of the composer's interpretation of the poem, which was only made possible by the fact that he had been places and seen things, that had shaken his soul to its foundations. A great and marvelous work.

Next in artistic interest came the picturesque series of musical portraits "At the King's Court," painted in glowing colors by Sousa himself. In their way these were quite as convincing as the Schelling number, which is not by way of making any comparisons between them. Sousa's vignettes brought to mind pages from Dumas, blended with reminiscences of Sousa himself. Clever stuff.

Everything was as snappy as a vaudeville show. Plenty of variety, too. First, as regards musicianship, came the violinist, Miss Rachel Senior. She played with such sweetness, smoothness, and with such flexibility of bowing, that she deserved an even better reception than she got, and she was certainly well received. Of the singer, Miss Nora Fauchald, it is only necessary to state that her pleasing personality, and pleasant voice, won her four recalls for extra numbers. Then there was a cornet soloist, and a xylophonist. The latter might be well advised to keep clear of Chopin nocturnes on an instrument which is so uncertain as to pitch as his, and which lacks the atmospheric requirements of such music. The "Minute Waltz" by the same composer, which followed, was delightful, and such was the case with his other numbers.

Speaking generally, the value re-

ceived was generous to a degree, and speaking personally, I should have been delighted had I heard the Schelling Fantasy only. I am grateful for the opportunity to hear it.

The "Nobles of the Mystic Shrine" march, by the "March King" himself, is about the best Sousa march I have ever heard. Of course the "Stars and Stripes" just brought down the house.

Salt Lake Tribune 12/18

SOUSA ESTABLISHES TIE WITH AUDIENCES

A mark of genius, as well as one of the secrets of the success of John Philip Sousa, who with his band appears at the Tabernacle Dec. 13, is the tie that he has established between himself and his audiences. This bond of sympathy enables him to select appropriate programs. Mr. Sousa has been playing to American audiences for 31 years; in many places he has been the pioneer of good music and always carries with him a large company of first class musicians.

Year after year, Mr. Sousa returns to the same towns, for he looks upon his audiences as old friends, he desires to keep in touch with them and is ever ready to play favorite numbers of individuals in that audience. Never in the 31 years of Mr. Sousa's career has he refused to play a requested number, it is declared.

Mr. Sousa has 80 selections ready to be played at the mere mention of the number, even though the music may not be on hand. This season, the 15 most popular requests have been: "Semper Parvulus," "Stars and Stripes Forever," "March of the Wooden Soldiers," "El Capitán," "The Glory of the Yawkee Navy," "The Fairest of the Fair," "The Gallant Seventh," "Humoresque of The Silver Lining" from "Sally," "U. S. Field Artillery," "Mr. Gallagher and Mr. Sheen," "Blue Danube," "King Cotton," "High School Cadets," "Rameses," "Comrades of the Legion." These numbers are all compositions or arrangements of Mr. Sousa.

Sousa's advance agent has arranged for Assistant Organist E. P. Kimball to accompany the band on the Tabernacle organ when it gives Sir Arthur Sullivan's "Lost Chord." The song was given by Sousa when he was here three years ago, accompanied by Prof. McClellan on the organ.

Courier 12/13

Sousa Discusses "Yes, We Have No Bananas" Song

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, and who will appear here next Monday afternoon, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"'Yes, We Have No Bananas' of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains.

Portland Journal 12/13

Sousa's Band to Spend Two Days Here in January

Sousa's band will be in Portland January 1 and 2 to give concerts at the Auditorium, it was announced last night by Harry Askin, business manager, who was in Portland for a few hours and made final arrangements.

"The interest in good band music is keener than ever," said Mr. Askin, "and it is truly coming into its own. Everywhere the attendance has been such that we feel more than justified in carrying the large band that we do, and the several soloists, in all close to 100 persons.

"Among the features this season, aside from the violinist, soprano and harpist, is a saxophone octet that nearly stops the show everywhere, as they say. John Dolan is the cornet soloist, and George Carey is also featured with his xylophone.

"Sousa will also have on his program several big numbers—as, for instance, 'The Victory Ball,' which has only been played by a few of the most prominent symphony orchestras."

Salt Lake Tribune 12/13

America's March Nears 30th Year of Age

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly thirty years old. It was a nation began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We are still humming it. We hummed it when we went into the World War. What is more, we have learned how to cheer it; it is, perhaps, the most vitally American tune anybody has heard.

Oddly enough, Sousa himself, does not regard "The Stars and Stripes" as his best. "Effort in Marches. Ask him which is his best, and he invariably tell you that his choice is "Semper Parvulus," which he composed for and dedicated to the United States marine corps. Evidently, to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance. Sousa and his band will be at the tabernacle for two performances—only, matinee and night, December 13.

SOUSA'S HUMORESQUE THIS SEASON IS BASED ON "GALLAGHER AND SHEAN" DUET



Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humorous or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his eye turns to "Mr. Gallagher and Shean," the foolish song which served to make of its two singers well known Gallagher and the varieties, national fig-

It is characteristic of the march king that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

Alhambra theatre next Friday for two concerts, matinee and night. Ticket sale opens Monday, December 10. All seats reserved.

Sousa and his band open at the

SOUSA IN DENVER

Unusual Musical Events Feature Week-End

Two concerts of importance are being given in Denver over the week-end. The first, by the military band of Lieut. Commander John Philip Sousa, promises to be a popular affair. Two performances are being given, one this afternoon and the other tonight in City Auditorium under auspices of A. M. Oberfelder. Sousa's band of 110 musicians and soloists will present the brand of semi-classic, semi-popular music for which they are famous, two or three selections of which are by the bandmaster himself.

One feature of this performance is the March of the Nobles of the Mystic Shrine, heard in Denver for the first time and which Sousa composed not long ago. A number of noted soloists vary the program: a soprano, a cornetist, a trombonist, a violinist and xylophonist.

The other concert will be given in Wolcott Auditorium tomorrow night under auspices of the Franco-American Musical society. Madame Marya Freund, continental soprano, will give a high-class program of vocal selections.

Sousa's Band Comes December 21.

The Lewis and Clark high school will present in its season's list of attractions John Philip Sousa and his band. The band will appear for a matinee and evening performance at the high school auditorium Friday, December 21. Among the soloists with the organization are Miss Nora Fauchald, soprano, and Miss Winifred Bambrick, harpist. This is the 31st annual tour of the band and it numbers 100 in its personnel, which is composed of well-known musicians.

Sousa's programs are full of good music of the frankly popular type. Among the recent Sousa compositions are "At the Movies," a suite, "Comrades of the Legion," "Boy Scouts" and "Sabre and Spurs."

The Chicago Post comments editorially on his organization and says that if any one doubts that the public appreciates such sturdy music as Sousa sponsors the \$17,000 receipts of his one day in Chicago prove it. Recently 20,340 people heard him in the new auditorium there.

Sousa himself has passed the individual stage and has attained the proportions of an institution and his marches are now almost in the musical proverb class, they are so well known and so consistently popular. He has in his art survived from the late Victorian to the middle jazz era and he has survived triumphantly.

Chyenne Lovers of Music Delighted by Sousa and His Band

Lieutenant Commander John Philip Sousa and his band came back to Cheyenne Sunday, and their triumph perhaps was the greatest of the many they have achieved in this city.

A crowd that filled about two-thirds of the Princess theater heard the matinee concert, which brought forth everything from the notorious "Banana" song and "Mr. Gallagher and Mr. Shean," to the difficult rhapsody, "The Indian," and the equally difficult fantasy, "The Victory Ball."

As usual, the high pitch of enthusiasm on the part of the audience came when "The Stars and Stripes Forever" blared forth from in front of the footlights. Throughout the performance, however, there was more than the ordinary show of appreciation, and the musicians responded by giving an unusual number of encores.

Despite the partial paralysis that struck him down some time ago, Sousa was in the same masterful figure that has made his conducting world famous. A slight stiffness of the left arm was the only noticeable mark left by the stroke. The perfect unison and harmony of the 85 musicians attested to the fact that his ability has not waned with his years.

John Dolan, cornetist; George Carey, with his xylophone; Miss Rachel Senior, violinist, and Miss Nora Fauchald, soprano soloist, were all warmly received. Miss Fauchald, with an especially pleasing voice, had to give three encores before the crowd would permit her to leave the stage. Her "Carry Me Back to Ole Virginia" was a real delight to hear. Carey extracted choice harmony out of "Yes, We Have No Bananas," for the first time it ever has been done in Cheyenne.

A single harpist took the place of the pianist, who was ill, and she was another favorite of the crowd. The entire organization, on its way to the Coast, whence it will embark on a 13 weeks' tour abroad, appeared at this concert.

A lighter touch came when the reed instruments vied with the huge bass in pouring forth the Gallagher and Shean nonsense. The instruments literally talked. The heavier tone reached its climax in "The Victory Ball," Schelling's latest masterpiece. The score, dedicated to the memory of an American soldier, was based on Alfred Noyes' poem by the same name.

Sousa's Programs Historic

What is probably the most comprehensive history of American musical tastes and their changes from year to year, is preserved in the program of Lieut. Com. John Philip Sousa's band, which appears at the tabernacle Thursday afternoon and night. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician has opportunities to sense the real musical tastes of the American people.

"When I first began my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance, was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the 'Sentry' popular 'March of the Wooden Soldiers' just 18 years ago."

Radio Will Help All Fine Arts

MANY players, singers and teachers were much alarmed when the first talking machines came out. They dreaded the "canned music" and thought the demand for "fresh music" would decrease. However, some of the talented artists were of a different opinion and furnished music to be recorded and used by all those who purchased records. They found that success was better attained by the broadcast of their music throughout the nation to all owners of phonographs.

The famous Sousa band gained popularity by "canned music," as the leader dubbed it. As for the "canned music," is not Sousa and his band more popular than ever?

Today there is a new alleged enemy of "fresh music" as well as of the phonograph. The radio, undoubtedly the greatest scientific marvel of all time, is making many musicians and managers tremble in their boots. Is there any reason for their apprehensions? No one can say for certain; opinions differ widely.

It seems likely, all things considered, that radio will do "fresh music" no more harm than "canned music" has done to John Philip Sousa and others.

TWO BIG AUDIENCES GREET MARCH KING IN AUDITORIUM

Thrilling Finish to Matinee
Furnished by Bandmaster
and H. S. Band

The years since John Philip Sousa last brought his band here have dealt lightly with the March King. Two audiences which filled the municipal auditorium yesterday paid tribute to the unquenchable fire of genius which blazes forth in his consummate direction and his wonderful organization and in his compositions.

Last night the program was a typical Sousa selection. None other is like them in opening up new musical vistas to hardened concertgoers and tyros alike. Besides the band, upon the hundred instruments of which he plays as a master organist at the console, Sousa has a galaxy of soloists, each of first rank. All were generous with encores, and the concert was satisfying, indeed.

But the real event was the afternoon performance. Delayed until nearly 4 o'clock, that the school children might get in in time, it opened to an audience never duplicated in Colorado Springs. There were grown-ups in the crowd, aplenty; but it was to the hundreds upon hundreds of youngsters that the great bandmaster played. The eternal youth that seems to be his enabled him to pick out, unerringly, what to offer them that would condense in a few minutes the

basis of an appreciation for good music.

An illuminating insight into the makeup of a modern band was given in a musical oddity which Sousa calls "Showing Off Before Company." Each group of instruments has a separate share in this.

Then came the thrill of the afternoon; at least for the boys who have studied and persevered in the classes Fred Fink has conducted at the High school, for, when the standing line of brasses and piccolos moved back to the chairs after the climactic finish of "The Stars and Stripes Forever," there was the High school band, massed back of the professionals, and the two played a stirring Sousa march, and the audience stood while both played "America."

Sousa's Band Coming

John Philip Sousa and his famous band, now touring the United States once more, will give five concerts in the Civic Auditorium Friday, Saturday and Sunday evenings, January 4, 5 and 6, with matinees on Saturday and Sunday. On the afternoon and evening on Monday, January 7, the band will play in the arena of the Oakland Auditorium. The local concerts are under the management of Selby C. Oppenheimer, who reports a brisk demand for tickets.



Miss WINIFRED BAMBRICK HARPIST BY SOUSA'S BAND

SOUSA RETAINS ALL HIS OLD INTEREST AND SKILL IN BAND

March King Gives Two
Pleasing Concerts at Au-
ditorium Saturday.

(By EDWIN J. STRINGHAM.)

John Philip Sousa, the March King, and his large concert band was heard at the Auditorium Saturday afternoon and evening. The soloists for the concert at the matinee were: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornetist, and Meredith Willson, flutist, with Mr. Sousa, himself, conducting.

Sousa has long been a national favorite and has become what one is tempted to call an institution in the musical affairs of the country. He is still the same interesting conductor with his peculiar and characteristic manner of wielding the baton and, judging from the new compositions presented, he is still as full of march themes and cleverness in arranging as ever. He seems to defy the ravages of time and remains as full of life and antics as always.

The program ran the gamut of emotions with a goodly share of humor—no one seems to be able to surpass the cleverness of Sousa in weaving tunes together with a wholesome humor and mirth provoking ingenuity. Yet the classic numbers were just as well done in their respective styles as the less serious work. As is usually the case, the audience demanded encore after encore from this popular band and Sousa was most gracious in granting them.

The soloists were well received, especially the soprano, Miss Fauchald, and the cornetist, Mr. Dolan. The former seemed lost in the large hall with her small voice, tho it was of good quality. Mr. Dolan astounded with his technic and tone.

SOUSA'S BAND

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York city. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzel, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as she.

Western Girls Have Better Chances for Success in Concert

From out of the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during the current tour, which marks his 31st season as a bandmaster, and the fourteenth tour which has taken



MISS NORA FAUCHALD Minot, N. D., girl and soprano soloist with Sousa's band. Here next Sunday at the Broadway theater.

him from one geographical limit of America to another. Sousa has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country. She came to America when she was six months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King, and this year she will be heard in concert with Sousa's band by upwards of three millions of people—a greater audience than will hear any other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested eastern areas.

"The girls or today in the east, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best. The western girl with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career begun. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

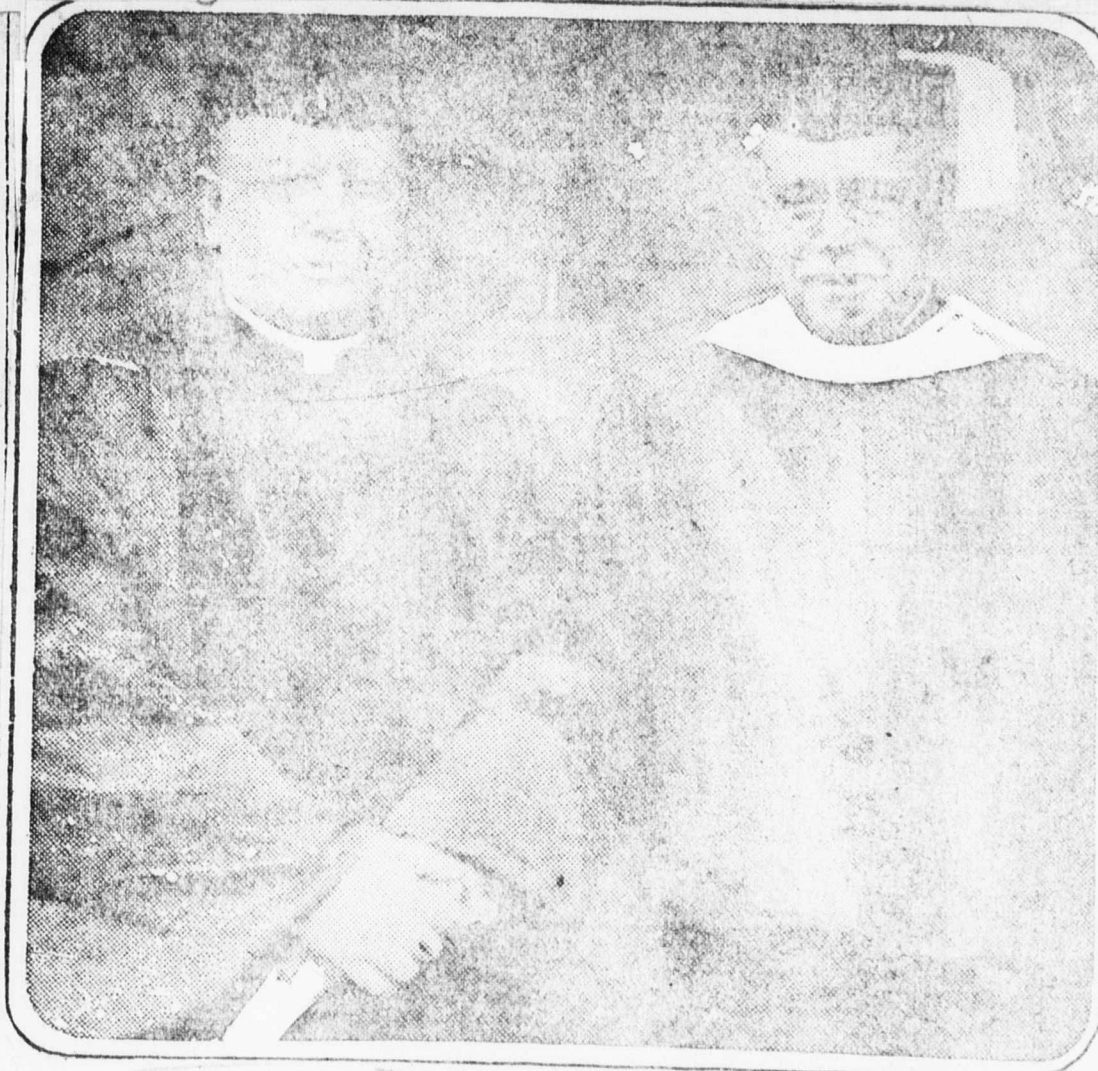
"Beautiful Colorado," on Sousa Program Tomorrow

A former member of the Midland band, Joseph De Luca, euphonium soloist with Sousa's band, will be featured in his own composition, "Beautiful Colorado," at the Sousa matinee tomorrow. De Luca will be remembered by many as one of the outstanding musicians with the Midland band in 1917, and it was while playing with this organization that he composed the number he will play tomorrow.

Additional local interest will be awakened by the announcement that the High school band will appear on the stage at the matinee performance and play a number under the direction of Sousa himself.

Among the organizations that have made reservations for the evening performance is the Cripple Creek band of 21 pieces. Many reservations have likewise been made by parties from practically all the outlying districts of the Pike's Peak region.

The sale of tickets will continue at Knight-Campbell's today, and will be sold at the auditorium box office tomorrow.



JOHN PHILIP SOUSA—Is officially eligible to be a bandmaster now. Marquette university, Milwaukee, conferred the degree of Doctor of Music on him the other day. He is shown here with the Rev. Albert C. Fox (left) Marquette's president.

Sousa's Band

Sousa's band played to two engagements at the Auditorium, Saturday. We went Saturday night and found the balcony and gallery seats filled. Sousa's genius, it has been said, inheres in his ability to reach the public. The fact that the ground floor was sparsely settled in no wise contradicts the corollary; those who occupy \$2 seats are not people—they're capital.

The dean of bandmasters was gracious and generous. He gave well on to 50 numbers counting all the encores. The applause at all times was deafening. He had four soloists, of whom we imagine Mr. Carey, the Xylophonist, was best received. This musician gave a well rounded offering on his popular instrument, ranging from Chopin to "Yes, We Have No Bananas." The latter was the more enthusiastically received.

As for the main band program, we have an idea that it is a glorified trumpet, fife and drum corps, for the rhythmic throbings of the kettle drums and the rattle of the snares and the blare of brass best succeeded in raising the hair on the popular neck, and the old favorites such as "El Capitán," "Semper Fidelis" and "Stars and Stripes Forever," seemed much better than the newer stuff. We do not wish to be thought thumbing our nose as a popular idol whose pedestal is above common approach, but we feel that Sousa's band in modern repertoire is lost in the bushes. Popular appeal is not ready for Debussy, or even for a modern Schelling or a Sousa 1924 model.

To revert to things repertorial rather than things critical, rarely have we heard a more magnificent volume of sound than "The Lost Chord" in which the great city organ joined with the 110 musicians to furnish a background to the cornet playing of Mr. John Dolan. It was a roar of music, like the cataract of Niagara, or the Fort Collins gas gusher and it made one think of elemental things. Bambalina, the late musical comedy success was likewise beautifully rendered with its unusual melodic strain and intriguing rhythm.

In fact, it is as a purveyor

of rhythm that Sousa is outstanding. He reaches the savage breast, the misunderstanding heart thereby. His drums beat with a barbaric fury; there is a diapason of savage meaning. His military marches are the last word in patriotic appeal. Hearing them even with the direct counter-appeal of the reason, one is impelled to go marching, to move in what-not imperial military campaign to make the world safe for U. S. Steel and Standard Oil. It is inspirational music of the highest order.

SOUSA'S QUICKSTEPS ON THE SANDS OF TIME HAVE BEEN INSPIRED BY AMERICAN HISTORY

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the 80's, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the 80's and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterward came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the 90's, when Manhattan Beach was the favorite playground of the big city; and "El Capitán" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitán" programmed as "Behold El Capitán"

sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin-American republics, and when the state department frequently announced, "the marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

And so the Sousa titles go. The band plays "Sabres and Spurs" and the "Boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical—and topical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

Sousa and his band will be heard in Helena twice on December 18. A matinee at 3 o'clock will be especially for the children.

Sousa's Band Is To Play At Liberty Hall In El Paso On Jan. 19

Lieut. commander John Phillip Sousa and his famous band of 100 musicians will play at Liberty hall on Saturday afternoon and evening of January 19, as the third number of the Philharmonic course, which is being sponsored by El Maida Temple of Shriners.

Sousa brings with him this season eight renowned soloists in addition to his regular organization. Lieut. commander Sousa's new marches this season will include "The Nobles of the Mystic Shrine" which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves

during the national convention in Washington last June.

Another new march, "The Dantless Battalion," is dedicated to the Pennsylvania Military academy, located at Chester, Pa. The honorary degree of doctor of music was recently conferred upon Mr. Sousa at that school.

Of added interest to El Pasoans will be the appearance of Maurice Sackett with the band. He is an El Paso boy. Granville S. Johnson stated yesterday that he was making special efforts to secure a very low rate for all school children so that they may have the pleasure of hearing their own former school mate play as well as hearing the great band. If this rate is secured, Mr. Johnson stated that it would be for the matinee.

to the conservatory faculty.

S. L. S.

Milwaukee, Wis., November 24.—Honorary degree of Doctor of Music of Marquette University was conferred upon John Philip Sousa in an impressive ceremony at the Marquette gymnasium, on November 16. The following afternoon, "Dr. Sousa" gave the first of his series of four concerts in the Milwaukee Auditorium to a crowded house. The program opened with well known selections such as the Toreador song from Carmen, Mendelssohn's Spring Song, and the finale from the William Tell overture. Sousa's suite, Leaves From My Notebook, was applauded most enthusiastically. John Nolan, cornetist, who has been heard here with the band before, was well received for his solo work, as was Meredith Willson, flutist. The three additional concerts met with equal success, the final one, on Sunday evening, being devoted to the Shriners. O. O. T.

The thirty-first year of Lieut. Commander John Philip Sousa and his band is proving the greatest, from the point of attendance at least, of any that he has yet made. The present tour is the fourteenth transcontinental one. A few of the figures below indicate to what extent the public is clamoring to hear this eminent musician and his excellent organization: Fairmont, W. Va., \$3,000; Johnston, Pa., \$3,050; Wheeling, W. Va., \$3,100; Columbus, Ohio, \$2,900; Canton, Ohio, \$4,000; Youngstown, Ohio, \$3,400; Akron, Ohio, \$4,100; Hammond, Ind., \$5,000; Milwaukee (two nights, two matinees), \$15,000; Rochester and Winona, \$3,100; St. Paul, \$4,500; Minneapolis, \$4,600.

Seidel at Metropolitan

SOUSA HAS 20 PROGRAMS IN READINESS ANY TIME

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899 I have always had 20 programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandsman, in the course of an interview on his career in general and on the work of holding in readiness a band of between 80 and 100 trained instrumentalists. The reporter who asked if all the pro-



JOHN PHILIP SOUSA.

grams were different met with this reply:

"No. All of the 20 had one thing in common—'The Stars and Stripes Forever.' It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by congress as the nation's march, but it matters little, save for my feelings as an American and an officer of the navy, whether we shall have such an enactment. It seems to be the people's idea of the national march, and I guess that's good enough."

Sousa's band is coming to the Broadway Sunday.

New Year's Theatrical Attractions

Patrons of the spoken drama will have a rest during the month of December at the Tacoma Theater, announces Manager Charles H. Herald, for there is no attraction to be shown for the remainder of the year 1923, except Sousa and his band, which will bring the old year to a close with a matinee and night concert on New Year's Eve.

But in January four of the greatest shows that have ever played the Coast have been booked. First in line is Fortune Gallo's San Carlo Opera Company, who will be heard in three of their justly celebrated performances on January 4 and 5, with matinee on Saturday. This company is now in the East, but making a long jump to the Coast.

Second in line is without a doubt one of the greatest musical comedy companies in America today, Ed Wynne in "The Perfect Fool," dated for January 11 and 12. Then comes the great Pavlova for one performance with her wonderful dancing show.

And later in the month, May Robson in a revival of her greatest and best success, "The Rejuvenation of Aunt Mary," on January 23.

RECALL SOUSA'S VISIT HERE; OLD BROADWAY IN '98

Concert Climax to An-
nouncement of Dewey
Victory at Manila.

Probably no other leader in the musical world has so many associations on so many memorable occasions as John Philip Sousa, who has endeared himself to thousands for his affable manner and willingness to answer to encores so often desired by enthusiastic audiences.

Sousa's visit to Butte in 1898 will be remembered by old timers as one of the most inspiring of any musical organization of those times.

Sousa and his bandmen arrived in Butte one day ahead of their schedule. "H. Henry's Minstrels" were



JOHN DOLAN
Cornet Soloist

playing at the old Broadway theater, located at that time where the Leg-
gatt hotel now stands.

When the show had progressed through nearly the whole program news arrived of Dewey's victory at Manila. It was announced to the audience immediately following and the orchestra concluded the program by playing "The Star Spangled Banner." Sousa and his associates, were in the boxes and were the first to arise at the sounding of the national anthem. Sousa was given a great ovation as his Butte friends knew that he was the "March King," and one of the most inspiring interpreters of the national anthem.

Next night Sousa played to a packed house. The whole city was in a patriotic fervor and he was compelled to answer to encores. Patriotic airs were called for time and again, and the program of that day is one to be ever remembered by the bandmaster who has received an honorary degree of Doctor of Music for his contributions to America's great library of music.

When Sousa comes to Butte for an engagement on Sunday evening, Dec. 16, some of the old timers who remember that famous concert will be in the audience to greet him and to be entertained with his brilliant program. His cast of artists includes leading ones in all lines. His soloists, particularly John Dolan, cornetist; Miss Fauchaud, soprano; Rachael Senior, violinist and Winifred Bambrick, harpist, are among the leading ones of the country.

Sousa Will Speak at Meeting Today of Lunch Clubs

Kiwanians, Rotarians and Lions will meet at 12:15 o'clock this afternoon at the Ann Louise cafeteria in a joint luncheon to hear John Philip Sousa, famous band leader, principal speaker of the day. Sousa will appear in concert tonight at the auditorium. Arrangements for Mr. Sousa to appear before the luncheon clubs were made by Wilhelm Schmidt, a member of the Kiwanis club. According to present plans the band leader will be met this morning by the High school which will act as an escort of honor in a parade thru the business section.

JOHN PHILIP SOUSA



America's most famous bandmaster, who, with his full organization and eminent soloists, will be heard at the Salt Lake tabernacle next Thursday night in two concerts, afternoon and evening.

Sousa and His Band at Auditorium This Afternoon and Evening

A capacity house will greet Sousa and his large band at the auditorium this afternoon at 3:30, according to the local management of the Sousa engagement. While hundreds of grown people will attend the matinee performance, the number of grade and high school students having taken advantage of the special student rate is estimated at between 1,500 and 2,000. Reservations from outlying districts of the whole region are still pouring in, and the ticket sellers were besieged yesterday at Knight-Campbell's throughout the entire day. The sale will be continued today at the auditorium box office, where, if the occasion demands, both windows will be opened to care for the crowds at both afternoon and evening performances.

Two unusually splendid and entirely different programs are promised by Sousa for his local appearances. The evening performance will begin promptly at 8 o'clock. Besides the numbers by the band the program will be varied by vocal and instrumental soloists who have national reputations.

STORM PREVENTS BOYS BAND FROM PLAYING BEFORE SOUSA AS SCHEDULED

The storm today prevented the Longmont Boys Band from playing before John Philip Sousa, the famous bandmaster, who is in Denver today with his band for two performances at the City Auditorium. It was planned for the Longmont band to appear before Sousa in conjunction with the two Olinger zands of Denver and the DeMolay band. All four bands were to be under the direction of Prof. George Roy. The storm made it necessary to abandon the plan. A number of the Longmont boys went to Denver today, however, and will hear Sousa's band this afternoon.

Personal recollections of every president since Hayes are stored away in the memory of Lieutenant Commander John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as lieutenant commander of the Great Lakes naval training bands during the World war, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marlon, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert. The band will be heard here at The Auditorium, January 1 and 2.



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

Harpist Feature of Sousa Program



MISS WINIFRED BAMBRICK.

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. Not satisfied with the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as

harpist with Mitzi, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as Miss Bambrick. Sousa and his famous band will appear at the tabernacle prepared, she went on tour as a Thursday matinee and evening.

SOUSA'S VIOLIN SOLOIST PLAYS ON VIOLIN MADE BY HER FATHER BEFORE SHE WAS BORN

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieut. Com. John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully toned instrument which she uses when she appears with Sousa's band, which might well be an old Stradavarius, is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long life time has found time to make in their entirety more than 100 of the instruments.

Miss Senior eventually came to New York to study with Frahz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study.

Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. That Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best beloved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked



RACHAEL SENIOR
Violiniste with Sousa's Band

Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been fashioned by her father years before she was born, and which for more than 20 years had been mellowing and sweetening and waiting for her.

Miss Senior and her wonderful violin will be heard in Helena on December 18, when Sousa and his band appear here in two concerts in the Shrine temple. Tickets are on sale at Reeves' Music store. Mail orders are filled in order of their receipt.

Salt Lake Tribune 1/9/23

Famous Oil Painting Presented to John Philip Sousa, Who Appears at Tabernacle Thursday



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieutenant Commander John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the march part of the band battalion organized by Mr. Sousa during the late war.

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation, according to Lieutenant Commander John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the preeminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago President Harding and myself were at Chester, Pa., together to receive honorary degree from the Pennsylvania Military college," says Sousa. "In the course of the conversation, the president remarked that he had been a bandman as a boy. I then remarked upon the numbers of men whom I have met in my thirty-one years at the head of my band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city."

"A generation ago the brass band was a matter of intense town pride in the smaller communities, and

membership was eagerly sought. That condition has not entirely passed, and I find many communities where the town band is rightly considered the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing matches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious, aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful."

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more ordinarily successful in life, in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments which have almost disappeared in modern brass instrumentation. So many of them were performers upon fast-disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions upon repertoire. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Naval Training bands during the World war have become musical directors in their home communities."

Salt Lake Tribune 1/9/23

Sousa Anticipator of the Public Taste

Musical program making is largely a matter of keeping up with one's public. In the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, since Sousa makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Me., to Portland, Ore.; from Portland, Ore., to San Antonio, Texas, and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America. Sousa, who, with his band and soloists, will be at the Salt Lake tabernacle Thursday afternoon and night, says: "The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a

bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterward."

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical, and there is a point where the program maker must be on his guard. Each year before I assemble my band, I go through my catalogue, and examine closely my program notes, particularly on selections from musical comedy and light opera. If a particular selection showed any signs of faltering the last time it was played, I eliminate it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. The first to go are those of least musical worth, and the hardy survivors are those which have some musicianly qualities. It is more than a decade since 'The Merry Widow' was current, yet it still receives a warm response in all sections of America. The whole country still likes to hear Victor Herbert's 'Kiss Me Again,' although nine persons in ten have forgotten the name of the musical comedy of which it originally was a part or the name of the person who originally sang it. It has survived because it was good music."

Soloists of exceptional talent who are traveling with the Sousa band include: Miss Nora Fauchild, soprano; Miss Rachel Senior, violin; Miss Winifred Banbrick, harp; John Dona, cornet; George J. Correy, xylophone; P. Meredith Wilson, flute; William M. Kunkel, piccolo; Jerome De Luca, euphonium. Each and all of these will be heard at both afternoon and evening concerts, and as a special feature the band, with Mr. Dolan as solo cornet and Edward P. Kimball at the great tabernacle organ, will play Sir Arthur Sullivan's "The Lost Chord."

Sale of seats for the Sousa concerts, under the local management of George D. Pyper, will open Monday morning at 10 o'clock at the Salt Lake theater, continuing until 5 o'clock Thursday afternoon.

Salt Lake Tribune 1/9/23

SOUSA'S BAND HERE DEC. 11.

Region Showing Keen Interest in Celebrated Organization.

The coming of Sousa and his celebrated band to Colorado Springs' civic auditorium on December 11, after an absence of 14 years has awakened the keen interest of music lovers throughout the entire Pikes Peak region. The local management reports advance sales of large blocks of seats to all the important outlying communities. Among organizations making reservations is the Cripple Creek band of 21 pieces which will attend the evening performance. Peyton and Fountain schools will be well represented and many individual orders have been received from the remotest parts of the county.

The local high school band will meet the famous bandmaster upon arrival of the special train next Tuesday and escort him to his hotel, and at the matinee at 3:30 this same organization will appear on the stage, at Sousa's special request, playing a selection under the march king's own conducting.

Plans have been perfected for a joint meeting next Tuesday of the Kiwanis, Rotary and Lions luncheon clubs at which Sousa will be the honor guest and principal speaker.

A special low admission charge to the matinee performance has been made to grade and high school students, hundreds of whom have already made reservations. The evening performance will begin promptly at 8 o'clock and the matinee at 3:30. An entire change of program for the two performances is announced.

"WATER HERE NEEDS IODINE"

Salt Lake Tribune 1/10/23

Sousa May Draft Bill for Purity in Song

In a jocular mood recently, Lieutenant Commander John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted a bill which he may present to congress in the interests of music in the United States. Mr. Sousa's bill is entitled "The Pure Song Bill," and, if passed, would create considerable of a furor along "Tin Pan Alley," as the song publishing district in New York is termed, and in the ranks of the artists of the two-days.

"Proposing laws seems to be our national pastime," said Sousa. "So I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion, to send back to the states they say they want to go back to the young men who are now singing the 'locality' songs. Recently I attended a vaudeville performance in New York and was entertained by a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now, North Carolina was the last place in the world that young man would care to be tomorrow morning, or any other morning. With my bill in effect he would have been singing a lyric which would run something like this, pronunciation and all:

"I wanna go back; I wanna go back, I wanna go back to the Bronx."

"And he made it worse by saying 'goil' for girl and 'erl' for oil. I wonder if it is generally known to the great American public that the young man who glorified the southern 'mammy' in song is the son of a Philadelphia rabbi, who, on a fortune made from 'mammy' songs, plans upon his retirement to live, not in the regions he has made famous, but at Great Neck, Long Island."

Sousa and his band are at the tabernacle Thursday, matinee and night.

Standard Ogden 1/10/23

SOUSA CONCERT TICKETS GO FAST

The advance seat sale for the two concerts to be given Friday by John Philip Sousa's band at the Alhambra theatre opened with a rush that was a testimonial to the hold the veteran bandmaster and his organization of more than four score instrumentalists have long held on the public affection.

"The people know that Sousa has always the best in band music to offer," said Wallace Carter, manager of the Alhambra theatre, under whose direction the two Ogden concerts of Sousa will be given. "He never disappoints," added Mr. Carter. "His soloists are always artists in the true sense of the word and his ensemble is, without question, as fine as any in the United States."

For the matinee concert, which begins at 3 o'clock, almost the entire house, with the exception of a few hundred seats, have been reserved for the school children of Ogden. The Sacred Heart academy

purchased a large block of tickets for the matinee.

At both the afternoon and night programs a distinctive feature will be the Sullivan's "The Lost Chord," with John Dolan as cornet soloist and the full band as accompaniment.

The box office is open daily from 10 o'clock to 6 o'clock, with special student matinee price of cents. All seats are reserved. Telephone reservations will be held hours before the time of the

Salt Lake Tribune 1/10/23

BROADWAY

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humorous or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures of the theater.

It is characteristic of the March King that he has never ignored a contemporary composer whose work has possessed the element of vitality. "The thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" never has been played.

Advance seat sale to the Sousa concert is heavy. Money orders will be filled at once for the engagement at the Broadway Sunday, December 16.

On the Horizon

Sousa's Band Coming.

One of the 1921-22-23 hits in John Philip Sousa's programs was "The Fancy of the Town"—meaning this town, that town, any town. It proved, in the first infolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding ten years. When the second rolled around, Sousa lopped off the song of the first year in the original decade, and added, as number ten the song-hit of the season of 1920-21. And so it is for the season about to start—number one is dropped, and a new number ten is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour; and the March King and his band will appear here on December 26 and 27 in The Metropolitan under auspices of Nile Temple, Nobles of the Mystic Shrine.



INTIMATE PHOTO OF MISS NORA FAUCHILD, who is accompanying Sousa's band on a concert tour, taken at her home in Minneapolis, helping mother with the dishes

Salt Lake Tribune 1/10/23

Sousa's Popular March.

The most popular march ever written, Sousa's "The Stars and Stripes Forever" is nearly thirty years old. Oddly enough, Sousa himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Paratus," which he composed for and dedicated to the United States Marine Corps. Before the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance. Sousa and his band will appear at the tabernacle Thursday matinee and night.

San Francisco Bulletin 1/8/23

Sousa and Band Due January 4

Sousa's famous band, headed by the great "March King," John Philip Sousa, will inaugurate the new year musically, for under Selby C. Oppenheimer's management, the noted organization and its popular leader will present five distinctly different programs in the Exposition Auditorium on Friday, Saturday and Sunday nights, January 4, 5 and 6, with matinees on Saturday and Sunday, and two programs at the Oakland Auditorium Arena on Monday afternoon and night, January 7.

Sousa's band this year consists of over 100 artists, special soloists and numberless novelties. The evening programs will include operatic selections, Sousa suites, classical and popular gems, while the afternoon lists are being compiled with a special appeal to the children, to whom special rates of admission will be accorded. Sousa tickets are now on sale at Sherman, Clay & Co's.



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SKILLED
PERFORM-
ER ON
OTHER IN-
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NORA
FAU-
CHALD,
Who Has
Been

Selected by
Sousa to Ac-
company His
Band on Its
Present Con-
cert Tour,
Helps Her
Mother With
the Dinner
During the
Star's Visit
to Minne-
apolis.
(Times Wide
World
Photos.)



Norma Fairchild, talented harpist and member of Sousa's band, is also a good dishwasher.



Above—The Degree of Doctor of Music was conferred upon John Philip Sousa, patriot, composer and bandmaster, by Marquette University, Milwaukee. Rev. Albert C. Fox, President, (left) stands beside Lieutenant Sousa.

United

SILLY SONGS EVIDENCE THAT NATION IS STILL IN YOUTH, SAYS SOUSA

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring titles of "Yes, We Have No Bananas," should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas,' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the world war. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yes, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of the nation."

Sousa and his famous band will appear in Helena Tuesday, December 18, when they will play two concerts at the Shrine temple auditorium.

NOVELTY ACTS WILL BE FEATURED ON PROGRAM OF SOUSA'S BAND HERE

Here are some of the "stunts" that the Sousa band of 100 pieces, led by its famous director, will give in the two concerts at the Shrine Temple next Tuesday.

"Mr. Gallagher and Mr. Shean," with 50 Mr. Gallaghers and 50 Mr. Sheans.

The echo of the Gallaghers and Sheans will persist in a series of instrumental duets while the band plays "Three o'clock in the Morning."

A saxophone octet, saxophones playing with xylophones.

"Yes, We Have No Bananas," as only Sousa's brasses and winds can play it, with some startling innovations.

"The Victory Ball," a remarkable playing of Shilling's weird composition, which has held Sousa audiences rapt.

"On with the Dance," a medley of famous dance songs of the Nineteen Hundreds, Nineteen Tens and Nineteen Twenties, which will bring back memories and moonlight thrillingly.

A solo by George Carey on the largest xylophone in the world.

Solos by Rachel Senior, violinist, and Miss Fauchald, soprano. Sousa's band playing "The Stars and Stripes, Forever."

The List of features would fill a book. Minneapolis was carried off its feet last week by "The Blue Danube" as Sousa plays it, according to the critics.

Sousa and his band are scheduled to give two concerts in Helena, next Tuesday. A matinee at 3 o'clock and the evening performance at 8:15 will very one an opportunity to his musical treat.

SOUSA CONFIRMS SCHOOL PROGRAM

Will Play Numbers Requested By Music Supervisor and Lead Students' Orchestra at Matinee.

A telegram Tuesday from Lieut. Com. John Philip Sousa to Miss Lena M. Spoor, supervisor of music in the Great Falls public schools, confirmed arrangements made between Miss Spoor and Harry Askin, Sousa's business manager, by which a special matinee program will be played by Sousa's band at the Grand theater next Monday afternoon which will include several of the compositions that have been studied in the public schools during the last two years. In addition to this special arrangement, Mr. Sousa also advised Miss Spoor that he would be glad to direct the Central high school orchestra while it played during the intermission of the Sousa concert that afternoon.

Numbers requested by Miss Spoor and which Mr. Sousa has substituted for others on his stock matinee program next Monday afternoon, are: "Humoresque," "Toreador Song," "Soldiers' Chorus," "Sextette from Lucia," "William Tell Overture," and "Stars and Stripes Forever." Children in the local schools are already rehearsing the last mentioned number in the hope that Mr. Sousa will invite them to sing it while his band plays it.

The high school orchestra which Mr. Sousa will direct during the intermission of the matinee program will include 30 pieces. They will play "Selections from the Bohemian Girl." So far as is known, this is the first instance of the famous American band leader directing a high school orchestra in conjunction with one of his band concerts.

Though it is expected that more than 1,000 school children will attend next Monday's matinee, Manager Will Steege of the Grand theater has received many reservations from other persons and the house is rapidly being sold out for that performance, which will start promptly at 4 o'clock.

SOUSA'S BAND COMING
Sousa's famous band, headed by the great "March King," John Philip Sousa, will inaugurate the new year musically, for under Selby C. Oppenheimer's management, they will present five different programs in Exposition Auditorium on Friday, Saturday and Sunday, January 4, 5

ANN ARBOR UNIVERSITY SCHOOL OF MUSIC OFFERS ADDITIONAL ADVANTAGES

The Ann Arbor, Mich., University School of Music is providing an especially attractive and worthwhile series of musical activities this season. In the Choral Union and Extra Concert Series six excellent programs have already been given as follows: Oct. 19, Amelia Galli-Curci, in opera. The Choral Union Series, sang before an audience of 3,500 people and was given a rousing reception. On Oct. 22, John Philip Sousa and his band inaugurated the Fifth Annual Extra Concert Series and played before a similar audience. On Nov. 5 Vladimir de Pachmann gave a recital before a packed house, and on Nov. 12 the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, with Michael Press, violinist, gave the second program in the Extra Series. William Wade Hinshaw's opera company offered Mozart's "Così fan Tutte" on Nov. 22, and on Dec. 4 the Detroit Symphony Orchestra, led by Victor Kolar, and assisted by Richard Crooks, tenor, gave another fine concert.

In the meantime, in the Faculty Concert Series, two programs have been given, one in October, when Ora Larthard, cellist, Mrs. Maude Okkelberg, pianist, and James Hamilton, tenor, gave a miscellaneous program, and another in December, when a program was given by Mrs. William Wheeler, soprano, Mrs. Maude Okkelberg and Mr. Albert Lockwood, pianist, the latter two offering a transcription of Rubinstein's E minor Concerto arranged for two pianos by Albert Lockwood. On Dec. 16 the High School Chorus of 450 voices under the leadership of George Oscar Bowen, will present Handel's "Messiah" with the following soloists: Mrs. William Wheeler, soprano; Miss Doris Howe, contralto; William Wheeler, tenor, and R. Winfield Adams, baritone.

Sousa's Programs Have Extraordinary "Punch"

In the considerably more than twenty-five years since John Philip Sousa, "march king," has been before the public with his magnificent band, the programs of the now veteran director have been characterized by something more than a merely high interpretation of his own and other compositions. The famous bandmaster "keeps his ear to the ground" and both gratifies and anticipates public taste. Sousa and his band of more than four-score players, in addition to an aggregation of talented soloists, will be heard at the Salt Lake Tabernacle Thursday afternoon and night, the afternoon program being specifically for the benefit of the students of the city, from the grade schools to the university.

In line with his usual modern "stunt" program Sousa and his ensemble will furnish "Mr. Gallagher and Mr. Shean" dividing the great band into "Gallaghers" and "Sheans" with "Three o'clock in the Morning" as the recurrent motif.

"Yes, We Have No Bananas" still rings in the ears of the "man in the street," being one of the hits of a season that refuses to die. Sousa promises to give a version, with brasses and wood-winds predominant, "The Victory Ball," as no other organization can interpret it; "On With the Dance," in which music typifies more than mere passage of time, and Sousa's own new humorous are among the other features that will mark both the afternoon and evening programs.

Sale of seats for the concerts, which will begin at 3:30 and 8:15, under the local management of George D. Pyper, was held yesterday at the Salt Lake theater with evidence of a big demand. The sale will continue today and Thursday until 5 o'clock, the box office being opened at the Tabernacle at 6 o'clock the night of the concert.

INSTRUMENTS SOUSA USES.

The instrumentation of Lieutenant Commander John Philip Sousa's band on his thirty-first annual tour calls for 88 men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians.

In America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band: Two piccolos, five flutes, two oboes, one English horn, 14 solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contra-bassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone. These will be heard at the Wilma Wednesday, December 19.

Mr. Oberfelder will present Sousa's band at the Auditorium next Saturday afternoon and evening. All Denver is looking forward to the event.

The first concert of the Denver Athletic Club was given by Mary Mellish, soprano of the Metropolitan Opera Company, on Thursday evening. Miss Mellish opened her program with "The Blue Danube."

OW. NO P.M. DELIVERIES!

SHE'LL SING HERE



Nora Fauchald, popular soprano soloist, is coming to Seattle with Philip Sousa's band for concerts at the Metropolitan theater, December 26 and 27. The concerts are to be given under the auspices of Nile Temple, Nobles of the Mystic Shrine.

NOW, GIRLS, DON'T CROWD; THERE WILL BE GOOD-LOOKING BANDMAN FOR EACH ONE OF YOU



GUS HELMECKE
Internationally Famous Bass Drummer, with John P. Sousa's Band.

That a popular reception be accorded to John Philip Sousa and his bandmen when they arrive in Helena next Tuesday for two concerts at the Shrine temple auditorium at 3 o'clock and 8:15, is the aim of A. I. Reeves, who is bringing the attraction to this city. To further this aim, Mr. Reeves invites everyone to speak to the bandmen on the street. This applies especially to the children. Local people will find the musicians pleasant men to meet. They are always happy to get acquainted with the residents of the towns they visit.

Many of the members of the band are far from their own homes. They have been on the road a long time and they naturally grow lonesome. They are most eager to speak of their music, and the local person who happens to touch upon the right subject is always sure of an interesting conversation.

That two large audiences will greet the band in Helena is indicated by the sharp advance demand for tickets, which are on sale at Reeves' music store.

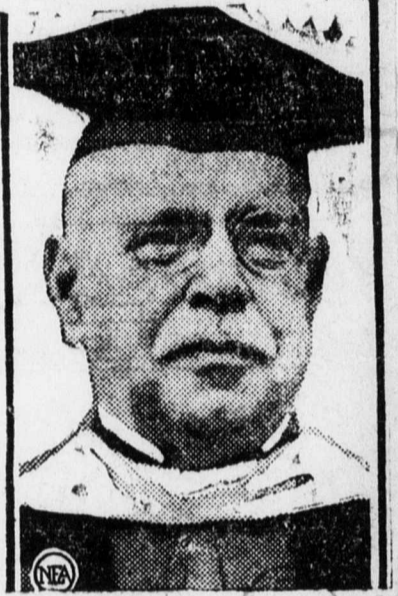
King of March Given Degree

MILWAUKEE, Dec. 8.—An honorary degree of doctor of music was conferred on Lieut. Commander John Philip Sousa, American march king, at an impressive ceremony at Marquette University. Father A. C. Fox, president of the university, introduced the commander. Dean Semmann of the College of Music presented the degree, tracing briefly Lieutenant Sousa's career.

In reply Lieutenant Sousa declared he "didn't know how great he was until this moment."



Journal
Helena
12/17/23



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

SOUSA RAPS JAZZ PLAYING

John Philip Sousa, America's best-loved "March King" and band leader, doesn't think much of "jazz." "Tonal hootch," he calls it—the substitute for real music, beloved of apes, morons, half-wits, cake-eaters, professional pacifists, "gold-diggers" and other loiterers along the "highway of life."

Sousa, qualified since the war to lead a band as a lieutenant commander of Uncle Sam's fighting forces, is bringing his band to San Francisco again January 4, 5 and 6 at Civic Auditorium, need not be expected to include "jazz" in the program, though he admits that the syncopated melody originally termed "jazz" had its place in the respectable scheme of affairs.

Sousa traces the origin of the term as follows:

"The old-time minstrels, or what we in the United States term minstrels—the men who blacked up with burnt cork, had a word 'jazbo,'

meaning stimulation or what is now called 'pepping up.' "If the first part of songs or talk, or an interlude of dancing of an after-piece of negro life seemed to drag or hang heavy, the stage direc-

tor would call out, 'a little more jazbo; try the old jazbo on 'em.' Like many other minstrel terms it passed into the vernacular of the regular theater by the easy stages of vaudeville.

Sousa Seeks Subject for Opera

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is puzzling Lieutenant Commander John Philip Sousa as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to select my subject matter, because to me American history always has been nothing but romance," remarked Sousa recently.

"I started in with the colonial period. In New England the colonial days were underlain with Puritanism. Not much chance for romance there. In the Southern colonies the pall of slavery hung heavily. My musical advisers told me that the revolutionary period had been overdone at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now there is too much chance that an opera dealing with a war with Mexico might be considered a comic opera. There is nothing new to be gotten from a romance of the Civil War period, and for the present at least the great romance of the building of the West is still in the hands of the movies. The World War and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us.

"Dolly Madison is a figure who has not been exhausted in the minds of the American public. My advisers believe that the World War killed the possibilities of a story dealing with the days before the Civil War, an opinion with which I do not agree. But there is the problem, and any suggestions, when sent with postage fully prepaid, will be thankfully received."

Sousa and his band will be at the Tabernacle Thursday matinee and night.

Introducing "Doctor John Philip Sousa"

The great bandmaster, who is to appear in St. Petersburg Feb. 15 next, is now entitled to write "D. of M." after his name. He probably won't, but he has the right just the same. And though he is not likely to serve a better musical program to his St. Petersburg audiences this winter because of the distinction, it is especially gratifying to his friends in this city to know that the great leader has been so signally honored.

The degree of doctor of music was formally conferred on Lieutenant Commander Sousa—giving him his naval title, conferred during the war—at an impressive and notable ceremony at Marquette University, on Nov. 17.

The honor was conferred "in recognition of what Sousa has done for America in peace and in war." It was the first time the honor has been conferred by Marquette University, and the ceremonial convocation was attended by the entire student body of the university. President Albert C. Fox conferred the degree, Sousa's own band played stirring marches written by the celebrated leader, as Sousa, in cap and gown, entered the university gymnasium, where the convocation was held.

In conferring the degree President Fox said that "the honor had sought the man." The offer of the degree was a great surprise to the bandmaster, who made a very feeling response following the ceremony.

Inspiration Is Need, Sousa Says

What is the inspiration for many of the suites and arrangements for which Lieutenant Commander John Philip Sousa, the famous bandmaster, would have won a place in American musical history had he never written a single march?

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the "march king."

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the march king, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat,' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"I have written the majority of my marches upon the urge of a sudden inspiration, but each season when I go on tour I carry with me a notebook which contains memoranda for suites, arrangements and

transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There, in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied. Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, but to this extent I have written in good food. Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."

Sousa and his band will be at the Tabernacle Thursday, matinee and night.

SOUSA AND BAND COME HERE FEB. 20

That Lieut.-Com. John Philip Sousa's forthcoming annual tour, the 31st of his career, and his 14th trans-continental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's Day, and his farthest to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Fla. The tour this season begins early in July, and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence. Mr. Sousa and his band is booked for the Columbia theatre Wednesday, February 20, for two concerts.



Lieut. - Commander John Philip Sousa was given an honorary degree of Doctor of music at the Marquette University in Milwaukee, recently. The college is one of the most prominent in the country.

SOUSA PREPARED TO PLAY 20 DIFFERENT PROGRAMS



"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899 I have always had 20 programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandsman, in the course of an interview on his career in general and on the work of holding in readiness a band of between 80 and 100 trained instrumentalists. The reporter, who asked if all the programs were different, met with this reply:

"No. All of the 20 had one thing in common—'The Stars and Stripes Forever.' It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by congress as the nation's march; but it matters little, save for my feelings as an American and an officer of the navy, whether we shall have such an enactment. It seems to be the people's idea of the national march, and I guess that's good enough. Sousa's band plays two performances at the Alhambra theatre, Friday, December 14; matinee, 3 p. m.; night, 8:30 p. m. Prices: Matinee for school children, 25c and 50c, all seats reserved. Box office open 10 a. m. to 6 p. m.

THEATRES

OGDEN MASONS TO HEAR CONCERT



JOHN P. SOUSA

The entire Mason Fraternity of Ogden composed of four lodges, will attend the Sousa band concert at the Alhambra theatre Friday night in a body. Tickets for the section reserved by the Masons are on sale at the Wilson and Arthur cigar stand in the Eccles building. E. E. Wright is the chairman of the committee in charge of the tickets for this concert.

Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. The shrine band which played its own march for the first time consisted of 6,000 men. The great band was formed from all of the shrine bands in America. Sousa, of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military academy, located at Chester, Pa. The honorary degree of doctor of music was recently conferred upon Sousa by that school. At the same time, the honorary degree of doctor of laws was conferred upon President Harding.

The box office at the Alhambra theatre is now open, with all seats reserved for the two concerts, matinee 3 p. m., night 8:30 p. m. A special concession is granted the high school and grade school pupils whereby the price of admission is reduced to 25c and 50c for the matinee. All pupils wishing to attend this concert will be excused from school a few minutes earlier by making a request to Supt. W. Karl Hopkins or the principal of the school they are attending.

SOUSA'S BAND PLAYS TODAY

Veteran Leader Will Present Distinctive Programs in Tabernacle.

With two distinctive programs, the veteran, yet ever "peppy," John Philip Sousa and his band of more than four-score, plus a talented aggregation of soloists, will gladden the hearts of Salt Lake music lovers at the tabernacle this afternoon and tonight. The big auditorium will contain but comparatively little room for the general public this afternoon—the occasion and the time will be devoted primarily to the interests and tastes of the vast army of Salt Lake's school population, every public school of the city having a special place reserved for its pupils. Only a few seats will be sold for fond parents and others directly interested in the matinee program.

Lieutenant Commander Sousa is always fair and his afternoon offering will give the audience the same opportunity of hearing the distinguished soloists as will the schedule of the night concert. That is, at the matinee, which is scheduled to begin promptly at 3:30 o'clock, with school dismissed in time for the occasion Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist, and John Dolan, cornetist, will be among those participating.

The afternoon program will open with "A Bouquet of Beloved Inspirations," a collection of old favorites arranged and harmonized by Sousa. A feature of both programs will be Sullivan's "The Lost Chord," played by the full band, with John Dolan a soloist and Edward P. Kimball at the great tabernacle organ. Miss Fauchald will sing the aria from Gounod's "Romeo and Juliet," while the band will present the novelties of "Leave

From My Note-book," "The Campfire Girls" and "The Lively Flapper," all by Sousa.

Soloists for the evening program will include, in addition to the harp and cornet stars, Miss Rachel Senior, violinist, and George Carey, a gifted master of the xylophone.

Perhaps the most distinctive band numbers scheduled for the night concert are Sousa's "At the King's Court" and the "March King's" own arrangement of Schelling's "The Victory Ball," the keynote of which may be found in the lines of Noyes's "God, how the dead men grin by the wall, watching the fun of the Victory ball."

Mr. Carey's xylophone offering will be Chopin's "Nocturne and Waltz," while the violin classic of the evening will be Sarasate's "Faust Fantasy." Grainger's "Country Garden," a folk tune, will be the last of the scheduled band numbers. Encores for both concerts will be selected from Sousa's own compositions and arrangements.

These concerts by the famous Sousa organization are under the local management of George D. Pyper, with the sale of seats on at the box office of the Salt Lake theatre. The demand was heavy all day yesterday and a large audience for both programs is assured. After 5 o'clock this afternoon seats may be purchased at the box office of the tabernacle.

FAMOUS MEN TO MEET HERE

John Sousa and John Browning To Chat About Traps

Two world famous Americans, each a leader in his profession, are scheduled to shake hands in Ogden tomorrow and chat over a hobby common to both.

These famous Americans are John Philip Sousa, the bandsman, and John M. Browning, foremost inventor of firearms.

The two are invited guests of G. L. Becker at a demonstration of fancy marksmanship to be given by Mr. Becker for Mr. Sousa and his band at the Becker Manufacturing company's plant tomorrow morning.

Mr. Sousa, Mr. Browning and Mr. Becker are all confirmed trapshooters and Mr. Becker has met Mr. Sousa at several of the grand American handicap shoots.

Two years ago Mr. and Mrs. Sousa were dinner guests of Mr. and Mrs. G. L. Becker when Sousa was in Ogden for an engagement with his band.

Again tomorrow Mr. and Mrs. Sousa will be entertained by the Ogden manufacturer.

Mr. Sousa has heard tunes played in many different ways, but the prediction is made that when he attends the Becker exhibition tomorrow he will hear one tune played in a manner strange to him. Mr. Becker will play "Old Folks at Home" on the chimes target designed by John M. Browning.

SOUSA'S BAND MORE THAN MAKES GOOD AT TABERNACLE CONCERTS

The late H. G. Whitney, former general manager of The Deseret News, remarked once in reviewing a Sousa concert, "Years may come and years may go, but Sousa goes on forever." Thursday's two recitals in the tabernacle apparently suggested Mr. Whitney's foresight up to date anyway, for in the afternoon the great auditorium was packed with 6,000 public school children, some 500 or more University students and about 1,000 representatives of the "general public."

The evening concert was marked by an audience that would more than thrice have filled the Salt Lake theatre and which gave applause that was just about continuous, and only the lateness of the closing number prevented the usual demand for a post program number. The program by arrangement showed that Mr. Sousa is still an adept at pleasing the public. The only trouble is that Mr. Sousa's programs are too long. Three encores to a single number is more than enough and it was 11 o'clock Thursday night before the function was over. Nearly 50 musicians appeared on the stage, making the most impressive ensemble of the kind yet to grace Salt Lake concert boards. They included one harp, five flutes, one piccolo, two oboes, one English horn, two bassoons, 23 B flat clarinets, one alto and two bass clarinets, four alto, two saxophones, six horns, two trumpets, four French horns, four slide trombones, two euphoniums, five BB flat tubas—Sousaphones, three percussion, one xylophone, the violinist and soprano singer. Then the organ was used in "The Lost Chord," and in "Portraits," a suite of three movements composed by Mr. Sousa. E. P. Kimball was at the organ console. Such an instrumentation gives ample scope to any musical performance desired, and it was not strange that there were technical feats that overshadowed previous band recitals in this city.

The most remarkable number on the program was Schelling's "The Victory Ball," based on Alfred Noyes's poem of eight stanzas printed in full on the program. Mr. Sousa told a News representative it would be the feature of the evening, and it certainly was. The poem is a unique composition of postmortem environment, a comparison with which can only be found in Saint Saens' "Danse Macabre," or the wildest vagaries of Offenbach. However, the audience enjoyed it all hugely.

The "Lost Chord" is always a favorite, and was given both afternoon and evening, the climax being in three FFs, with the great 32s of the organ shaking the building in thunderous roar. Two years ago, when Sousa was here, his cornet soloist, in this number, was drowned out in the overpowering tonal entourage; but this time, he had coached up on his dynamics, and "got there." Mr. Sousa's suite "Portraits" was much admired, with its original melodies and truly musical harmonies. Waltz time, maestoso passages and the solid ensemble secured by the organ marked Mr. Sousa's "Caprice." "On With the Dance." It is a skillful arrangement of popular dance music, including Meyerbeer's "Facultant," and took well. The "Indian Rhapsody" by Orem would have sent a Ute or Navajo Indian into raptures because of its realization. The soloists all did well, as might be expected. John Dolan's achievement with his cornet showed him a worthy successor to Herbert Clarke, in the "Cleopatra" number. Miss Rachel Senior brought splendid tones out of her violin, and gave an exhibition in finish of execution and double stop work that made her an easy favorite in Sarasate's "Faust Fantasy." The soprano Miss Nora Fauchald in "The Lark Now Leaves His Watery Nest" left pleasant impressions, and Miss Bambrick with her harp is by no means to be overlooked. A prime feature of the evening was George Carey's xylophone solos, including The Chopin Nocturne in E flat, and a Chopin waltz that opened the eyes of many in the audience to the possibilities of the xylophone in range of the musical field hitherto entirely unsuspected. It was a wonderful exhibition of virtuosity. The "Nobles of the Mystic Shrine" march, one of Mr. Sousa's latest, was actively participated in by the band of the El Kalah Temple, 25 members, on Mr. Sousa's special invitation, and the local boys held their own. A noteworthy feature was the performance of the saxophone section of eight instruments in ensemble in three efforts which greatly pleased the house. It was an exceptionally fine performance all through.

Serenaded by Scouts.

A prefix to Sousa's evening recital, "not down on the bills," was a serenade at the Hotel Utah to the great bandsman by the Boy Scouts' band of 50 pieces, under Bandsman John Held, and before an audience that packed the lobby and mezzanine floor. The boys played Mr. Sousa's first march, "The Gladiator," which he told them in an address was "The march that put me on the map." Mr. Held remarked to Mr. Sousa that his hand had welcomed him in Salt Lake in 1891, with this same march when he was here with the U. S. Marine band. The Scout boys were on their metal and certainly acquitted themselves with credit. Mr. Sousa told them there were few musicians coming over from Europe now, and that American bands would have to depend on recruits from just such promising material as was to be found in the Salt Lake organization. He congratulated them on their acceptable efforts, and predicted for them success, if they kept on in well doing. The boys were invited over to the tabernacle and were only too glad to accept the invitation.



IT IS DR. JOHN PHILIP SOUSA now. Here he is in cap and gown, after honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee.

Bandmaster Sousa Is Doctor of Music Now



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette university, Milwaukee.

Wade, elected commander of Lee C.

John Philip Sousa and his band will inaugurate the new year musically, for under Shelby C. Oppenheimer's management, the noted leader will present five distinctly different programs in Exposition auditorium on Friday, Saturday and

Sunday nights, Jan. 4, 5 and 6, with matinees on Saturday and Sunday, and two programs at the Oakland auditorium.

Harry Askin, manager of John Philip Sousa's military band, which is to play in San Francisco, registered today at the Hotel St. Francis.

"An effort is now under way to organize a wool center in California to co-operate with the wool growing districts in the Rocky Mountains and ultimately establish yarn and on the Pacific

Helena 12/14/23

SOUSA'S BAND WILL PLAY "MONTANA" HERE NEXT TUESDAY, AS COMPLIMENT TO THE STATE

When Sousa appears here for two concerts next Tuesday he will use as one of his encore numbers this state's song "Montana."

This number, famous and beloved throughout the Treasure state, was arranged for Sousa's band two years ago and was first played by this organization in Helena. It made a distinct hit with the famous leader and has been used frequently since in his programs.

The arrangement of "Montana" for Sousa's use was an idea of A. I. Reeves who is sponsoring the Helena appearance Tuesday as he did the one two years ago and on the many former occasions when the band has been heard here. Mr. Reeves stood the expense of printing the various parts for the different instruments and until one has heard Sousa's band play this selection it cannot be said one really has heard "Montana."

After the matinee performance next Tuesday the kiddies in the audience will be given an opportunity to meet Sousa and his men on the stage at the Shrine auditorium. One of the players who will particularly appeal to the little folks is William Mell, who towers high above the average member of the band. He is six feet, six inches tall and it may be added that he plays the biggest horn in the band, a Sousaphone, developed by the leader himself to take place of the double bass of the stringed symphony orchestra. The in-

Helena 12/17/23

SOUSA'S PROGRAM HOURS ARRANGED TO SUIT ALL. TWO CONCERTS TUESDAY

A. I. Reeves, who is sponsoring the appearance in Helena next Tuesday of Sousa and his band for two concerts at the Shrine temple auditorium next Tuesday, announces that the time of the matinee will be 3 o'clock. At first he scheduled the afternoon concert for an hour later, 4 o'clock, but protests came in so fast that he was compelled to change. He had thought that more school children could attend at 4 o'clock, but protests from farmers in the valley who want to attend the afternoon concert, citing the fact that they could not get home in time to attend their evening work and the further fact that many persons who are coming from points on the Great Northern railroad want to return to their homes upon the evening trains influenced Mr. Reeves in his decision.

Then too, those who intend to attend both the afternoon and the evening concerts will have time to get home, dine and then return for the evening entertainment at 8:15. Mr. Reeves is authorized by Sousa to invite all the children at the matinee to meet him and his men upon the stage and to inspect the instruments used by the players. He believes this is a chance to advance the cause of good band music and declares that many a child who afterward turned out to be an accomplished performer upon band instruments got his first inspiration from talking with members of the Sousa organization.

The advance sale of seats which now is on at Reeves' music store is gratifying beyond expectations. Two large crowds are assured for the engagement.

Standard Ogden 12/14/23

Attend Concert—As a tribute to John Phillip Sousa, band director of Ogden, accompanied by their wives, will occupy tonight at the Alhambra theatre all the loge seats, to hear the director's band concert. Recently at Washington, D. C., Director Sousa dedicated to Shrinedom his new march, entitled "Nobles of the Mystic Shrine."

strument Mell plays is more than five feet tall and is one of the six of different sizes that are used by the band. On account of his own size and the proportions of the horn he uses Mell is always on object of curiosity on the part of children.

The time for the matinee has been definitely set at 3 p. m., while the evening concert will begin at 8:15.

Standard Ogden 12/14/23

SOUSA ENJOYS FIREARM TEST

**G. L. Becker Entertains
Band Director and
Other Guests**

An exhibition of fancy shooting was given by G. L. Becker at the Becker Products plant on Lincoln avenue near Nineteenth street in

honor of John Phillip Sousa, band director, today.

Director Sousa expressed himself as pleased with the exhibition.

Among those present were, besides the guest of honor, Mayo Frank Francis, Mayor-elect P. I. Kirkendall, Ralph Bristol, Commissioner A. F. Larson, J. U. Eldredge, Jr., John M. Browning, gun inventor; W. H. Shearman, Mr. and Mrs. A. P. Bigelow, J. Vernon Watson, Dr. H. M. Rowe, Adolph Miller and Lester Koerner.

Following the shooting exhibition the guests were served with a luncheon.

Standard Ogden 12/13/23

TAH APPRECIATES SOUSA AND BAND

The lasting popularity of Lieut. Com. John Phillip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa played for the fifteenth time of his career this year in the great Mormon tabernacle, in Salt Lake, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake, each concert has been to an audience considerably larger than the last one.

The second and final concert to be given by Sousa's Band in Ogden, will commence sharply at

Standard Ogden 12/13/23

Sousa to Play In Fresno High School Auditorium January 10

Fresno is again to hear the band of John Phillip Sousa at the Fresno high school after a period of two years, according to an announcement made yesterday by Harry Askin, who stopped at the Hotel Fresno, accompanied by L. E. Behymer, manager of the western tour of the band and manager of the western tour of the Sistine chapel choir of the Vatican, Rome.

The concert will be presented on January 10, with one hundred artists composing the band. Five soloists will play selections: Rachel Senoir, violinist; John Dolan, cornetist; Nora Fauchald, soprano; George Carey Flur, and Winnie Bambrick, harpist.

Standard Ogden 12/13/23

SOUSA RECALLS BRILLIANT CAREER

Lieut. Com. John Phillip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American league baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America assembled in Washington for the national convention of the Order, in June, 1923. The first selection played by the huge band was the Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes naval training band of 1800 pieces during one of the Liberty loan campaigns.

John Sousa and his famous band will give two concerts at the Alhambra theatre tomorrow. The matinee opens at 3 o'clock; evening concert at 8 o'clock. The box office is now open. All seats are reserved. A special concession is made all students, 25c and 50c for the matinee concert.

Standard Ogden 12/13/23

SOUSA IN OGDEN TOMORROW.

On Friday Sousa and his famous band will be at the Alhambra. Ogden is fortunate in having a great musical organization such as Sousa's favor this city with two concerts.

Lieutenant Commander John Phillip Sousa is recognized as the most talented band conductor in the United States, and he has a host of admirers throughout the country. While here he is to be entertained by his friend, G. L. Becker, who has a double admiration for the musician. Mr. Becker is a lover of music and of trap-shooting. In John Sousa he finds a man of his own delights, as Sousa's band attainments are supplemented by ability to aim a gun most skillfully.

As author of that stirring march, "The Stars and Stripes Forever," Sousa is entitled to the gratitude and support of the American people. When he appears before the people of Ogden on Friday, at matinee and night concerts, he should receive an ovation for his fine contribution to the spirit of America as interpreted in the band music he has dedicated to this republic.

Sousa in himself is an attraction, but in a measure he is eclipsed by the musical program by soloists of national reputation.

Standard Ogden 12/14/23

Sousa Demonstration

Denver, Dec. 13. Sousa's band, which arrived in Denver Saturday for two concerts, was met at the Union Station and escorted to the municipal auditorium by a platoon of police, 1,000 uniformed boys known as the "Olinger Highlanders," and a delegation from the Denver Motor Club.

The advance sale for the concerts was one of the heaviest ever known here for a similar attraction. The band, riding in automobiles, paraded some of the downtown streets.

It is the first time Sousa has received such a demonstration in Denver. A. M. Overfelter is the impresario.

Butte Post 12/14/23

Sousa and Band Thrill Crowds at Tabernacle

Perennial, unwaning and increasing delight in the music contributed to the public by Lieutenant Commander John Phillip Sousa, his exceptional aggregation of instrumentalists and the gifted soloists that perform their parts of each program, was amply attested by two big and decidedly enthusiastic audiences at the Salt Lake tabernacle yesterday afternoon and last night.

Last night's program came close to running the gamut of band music; there was a little of the classic, some of the modern, some of the undying old songs and much of the characteristically "Sousa" creation, the "March King's" numbers being almost invariably given for the encore.

A distinctive offering of the evening was Schilling's "The Victory Bell," somewhat futuristic and suggestive, quite as often of a rather ghoulish gloom in torment.

Each of the bandmaster's soloists scored high. John Dolan, cornet, in "The Lost Chord," with Edward P. Kimball at the tabernacle organ, won prolonged applause and deservedly. Miss Nora Fauchald, soprano, proved fine vitality of voice and artistic skill in both classic and popular numbers. George Carey, xylophone genius, held the audience for three numbers after his stated program, and Miss Rachel Senoir, violinist, was accounted one of the most gifted soloists of the evening.

The afternoon concert was given to a near-capacity audience, more than 4000 school children of the city constituting the major part. "The Lost Chord" number was an attraction. Miss Fauchald proved a strong favorite and Miss Winifred Nambrick, brilliant young harpist, played her "Fantasia Oberon" (Weber-Alvarez) so well that she had to play other and equally pleasing selections.

The Sousa concerts were made under the local management of George D. Pyper, who expressed his hearty appreciation of the generous support extended to the veteran bandmaster.

Butte Post 12/16/23

Philharmonic Series Of Concerts Arranged

A new group of concerts, known as the Philharmonic Series, has been arranged by W. A. Albaugh for the latter part of the season.

The attractions will include a recital by Jeritza, soprano of the Metropolitan Grand Opera; a concert by the New York Philharmonic Orchestra, with William Mengelberg making his local

debut as conductor, and a performance by Pavlova and her Ballet Russe. The dates, in order, are February 29, March 12 and April 3.

The first of Mr. Albaugh's post-Christmas recitals will be by Zimbalist, January 3. Other events of his calendar are the local debut recital of Sigfrid Omezin, contralto of the Metropolitan Grand Opera, January 9; a recital by Martinelli, February 12; recital by Heifetz, February 19; a concert by the Mendelssohn Choir, March 7; a concert by Sousa and his band, March 8; three Philadelphia Orchestra Concerts, January 23, February 13 and April 23, and a recital by Richard Bonelli, barytone, and Pauline Cornelys, soprano.

Butte Post 12/14/23

Sousa Heard All Over World, Here Tomorrow

In the audience tomorrow evening at the Broadway theater will be auditors who were pleased with Sousa concerts more than 25 years ago. Wherever Sousa goes, his patrons never fail to attend his concerts, even though it be years afterwards.

In 1898 he appeared in Butte and those who live and reside here will be among the audience. In that same year he appeared on Boston commons when Arthur Drynan, now director of St. Patrick's choir, heard him when he was cornet soloist and leader of the band which has grown to be the most famous in America.

In 1902 E. M. Duffy heard him at Amsterdam, Holland. Mr. Duffy will hear him again for the first time since tomorrow evening at the Broadway.

In 1907 Dave Kilroy attended a Sousa concert at Dublin, Ireland. Mr. Kilroy will be among the auditors at Sousa's Butte concert, and Sam Treloar and others, long friends of the bandmaster, will renew acquaintance.

Missoula Sentinel 12/10/23

ATTENTION, MUSIC LOVERS.

For Sousa's Band Matinee buy your tickets at Dickinson's Music store and at the High School Girls' club. Adv.



Butte Post 12/14/23

MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Phillip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Harquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.

Butte Post 12/14/23

Sousa and His Band At Tabernacle Today

With a program augmented by the Salt Lake El Kalah band as his guests, Lieutenant Commander John Phillip Sousa and his famous band will appear in concert in the Tabernacle this afternoon and evening. In the selections requiring it, Edward P. Kimball will preside at the great Tabernacle organ.

As his soprano soloist, Sousa has chosen Miss Nora Fauchald, whom he discovered at Minot, S. D., and in whom he has found a voice almost unequalled among the great singers of today. Miss Fauchald tonight will sing "The Lark Now Leaves His Watry Nest," which has given her a nationwide reputation. In the afternoon program she will sing the aria from Romeo and Juliet.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old and Minot, N. D., a typical town of the northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career and a year later she was engaged by the March King and this year she will be heard in concert with Sousa's band by upwards of three millions of people—a greater audience than will hear any other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that

America, in the future, must look for its great singers to the regions outside the congested Eastern areas.

The programs will include, as outstanding features, "The Centennial," a cornet solo; "The Lost Chord," as a cornet solo by John Dolan, with Edward P. Kimball at the organ; the March of the Dauntless Battalion, by Sousa; harp solo by Miss Winifred Nambrick; "The Victory Ball," a fantasy; xylophone solo, "Nocturne and Waltz," by George Carey, and a violin solo, "Faust Fantasia," by Miss Rachel Senoir.

The encores will be selected from among the most popular of Sousa's compositions, and it is said they will be generously extended.

SOUSA DECRIES MUSICAL SUBSIDIES



Subsidies for musical organizations, in the main symphony orchestras and opera companies, are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band. Instead of drilling into the mind of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and the Chicago operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

"The modern concert hall has brought music within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission prices within the reach of even the most humble wage earners. The people of the country at large know that my organization must pay its own way, and they attend my concerts to the number of three million a year. It is my firm belief that the subsidies decrease the interest in music rather than increase it, because it removes the responsibility from the masses to a few individuals. I am unalterably opposed to

musical subsidies except in the case of bands which are in a sense municipal. In the majority of our cities we have bands which play upon public occasions and which give concerts free to the public. These organizations, of course, should be supported from the public funds, for they are as much a part of the municipal life as the fire department or the police."

Sousa's band will give two concerts at the Alhambra theatre Friday of this week. Box office is now open. All seats reserved.

JOHN PHILLIP SOUSA and his band will be the attraction at The Auditorium Tuesday and Wednesday, January 1 and 2. The band this season consists of 98 members, including the soloists, of whom the famous American conductor will feature half a dozen or more.



John Philip Sousa and Band at Best Give Charming Bill to Crowded Broadway House

Sousa and his band at their best. The preceding six words say columns. Filled to capacity, the Broadway theater last night again resounded to music of the kind that only Sousa dispenses. From classics that have stirred souls since their composition to ragging "No Bananas," so raggy that even the lone stalk was shredded, the concert more than pleased every person of the 2,400 that filled Butte's largest playhouse. As usual the encores were mainly Sousa marches, the kind that are typically American, with the swing that makes the audience tap feet by the hundreds.

All the soloists were excellent, but the popular choice of the vast audience bended slightly to Miss Nara Fauchald, a soprano of more than ordinary charm, voice and personality. "Old Virginny" and "Dixie" were her encores.

John Dolan, cornetist, who has been with Sousa for a decade; George Carey, xylophonist; and Miss Rachel Senior, violinist, were each worth the price.

A signal honor was extended the popular bandmaster when a score of Butte's crack Mines band, attired in the uniform of Bagdad Temple Shriners, marched upon the stage during an intermission. This was followed by a Sousa march, "The Nobles of the Mystic Shrine," that was greeted wildly.

Following the concert, Mr. Sousa and his 100 stars were entertained at the Masonic temple by the local Shriners.

Even in this age of jazz, cow bells and sheet iron, real music continues to add to its multitude of lovers, according to Mr. Sousa in an interview at the Thornton last evening.

"Jazz has its devotees, just as grand opera has its thousands. The American people want band music," said John Philip Sousa, American composer of marches that are marches, leader of the world's greatest band and one of the youngest 62-year-old men in the country. His brown eyes sparkling with enthusiasm as he answered questions pertaining to his life-long love, music, the lieutenant commander of the navy and for 12 years leader of Washington, said that while the present organization is in its 39th year, the current season has broken all attendance records.

"A few months ago at Cleveland," said Mr. Sousa, we played to the largest box office ever recorded by a musical organization, \$17,872 at popular admission prices."

The last time that the famous band played in Butte was November 6, 1921, which, by the way, was the 67th anniversary of Mr. Sousa. He was just recovering from a riding accident and was compelled to leave the stage during several numbers.

"But I am feeling fine now," he added. "Our band has made five European tours, one world's tour and this is the 14th trans-continental tour."

Mr. Sousa went to Washington to direct the famous Marine band in October, 1880. For 12 years he conducted this organization, which, through permission of the white house, was allowed to make several tours. In 1892 a Chicago syndicate was organized. They gave Mr. Sousa carte blanche in organizing his band, which is now as much a national institution as a government department.

Asked as to when he had thoughts of retiring, Mr. Sousa laughed. "If you had seen the big dinner I put away in the Thornton this evening, you would say that I will be going strong until I am 100 years old. After all, well, I develop some wonderful musicians every year, and these youngsters should have a chance."

The program to which should be added a saxophone octette, wonderful eclectics and the semi-national march, "The Stars and Stripes Forever," follows:

rapody, "The Indrap".....Orem Among those who have made careful records 1 researches of the music of the Aborigines, America may be named Thurlow Lieurance, Arles Cadman, and Arthur Farwell. The pian themes introduced into this rhapsody re recorded by Mr. Lieurance and welded a rhapsodic form by the well-known composer, Preston Ware Orem.

net Solo, "Cleopatra".....Demare Mr. JOHN DOLAN. traits, "At the King's Court".....Sousa (a) "Her Ladyship, the Countess" (b) "Her Grace, the Duchess" (c) "Her Majesty, the Queen"

prano Solo, e Lark Now Leaves His Watry Nest" Miss NORA FAUCHALD. ntasy, "The Victory Ball".....Schelling

This is Mr. Shelling's latest-completed work. The score bears the inscription: "To the memory of an American Soldier." The fantasia is based on Alfred Noyes's poem, "The Victory Ball," herewith reprinted by permission from "The Elfin Artist and Other Poems" by Alfred Noyes, Copyright 1920, by Frederick A. Stokes company.

he cymbals crash, and the dancers walk, ith long silk stockings and arms of chalk, utterly skirts, and white breasts bare, nd shadows of dead men watching 'em there. shadows of dead men stand by the wall, Watching the fun of the Victory Ball, hey do not reproach, because they know, f they're forgotten, it's better so.

nder the dancing feet are the graves, pazzle and motley, in long bright waves, rashed by the palm-froid, rattle and whirl, e-eyed matron and slim white girl.

more than \$5,000,000 copies of the talking machine records and pianos, there is one child fresh from school, vells have been sold. It is the earning the ropes as the old hands rule, od, how that dead boy gapes and grins s the tom-toms bang and the shimmy begins.

What did you think we should find," said a shade. "When the last shot echoed and peace was made?" "Christ," laughed the fleshless jaws of his "I thought there'd be praying for world peace."

SOUSA PLANNING EXTRA PROGRAM

"March King" Pleased With Many Compliments Arranged By Falls Units; Will Play 'Jazz' Numbers.

Lieut. Com. John Phillip Sousa is in high spirits and looks forward with pleasure to his visit in Great Falls next Monday, according to a message received Friday by Manager Will Steege of the Grand theater. Because of all the compliments that have been arranged here for the great bandmaster, he is planning to reciprocate with as interesting a program as it is possible for him to arrange. In fact, it is hinted that he will treat the Great Falls public to a little jazz as well as to "highbrow" music.

Divide Players

This is assumed in the fact that Mr. Sousa advised members of the band Friday that when he played in Great Falls next Monday night he would divide the organization of 100 players into 50 Mr. Gallaghers and 50 Mr. Sheans. The echo of the Gallaghers and Sheans will persist in a series of plays "Three O'clock in the Morning."

Then the march king says he will put on a saxophone octet, after which the xylophones will play with the saxophones. "Yes, We Have No Bananas" will be played as only Sousa's brasses and winds can play it, with some startling innovations.

All these stunts, of course, will be in addition to his usual high class program of standard, classical and popular music. Critics in Minneapolis, where Sousa's band played a few days ago, say that "the audience was carried off its feet when the band played 'The Blue Danube.'" Sousa will play that number here, it being among the three receiving the largest vote in The Tribune's contest for encores.

Students Rehearse

The Central high school orchestra has been diligently rehearsing all this week so that it may do its best next Monday afternoon when it will be directed by Mr. Sousa during intermission of the matinee concert. Some of the members, according to Miss June Ebey, the orchestra's director, already aspire to joining Sousa's band in later years.

Sousa's band will give two concerts in Great Falls. The matinee will be given at 4 o'clock Monday afternoon, and the evening performance will start at 8:30.

SOUSA PLAYS POPULAR ENCORES

One of the secrets of the success of John Philip Sousa, the famous bandmaster, is the tie that he has established between himself and his audiences. This bond of sympathy enables him always to select an appropriate program, whether his audience is in New England or New Mexico, New York or Yakima, a true American with an all-American band, has been playing to American audiences for thirty-one years. In many places he has been the pioneer of good music; always he has carried with him the largest company of first class musicians of any band or tour. Sousa and his band will give four concerts here this season, Dec 26 and 27, at the Metropolitan.

Year after year, Mr. Sousa returns to the same towns, for he looks upon his audiences as old friends, and he desires to keep in touch with them—they are his inspiration.

A record of "requests" kept from place to place and from year to year is a most interesting chronicle.

This season the fifteen most popular request numbers have been: "Semper Fidelis," "Stars and Stripes Forever," "March of the Wooden Soldiers," "El Capitan," "The Glory of the Yankee Navy," "The Fairest of the Fair," "The Gallant Seventh," humoresque of "The Silver Lining" from "Sally," "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "Blue Danube," "King Cotton," "High School Cadets," "Rameses," "Comrades of the Legion." These numbers are all compositions or arrangements of John Philip Sousa's.

Sousa's local concerts will be sponsored by Nite Temple, Nobles of the Mystic Shrine.

SOUSA'S BAND COMING TO S. D.

Henry Askin, manager for John Philip Sousa and his band, was in the city yesterday, arranging for his organization's appearances at the Spreckels theatre Saturday and Sunday, Jan. 11 and 12. Two matinees and two evening performances will be given, with four brand new programs, containing the latest music from Europe and America and many musical novelties arranged by Commander Sousa. The band numbers 100, including the following soloists: Winnie Bambrick, harp; Rachel Senior, violin; Nora Fauchald, soprano; John Dolan, cornet; George Carey, xylophone; Meredith Wilson, flute.

Sousa and his band will sail for Europe March 25 for a long continental trip.

SOUSA ACCEPTS SHRINE PROGRAM

Wires Acceptance to Formal Dinner Monday Evening; Heavy Ticket Sale for Concerts.

Expressing particular pleasure in accepting the invitation of the Great Falls Shrine club to be its guest of honor at a formal dinner, Lieut.-Com. John Philip Sousa Wednesday wired Leonard G. Diehl, president of the club, from Colorado Springs, Colo., that he would be present at the dinner which will be held in the Palm room of Hotel Rainbow next Monday evening at 6 o'clock.

Already more than 80 reservations have been made by Shriners for the dinner, according to Mr. Diehl, who says that the list will be closed Friday. Reservations are being made, he says, only for those who send checks to cover the dinner bill.

It is also desired by the Shrine committee that all members of the club who are planning to sit in the Shriners' section at the Sousa band concert Monday evening make their reservations at the Grand theater before Friday night, so that seats left unsold at that time may be released for sale to the general public. There has been an unprecedented demand for seats at the concert, according to Manager Will Steege, who expects that the house will be sold out before the evening performance starts.

SOME SURPRISING SOUSA RECORDS.

Lieut. Com. John Phillip Sousa, the famous bandmaster, who will bring his band to the Auditorium for matinee and evening, January 7, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

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The world-famous Sousa band, under the leadership of Lieutenant Commander John Philip Sousa will give concerts in Portland on January 1 and 2. The Sousa organization has a membership of 101 members.

*Arnold
Trent
12/11/23*

*Tacoma
Ledger
12/16/23*

*Seattle
Post-Intelligencer
12/11/23 217*



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John Philip Sousa Never Refuses Request Numbers



MARCH KING MADE DOCTOR OF MUSIC

Lieutenant Commander John Philip Sousa, the American March King, who during an impressive ceremony was awarded an honorary degree of Doctor of Music by the Harquette University, in Milwaukee, Wis. As a special honor the college band played several of Sousa's marches, and in a speech Father Fox, President of the College, spoke of his genius.

One of the marks of genius, as well as one of the secrets of the success of John Philip Sousa, the famous bandmaster, is the tie that he has established between himself and his audience. This bond of sympathy enables him to select an appropriate program for his audience whether that audience be in New England or New Mexico, New York or Yakima. Mr. Sousa, a true American, with an all-American band, has been playing to American audiences for 31 years. In many places he has been the pioneer of good music; always he has carried with him the largest company of first class musicians of any band on tour. Year after year Mr. Sousa returns to the same towns, for he looks upon his audiences as old friends, and he desires to keep in touch with them—they are his inspiration. No other organization in America has ever built up the bond which would permit such frequent return engagements and it is not only Mr. Sousa's unsurpassed talent as a composer-conductor and his inimitable power of interpreting American music to the American audience, but also the delight in playing the favorite numbers of the individuals in that audience, in response to special requests that has brought about this unique record. Never in all the 31 years of Mr. Sousa's career has he refused to play a requested number. A record of "requests" kept from place to place and from year to year is a most interesting chronicle. It shows a most decided growth in the appreciation of better music, despite the present popularity of "Yes, We Have No Bananas" and "Barnum, Google." This record also is valuable as an index of the musical taste of

a community, and in making up his programs Mr. Sousa finds it invaluable as a guide. At all times Mr. Sousa has 80 selections ready to be played at the mere mention of the number, even though the music may not be on hand. This season the 15 most popular requests have been: "Semper Fidelis," "Stars and Stripes Forever," "March of the Wooden Soldiers," "El Capitan," "The Glory of the Yankee Navy," "The Fairest of the Fair," "The Gallant Seventh," Humoresque of "The Silver Lining" from "Sally," "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "Blue Danube," "King Cotton," "High School Cadets," "Rameses," "Comrades of the Legion." These numbers are all compositions or arrangements of John Philip Sousa.

SOUSA AND BAND WARMLY GREETED

Great Leader and His Musicians Play Before Packed House at Broadway.

Lieut. Commander John Philip Sousa, the march king, and his musicians found Butte in a receptive mood last night when they faced an audience that left only standing room in the Broadway theater. From first to last the great organization put over a program that appealed, that exhilarated and left hearers in a merry, humming mood.

Director Sousa had able assistants in his soloists. These included Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet and George Carey, xylophone.

In the playing of "Nobles of the Mystic Shrine," Mr. Sousa's composition written on the occasion of the Shrine convocation at Washington last summer, the band of Bagdad temple of Butte augmented the Sousa musicians. In their uniforms, standing at the back of the stage, the Butte musicians added strikingly to the performance of one of the march king's most pleasing compositions. This number received one of the heartiest encores of the evening.

It was a wide range that the band offered. Beginning with the rhapsody of "The Indians," Mr. Sousa included some of his most stirring marches and even called for "Yes, We Have No Bananas." The feature number was the fantasy, "The Victory Ball."

Miss Fauchald, pleasing in personality as well as in voice, sang two southern airs, "Down in Old Virginia" and "Dixie," in addition to "The Lark Now Leaves His Wintery Nest." Her hearers liked her singing immensely. No less attractive was the playing of Miss Senior, a violinist of rare ability.

John Dolan, cornetist, has been heard in Butte before and evidently it will be a long time before his admirers grow tired of hearing the master of that instrument. Likewise those who heard George Carey give "Humoresque" on the xylophone are not apt to soon forget it.

There probably wasn't a person in the large audience who didn't feel a thrill when the battery of cornets, trombones and flutes was brought to the front and the stirring "Stars and Stripes Forever" swept through the theater.

It was a great program done as only Sousa's folks can do it.

SOUSA'S BAND HERE ON FEBRUARY 19

John Philip Sousa, noted band leader, and his band will be in Savannah, February 19 at the City Auditorium, according to an announcement made last night by the auditorium management. Sousa will give two concerts, a matinee and evening performances. The auditorium office has been presented with a reproduction of an oil painting of Sousa and his band on an appearance at a concert recently given on a noted occasion.

SOUSA AND HIS BAND AT SHRINE TUESDAY; BANDMASTER GUEST OF ROTARY-KIWANIS

John Philip Sousa and his band will be in Helena at 10:55 this morning on their way to Great Falls where they will appear in two concerts today. They will return to Helena tomorrow morning for their two engagements here in the Shrine temple auditorium at 3 o'clock and 8:15 Tuesday. The matinee has been fixed at 3 o'clock to accommodate the numerous people from the Helena valley who want to hear Sousa and then return in time to do their evening work.

Guest at Luncheon.

The famous bandmaster will be the guest at noon Tuesday of a joint meeting participated in by members of the Rotary and Kiwanis clubs and the Retail Merchants' association in the ball room at the Placer hotel. Several novel stunts are being planned for this affair and it probably will be the means of making Helena stick in Sousa's memory. Wherever he has appeared on this tour, the thirty-first of his career, he has been showered with honors, one of which, conferred by the Minneapolis college of Music,

entitles him to tie the handle, "Doctor" to his name, he having been designated "Doctor of Music" by the institution in recognition of his life's efforts devoted to the betterment of this particular branch of artistic endeavor.

Two Large Crowds Certain

That two large crowds will greet the band in Helena is certain. The advance sale of tickets, which is being conducted at Reeve's Music store, is more than gratifying to A. I. Reeves, who is sponsoring the appearance of the band in this city. Large blocks having been reserved for various schools for the matinee while the demand for seats at the evening concert indicate crowded houses at both performances.

Sousa and his band were in Helena two years ago after a lapse of several seasons and the acquaintances renewed at that time will be freshened up again. Sousa has numerous friends in Helena who will take pleasure in meeting the famous band leader.

Several novelties on the programs for Helena have been added at the request of local patrons.



Sousa and His Band Will Play at Broadway Tonight Giving Inimitable Program

Sousa and his band are here on their thirty-first annual tour. Sousa's original ideas are always the big attraction with his company. His originality is outstanding from the interpretation of numbers to conception of instruments.

To substitute for the stringed double bass of a symphony orchestra, Sousa conceived a new idea in horns. The Sousaphone, the largest wind instrument in band equipment, was the outcome. There are six of them in the band, comprising 90 pieces and 10 soloists, will fill an engagement at the Broadway theater.

Tonight's program includes the following numbers: Rhapsody, "The Indian," (Orem). Cornet solo, "Cleopatra" (Demare), by

John Dolan. Portraits, "At the King's Court," in three parts (Sousa). Fantasy, "The Victory Ball" (Schelling). "Caprice," a medley of famous tunes, strung together by Sousa. Xylophone solo, "Nocturne and Waltz" (Chopin), George Carey. March, "Nobles of the Mystic Shrine" (Sousa). Violin solo, "Faust Fantasia" (Saraste), Miss Rachel Senior. Folk tune, "Country Gardens" (Grainger). Encores will be selected from the following and other numbers: "Semper Fidelis," "Mr. Gallagher and Mr. Shean," Humoresque of "The Silver Lining," from "Sally."

Sousa's Manager Pays Modesto Visit

Harry Askin, manager of Sousa's band, was in Modesto yesterday to make preliminary arrangements for the appearance of Sousa and his famous band in concert in Modesto the afternoon and evening of January 9. Askin left last evening for Los Angeles to arrange for concerts in the south and early next week he will be in New York.

Music owes a debt of gratitude to John Philip Sousa, the great band leader, and patriotism owes him the same kind of a debt. For the last 29 years Sousa's band has been playing in American cities and towns and at every concert Sousa's band has given patriotic music. John Philip Sousa is a patriot. He is also a gentleman. He treats his audience as if he appreciated their presence. He is not stingy with encores and when he yields to an encore he does it graciously. He does not taboo the small town. When his audience is small, as it used to be, sometimes, his band performed with the same spirit which might be inspired by a greater audience. His band has inspired other bands.

SOUSA CONSENTS THAT 25 POOR CHILDREN BE GIVEN FREE TICKETS TUESDAY

At the suggestion of Daddy Reeves the manager for Sousa's band has consented that the band will give 25 boys and girls of Helena free tickets to the concert to be given in the capital city. The tickets will be given to 25 boys and girls considered deserving who will be unable to hear the great band otherwise. Arrangements will be made today by a committee for the selection of those who will receive the tickets donated by the management.

Famous Band to Be Here Friday



John Phillip Sousa.

The famous conductor, John Phillip Sousa, and his band will play at the Lewis and Clark high school at a matinee and evening concert Friday.

SOUSA'S BAND IN BUTTE TONIGHT



LIEUT. COMMANDER JOHN PHILIP SOUSA

Here are some of the "stunts" that the Sousa band of 100 pieces led by its famous director will give at the Broadway theatre tonight:

"Mr. Gallagher and Mr. Shean" with 50 Mr. Sheans and 50 Mr. Gallaghers. The echo of the Gallaghers and Sheans will persist in a series of instrumental duets while the band plays "Three o'Clock in the Morning."

A saxophone octet. Saxophones playing with xylophones.

"Yes, We Have No Bananas," as only Sousa's brasses and winds can play it with some startling innovations.

"The Victory Ball," a remarkable playing of Schellings wierd composition which has held Sousa audiences rapt.

"On With the Dance," a medley

of famous dance songs of the Nineteen Hundred, Nineteen Tens and Nineteen Twenties which will bring back memories and moonlight thrillingly.

A new Sousa Humoresque, "Look For The Silver Lining," from the great musical comedy success, "Sally."

A solo on the largest xylophone in the world by George Carey.

Solos by Rachel Senior, violinist, and Miss Fauchald, soprano, Sousa's band playing "The Stars and Stripes Forever."

The list of features will fill a book. Last week a monster audience at Salt Lake was carried off its feet by "The Blue Danube" as Sousa plays it, while the "March of the Wooden Soldiers" proved a sensation.

"Retire? Not Much" Says Sousa; He Sees Many Good Years Ahead

John Phillip Sousa was asked while here, by a News representative, if he was not approaching a time in life when he felt like retiring. The great director sat straight up in his chair as he replied, "Retire? No, sir, not I. I am good for years yet. I am not thinking of retiring, unless entirely unexpected ill health or some unforeseen accident compels it. I have noticed that when a good many men 'retire,' it is not long before they gradually lose their hold on life, and the first thing you know they are dead. No, I am not thinking of retiring. There is a good deal of work ahead for me yet."

Mr. Sousa was asked why American bandmasters did not honor more the Sabbath day in selection of their Sunday programs. He replied that not a few of them do; that he did. And he mentioned a number of anthems, Te Deums, songs and hymnal arrangements that appear on his Sunday programs. As to jazz, Mr. Sousa didn't think much of jazz as it ordinarily appears. He does not include jazz in his programs, although willing to acknowledge there is a syncretized melody originally termed jazz that has its place in concert programs. He traces the origin of the term as follows:

"The old-time minstrels, or what we in the United States term minstrels—the men who blacked up with burnt oork, had a word 'jazbo,' meaning stimulation or what is now called 'pepping up.'"

"If the first part of songs or talks, or an interlude of dancing of an after-piece of negro life seemed to drag or hang heavy, the stage director would call out, 'a little more jazbo; try the old jazbo on 'em.' Like many other minstrel terms it passed into the vernacular of the regular theatre by the easy stages of vaudeville."

"About 10 years ago the word found its way into the cabarets and dance halls and finally dropped down into common use in places of no respectability, and there its associations have made it anathema to those of all finer sensibilities."

When asked about his trips, Mr. Sousa said: "I have made 14 trans-continental trips, and don't think I have missed Salt Lake," a statement later corroborated by George D. Pyper, who has acted as Mr. Sousa's local representative during this time. The great bandmaster recalled his first visit to Salt Lake early in 1891, when he was a sergeant-major of marines and conductor of the U. S. Marine band of 45 men. He resigned a year later, greatly to the regret of President Harrison and entire cabinet, in order to organize and conduct a band on his own account. It was then that Arthur Pryor of this city, who was playing in "Wonderland," on west Second South street, was secured for Mr. Sousa by a local newspaper man. Success characterized the or-

ganization from the start, with 41 men, and the number has now grown to 100 members in all. Mr. Sousa considers the Tabernacle a concert auditorium that can not be improved upon, with an organ in every way worthy of it. He says it has always been a pleasure to bring his band to Salt Lake. He has largely recovered from injuries received three years ago when thrown from his horse, the only embarrassment being some difficulty in lifting his left arm to his head. He takes the best care of himself, and there does not appear to be any reason why he should not please the admiring public for years to come. It is interesting to note that while there are now five big Sousaphones in the band, there will shortly be a sixth in the hands of big Bill Bell, six feet, six inches high, whose instrument is five feet high and three feet wide across the mouth. The great battery of five of those instruments lined up last Thursday, in the recitals here, deeply impressed the audiences.



John Phillip Sousa, whose band will appear in concert at the Broadway tonight.

Seats Now Selling

For Sousa's Band

Capacity crowds are anticipated at the Metropolitan Theatre for the four concerts to be given by John Phillip Sousa and his famous band, Dec. 26 and 27. Seats are now on sale at the Metropolitan box office. Sousa promises programs that will please all lovers of popular music at its best, and many of his famous marches will be heard as encores.

Bandmaster Sousa

Tells Big Moments Of Notable Career

Lieut. Com. John Phillip Sousa, famous bandmaster, who with his band of 100 pieces will play in El Paso on Saturday afternoon and night, January 19, has participated in so many record breaking events during his long career at the head of the band which bears his name that he has forgotten

a great share of the superlative events of his life.

Recently, however, he took a pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people and was assembled at the American league baseball park in New York last April. Sousa conducted the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by

Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America, in Washington last June.

The greatest day's business ever done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778.

The most successful of all Sousa compositions is his march "Stars and Stripes Forever."

To date more than 2,000,000 copies of the music and more than 5,000,000

SOUSA'S BAND TO PLAY HERE ON JANUARY 10

Two Concerts Will Be Given At Fresno High School

Sousa's band, one of the most famous musical organizations of its kind in the world, will appear in Fresno at the high school auditorium for matinee and night concerts on Thursday, January 10, under the auspices of the Fresno Musical club, it was announced last night.

The appearance of Sousa's band is an extra attraction by the Fresno Musical club and is exclusive of the regular program, which includes such noted artists as Pavlowa and Galli Cerci. Harry Askin, manager of Sousa's band, yesterday completed arrangements for the Fresno concerts.

Besides his fame as conductor of the great band which bears his name, Lieutenant John Phillip Sousa is regarded as the most noted march composer in America.

This season is the thirty first during which he has headed his organization and the fifteenth in which he has gone from coast to coast. During his career Sousa has raised his baton over his band for more than 10 thousand concerts—an average of more than three hundred concerts a season. Sousa gave his first concert September 16, 1892.

What is regarded as the most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. The nation began to hum it in 1898, during the war with Spain. During the World war it was considered one of the most vital tunes America had. Sousa, however, considers "Semper Fidelis" his best composition.

Sousa's band comprises more than one hundred musicians. The majority of the members of the band have been with him for more than five seasons. The average length of service for the bandmen is eight years and there are a few who have been with the march king for more than 20 seasons.

Bandmaster Given Degree By University



It is Dr. John Phillip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

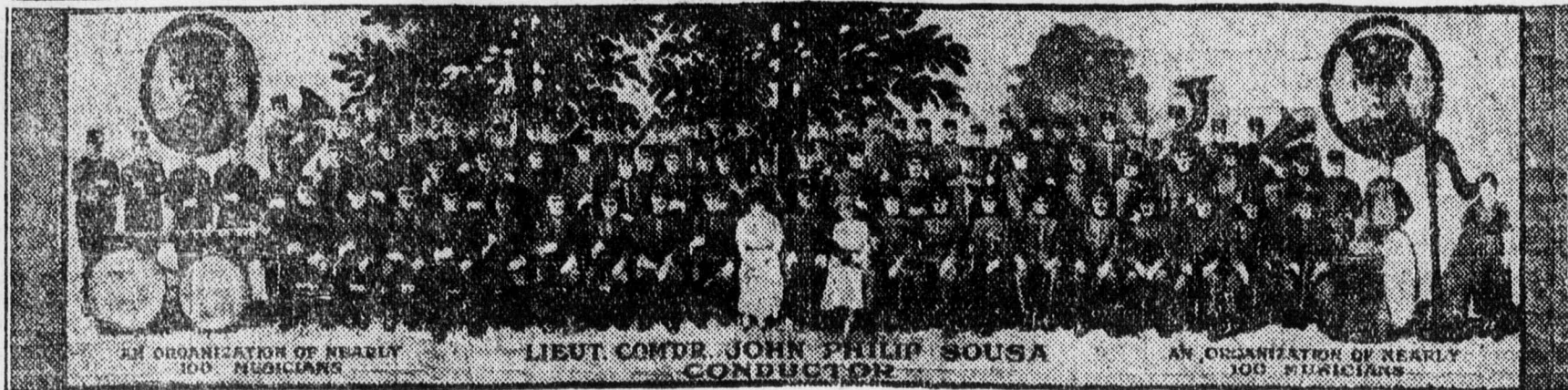
DEGREE FOR SOUSA.—Lieut. Commr. John Phillip Sousa, noted bandmaster, has just received the honorary degree of Doctor of Music from Marquette University. He was a music teacher at the age of fifteen and an orchestra conductor at seventeen. (Keystone.)

copies of the talking machine records and piano rolls have been sold. It is called the largest selling composition of any description in the world.

Sousa says his biggest thrill came when he marched down Fifth avenue in New York at the head of his Great Lakes naval training band of 1800 pieces during one of the Liberty loan campaigns.

Treat For Music Lovers

Sousa's Band, comprising more than one hundred musicians, which will appear at the Fresno high school auditorium on the afternoon and night of January 10. Most of the bandsmen pictured below have been with the organization for more than five seasons and there are a few who have played under his leadership for more than 20 seasons. Lieutenant John Philip Sousa, the leader and regarded as the greatest American march composer, is pictured in the lower photograph.



AN ORGANIZATION OF NEARLY 100 MUSICIANS

LIEUT. COMDR. JOHN PHILIP SOUSA CONDUCTOR

AN ORGANIZATION OF NEARLY 100 MUSICIANS



SOUSA'S BAND THRILLS CROWD

Organization Leaves Striking Impression On Music Lovers

John Philip Sousa and his band of 100 fine instrumentalists entertained two fine audiences of music lovers at the Alhambra Friday, leaving an impression that should linger for a long time.

This great organization of wind instrument performers produced marvelous effects, sometimes breathing the music as delicately, almost as a symphony orchestra and again bursting forth with such a stupendous fanfare of harmony as to send the chills up and down the listeners' spines.

Sousa has a group of clarinet, flute, oboe and bassoon players who perform with such musician-ship as to approach the smooth-ness of a string orchestra and his brass section was superb, both in the soft and the most fortissimo passages.

The three big numbers of the evening program were "The Indian," a rhapsody; "Portraits," a descriptive suite by the bandmaster, himself, and "The Victory Ball," a weird fantasy by Schelling.

Other features of the evening were the soprano solos by Miss Nora Fauchald, a young singer with a remarkably fine voice; the brilliant cornet solo of John Dolan, worthy successor of Herbert Clark as principal cornetist with Sousa; splendid violin numbers by Miss Rachel Senior.

The band's performance of Sousa's own marches, including his new march, "Nobles of the Mystic Shrine," and his every popular "Stars and Stripes Forever," were most enthusiastically received. In the "Stars and Stripes" Sousa has his six flutists play the piccolo solo of the number in unison, standing before the footlights. Then the trombones and cornets step out to play the trio in a manner which stirs everybody's enthusiasm.

A saxophone octet gave some fine numbers and George Carey and his xylophone caused much favorable comment.

NORTH DAKOTA SOPRANO SOLOIST WITH SOUSA'S BAND, SHRINE TUESDAY

From far out on the Dakota prairies Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a band-master, and the fourteenth tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, North Dakota, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King, and this year she will be heard in concert with Sousa's band by upwards of three millions of people—a greater audience than will hear any other singer in America.

Miss Fauchald will be heard in Helena when Sousa and his band appear here next Tuesday in two concerts, a matinee at 3 and a night concert at 8:15, at the Shrine auditorium.

Sousa Is Serenaded by Boy Scout Band

John Philip Sousa, America's veteran and beloved bandmaster, was serenaded at the Hotel Utah last Thursday night by the Salt Lake Boy Scout band, sixty strong, under the direction of John Held, Lieutenant-Commander Sousa and his band of more than eighty were in Salt Lake, Thursday, for two concerts at the tabernacle, playing both afternoon and night. His first appearance at Salt Lake was in 1891. Thirty-two years ago, and at that time it was a member of the then young and favorite bandmaster of the United States. The Boy Scout band played Thursday night, two of the marches by Sousa that have helped to make him famous, "Washington Post" and "The Gladiators." The program included a number of other compositions of worthy character, and at its conclusion Mayor Neslen introduced Mr. Sousa to the youngsters, the concert being given in the lobby of the Hotel Utah.

Sousa's Band to Play New Marches Here

Lieutenant-Commander John Philip Sousa's new marches this season include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. This piece will be played here during Sousa's three-day engagement beginning January 4. The Shrine band, which played its own march for the first time, consisted of 6000 men picked from all the Shrine bands in America. Sousa directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of doctor of music was recently conferred upon Sousa by that school.

SOUSA TO GIVE CONCERT IN AFTERNOON

Modesto will be given two opportunities to hear the great John Philip Sousa and his band, January 9th, in the Strand theater. One concert will be given at 3 o'clock in the afternoon and the other at 8:15 o'clock.

Modesto schools will close at 2:30 o'clock to allow the students an opportunity to hear Sousa. For the afternoon performance a charge of \$2 will be made for adults and 50 cents for students. The low offer is made so that all students may hear the famous band.

The evening prices are \$2.50 for adults and \$1 for students. There will be no war tax as the concerts are being directed by the Stanislaus Musical association, a non-profit organization.

Tickets for both concerts will go on sale at all music stores Tuesday.

There will be no reservations for the matinee, but those already holding tickets will be admitted to the theater without waiting to make a ticket purchase at the door. Holders of season tickets may attend either afternoon or evening concert.

Season ticket reservations may be made at the McNeil Music company, December 26th. The single concert tickets may be made at the same place, January 2. Reservations for the concert may be made the day of the concert at the Strand theater. The committee is allowing the single ticket holders the privilege of reserving tickets January 2nd in order to avoid confusion the day of the concert.

By buying season tickets, for the same amount as the price of the two remaining concerts combined, the purchaser has the advantage of reserving seats a week in advance of those holding single concert tickets only. Out of town ticket holders may reserve seats by mailing their requests to Miss Madeline Webb, McNeil Music company.

Sousa's Band Here Thursday

Months before John Philip Sousa and his band came to town, Harry Askin drops in, says he has just so many hours to talk with the local manager, and gets down to business. The local manager generally says: "If you have so little time, Mr. Askin, it was foolish to come here everything would have been all right if left to me."

"And, my boy," replies Askin, "that is just why I came on; knowing that everything would be all right if left to you, I ran in to leave it to you."

Then he unloads his ideas, based on previous knowledge of the community, the population of the near-by towns, the trolley-railroad, the billboard acreage, and so on. When he gets through, the local manager, if without previous knowledge of Mr. Askin, will generally say:

"All right, sir. We'll get you a good house—we'll reach \$1200, if the weather's o. k."

"That will be nice—just right for the men of the band," Askin will reply. "Now, how about at least \$1000 for Sousa, himself, and something for me, and a bit for the railroads, and, perhaps, something for yourself? Let us say, \$3500—in all."

And away he goes to catch his train; and the local manager goes to work; and on the day of the concert the receipts will, if the estimate be \$2500, run about \$3498; and the local manager will get a letter from Askin, saying: "All right, old top! You did well, and you can pay me that other two dollars next year."

When asked the trick of managing Sousa successfully, Askin replied in these words: "The trick of managing the manager."

Sousa and his band will be at the Tabernacle tomorrow, matinee and night.

Two More Cities Acclaim Sousa

On December 2, John Philip Sousa and his band delighted a large audience at both afternoon and evening concerts in Convention Hall, Kansas City, Mo. The famous march king gave his equally famous program, including Nobles of the Mystic Shrine, Stars and Stripes Forever, and many other old favorites as encores. The event marked the twenty-fifth anniversary of the hall, where Sousa at that time had given a concert with about fifty musicians comprising his band.

On December 8 he was heard in Pueblo, Colo., in Memorial Hall, and made a particular impression on music lovers of that city in Ernest Schelling's composition, "The Victory Ball," from Alfred Noyes' poem.

"MARCH KING" COMING



John Philip Sousa, most famous of American band directors and military air composers, will bring his 100-piece band and soloists to Seattle December 26 and 27 at the Metropolitan theater. His appearance here is under the auspices of Nile Temple, Nobles of the Mystic Shrine.

AN AMERICAN INSTITUTION.

John Philip Sousa, the "March King," and his famous band will pay Missoula another visit today. Lieutenant Commander Sousa, one of the greatest bandmen in the world, is now on his 31st annual tour. He was well established in the musical heart of America when many of us still were young and his position never has been altered. Sousa is not a young man now, but he appears to be as vigorous as ever. Surely he is as well beloved. With his band, he is a real American institution. May he come again—many times.

SOUSA IS HERE TODAY.

As is true of every community where he and his great band have appeared, Lieutenant Commander John Philip Sousa is mighty popular in Helena. He comes today to give us two concerts, one during the afternoon and the other tonight at the Algeria Shrine Temple.

Everybody likes Mr. Sousa because in addition to being a great musician, composer and leader, he is a thoroughly companionable and democratic man. Artist, though he is, Mr. Sousa has none of the fake temperament of famous musicians. He has as much enjoyment directing his band in popular music as he has when the band presents the most difficult classical selections.

"Off stage" he is a thoroughgoing American with the "pep" of youth, despite the fact that he confesses 69 years. When he was last in Helena, two years ago, he was just recovering from injuries received in a riding accident. But he directed his band with one hand and made light of his limp.

At noon today he is to be the guest of honor at a joint meeting of the Rotarians, Kiwanians and Merchants' Association. He is also a Shriner and became a member the same night as the late President Harding.

His composition, "Nobles of the Mystic Shrine", which the band plays as a part of its regular repertoire during the present tour, was written by Mr. Sousa on the occasion of the Masonic conclave at Washington last summer.

Envoy of Sousa Stirs Memories Of Other Days

By Dudley Burrows

WHEN one reaches our advanced age—and this, we might interject, depends entirely upon the life one has led—there is nothing one enjoys more, every once in so often (at least, this is the case with us), than an hour or so of reminiscence with a congenial spirit whose trail has paralleled our own in the days when the world was young.

We spent such an hour—and a wee bit more, to be quite precise—on Tuesday afternoon last, our companion during our stroll through the glades of Yesteryear being none other than that grand old trumpeteer for the gods of drama, art and music, Harry Askin, now envoy extraordinary to the United States from the court of John Philip Sousa the Great.

HAD NEVER MET

To our eternal disgrace be it said that, whilst we had followed Envoy Askin's picturesque (and oftentimes meteoric) career with more or less fidelity, over what certain representatives of the animal world would probably designate as a long term of years, we had not before spanned the chasm which separates reputation from acquaintance, and shaken the dignitary formally by the hand.

Now that the act in question has become a fait accompli (as they say in dear old Biarritz) we feel that we owe a particular debt of gratitude to the city of Los Angeles, to Impresario L. E. Behymer and to Bandmaster (now lieutenant commander) Sousa—the three factors contributing to the establishment of an entente cordiale between our fellow-wanderer and ourself.

THE THREE GRACES

To the city of Los Angeles both for its intellectual appreciation of martial music and the charm it holds for enough persons to warrant the efforts required to bring the world's greatest acolytes of melody to its auditoriums;

To Impresario Behymer because he has seen fit, for some thirty years or more, to act as go-between for the citizens of Los Angeles and the afore-said w. g. a. of melody;

And to Bandmaster Sousa for so arranging his 1923-24 schedule as to bring him to this city on Jan. 14, 15 and 16 for a series of six concerts—which rendered fit requisite and necessary that Mr. Askin, in his role of envoy extraordinary and minister plenipotentiary, should appear upon the scene well in advance of those dates, and just at the psychological moment when we were wondering what we would write about for Wednesday morning's paper.

We must hasten to apologize to Mr. Askin for designating him as a "grand old trumpeteer." Fact is, in the entertainment game, as in the life of the athlete or the automobile, the adjective "old" is applicable at an extremely early date. Thus we hear of Mr. Christy Mathewson, aged some 43 summers, as "the grand old man of baseball," the 1919-model Speejacks as a "grand old wagon" and the like.

As a matter of fact, we doubt whether Mr. Askin has yet reached what one might entitle the "seamy" side of 50—when life "seems" a trifle more difficult than it formerly did—if so, he has managed cleverly in disguising it. But let that pass.

THE HALCYON DAYS

Suffice that the Sousean envoy and ourself had a "grand old" reminiscence—most of it about "The March King," of course—and the days when the glorious rhythms of "Washington Post," "The Corcoran Cadets," "Manhattan Beach," "The Charlatan," "El Capitan," "Liberty Bell," "Hands Across the Sea" and "Stars and Stripes Forever" resounded throughout the land with somewhat the same frequency—and many times the inspirational melody—as a famous song-hit of today dedicated to the succulent banana.

And what do you think? Envoy Askin has promised us that, at each of the Sousa concerts this year, we are to have those grand old marches for encores! Just as we used to have 'em at the old Pittsburgh exposition, an' ever'thing!

Think you've heard MUSIC? Wait until you hear Sousa's Band play "The Corcoran Cadets!"

VETERAN LEADER OF FAMOUS BAND



John Philip Sousa

Lieutenant-Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band, tells a good story on Benjamin F. Tracy, who was Secretary of the Navy under President Harrison. Sousa was then director of the United States Marine Band, and for several months had been trying to secure more money for his musicians, whom he felt to be underpaid. One day he called upon Tracy, and the talk turned to a young cornetist whom Tracy had noticed. Hoping to help his cause, Sousa encouraged the conversation, and after Tracy had sufficiently praised the young musician Sousa said:

"Mr. Secretary, that young man's pay, with all allowances is not more than \$65 a month. He is a model young man. He does not drink and he does not smoke. He does not have a single bad habit, and I think he should have more money."

"Well," the Secretary remarked dryly, "if he has not bad habits, I do not see what he needs with more money."

Sousa and his band will be the first big musical event of the new year at the Philharmonic Auditorium.

ANDY GIMP MAKES

SOUSA'S BAND

An appreciative audience greeted the great Sousa once more at the Wilma theater last night, and the gracious "King of all bands" responded with at least one encore after each number.

Sousa's great bands have come and they have gone, but he still has the best band in existence at the present time. The increase in wood winds and saxophones perhaps makes a better concert band than the more military band which he used to offer us.

The program was rather "light," to be sure, as Sousa programs always are, but full of interest. "The Victory Ball" was entrancing, to say the least—perhaps just as much so as it would have been had it been done with a philharmonic. Even though the portrayal of the ballroom was not vivid, no imagination was necessary to see how the dead men grin by the wall, watching the fun of the victory ball.

Better men may have preceded John Dolan, but his cornet solo "Cleopatra" was rich and clear.

Miss Nora Fauchald's sweet, home-like soprano voice was called back for three encores.

George Carey was more popular than ever with his xylophone solos.

We were sorry that "The Stars and Stripes" did not have the powerful militant attack of previous years, but it was the first march to cross the Rhine and it is still our national march.—E. A. A.

ROTARIANS ENTERTAINED AT LUNCHEON BY SOUSA

Famous Band Leader Is
Guest of Missoula Club.

Humorous reminiscences of Lieutenant Commander John Philip Sousa, famous band leader, who was a guest of the Rotarians at the noon luncheon yesterday, kept his hearers in an uproar from the first word to the last. He related mirthful incidents from his concerts in many foreign lands.

Mr. Sousa's first anecdote was concerning that much mooted question "Who won the war?" "Twas Sousa that won the war," said the famous musician. "When I shaved off my Van Dyke beard, the kaiser, who for years had been trying to emulate it, gave up in despair, having nothing left to live for."

"I was in London for a series of concerts and every morning noticed a scrub woman working hard for her living. Taking pity on the woman, I obtained a pass, offering it to her with this question 'My good woman, would you like to hear the concert Thursday night?' And this was her reply, 'Is Thursday your only night off?' Mr. Sousa related stories in the same vein from Johannesburg, from St. Petersburg and other points, receiving tremendous applause when he sat down. He was met at the train by a committee of Rotarians consisting of C. H. Roberts, James Busey, J. A. Sage and C. C. Perry and taken to the club luncheon.

The matter of inviting Third Vice President Frank H. Lamb to stop off in Missoula to meet with the Rotary club was discussed, while a resolution from the Deer Lodge Rotary club in regard to renaming the new Milwaukee railway unit proposed from the consolidation of the Rocky Mountain and Missoula divisions the Mountain division was also presented.

ACTORS INVEST EARNINGS HERE

Sousa's Band Manager Asserts
More Money Made in Realty
Than in Yukon Gold Field

"More money has been made in Los Angeles real estate than there was gold ever taken out of the Yukon," declared Harry Askin, one of the most widely known theatrical men in the country, who arrived in the city yesterday to make preparations for the opening of Sousa's Band at the Philharmonic on January 14.

During his thirty-five years as manager for various theatrical enterprises, Askin has brought over twenty-eight attractions to this city. Almost thirty years ago, together with three other theatrical men, he invested in property where the Mason Opera House now stands. The deal netted huge profits.

He declared that more theatrical people are investing in Los Angeles real estate than in any other city in America. "Most of them adopt the advice that I have often given—that you can go up in an airplane anywhere above Los Angeles, drop something down, and wherever it lights it's a good investment. Practically all my friends in the theatrical profession have made money in the purchase of property here."

Askin said that it is only a matter of time when the prohibitive expense in operating a road show will force them all out of business. "The public is inclined to 'kick' about paying three and four dollars to see a good show these days, and you can't blame them, but it is simply due to the fact that operating expenses have jumped almost 400 per cent, and limited capacities of theaters simply compel the management to charge such prices."

Fiction Story Fraud

SOUSA'S MUSIC GLORIOUS TONIC

Brasses and Drums Echo Victories
of Centuries of Anglo-
Saxon Conquerors.

APPLAUSE IS THUNDEROUS

Band Plays Bitter Music, Too, and
Is Forced to Respond to
Encores.

Lieutenant Commander John Philip Sousa and his band came and were heard and conquered yesterday at the Lewis and Clark high school. There were enthusiastic audiences both in the afternoon and evening. There is something about the quality of good band music that is tonic. Last night the brasses frapped tired nerves and the clean, clear-cut notes of the organization were as mentally stimulating as ice in a facial massage.

Especially in his own compositions does the great leader show the quality of both his own genius and that of band music. For in the marches, classical by now and inextricably a part of the memories of most Americans, there is something innately characteristic of the Anglo-Saxon and the American nation. His band is like a huge conch shell that echoes with all the pomps and glories of great conquerors. The martial music of centuries reverberates in the throbs of the drums.

Played "Bitter" Music.

The Orem rhapsody, "The Indian," was a curious and effective melange of Indian themes. The Schelling fantasy, "The Victory Ball," was modern and incoherent to a startling degree. When it wants to, a band can sound meaner than any other organization on earth. The Schelling composition is concocted of some bitter music indeed.

Sousa's own "Portraits at the King's Court" were delightful. There was a decided and most charming novelty in George Carey's playing Chopin on a xylophone. He played beautifully and was most sincerely encored. Miss Nora Fauchald, the prima donna with the company, gownned herself in bronze and gold in deference to the high lights of the brasses that formed her background. She has a sweet voice, good in its mezzo register and she was a great favorite with her audience, being recalled often. John Doland was featured as the cornet player and in the Cleopatra music his solos were excellent, and Miss Rachel Senior, the violinist, showed herself a master of the intricacies of technique in her violin numbers.

Got Smashing Encores.

Every number multiplied by encore three times, and the words that one associates with it are presto, robusto and fortissimo, to say nothing of gusto. The band of El Katif Shrine made a colorful addition to the Sousa cohorts in the smashing, new Sousa composition, "Nobles of the Mystic Shrine."

SOUSA HERE TODAY

Sousa Band Leader to Be Guest of
University Club at Luncheon.

Lieutenant Commander John Philip Sousa will be the guest of honor at a noon luncheon meeting of the University club today. The famous band leader under his leadership will give programs this afternoon and evening at the Lewis and Clark high school.

The sale of tickets has been large and much interest is being shown in the concerts, which are delights not only to music lovers but to the general public. They are both thrilled with the prospect of so much energy and inspiration as the band represents. It is composed of more than 100 members and among the soloists of its personnel are:

Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, cor Anglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; William J. Bell, sousaphone; Gus Helmecke, cymbals and bass drum.

STELLA NITE TO RANQUET

Sousa's Band

Lieut. John Philip Sousa gave his last concert at the head of the band which bears his name in September, 1892. This season is the first during which he has headed his organization. During his career Sousa has raised his baton over his band for more than 10,000 concerts—an average of more than 300 concerts a season.

When he appears here at the auditorium Jan. 4 it will be his 17th visit to this city.

WONDERFUL HALL FOR CONVENTION

Acoustic Properties of Cleveland Auditorium Are Perfect.

The acoustic properties of the building in Cleveland, O., in which the next national convention of the republican party will be held, are nothing short of wonderful, in the opinion of Fred Davis, United States marshal, who returned to Sioux City yesterday from that city.

Mr. Davis, on Tuesday of this week, was with a party of newspaper men which inspected the building and studied the necessities of the "press section," which will be used by wire correspondents of the world's leading newspapers.

"The auditory qualities of the immense auditorium were tested by us in an interesting way," Mr. Davis said. "The great hall at the time of the test was empty. Members of the party stood at different places on the main floor and in the galleries, while I stood upon the stage and talked in an ordinary, conversational tone. Every word I uttered in this tone, and even in a whisper, could be heard in the remotest part of the auditorium. The mighty arched roof, of colossal proportions, with its giant girders and no posts or pillars, seems to carry out to perfection the science of sounds. As I stood there I could picture the sea of faces, the thousands of waving flags and fluttering fans of a hot June day, and almost hear Senator Lodge, prim and precise, as permanent chairman, intone in sharply chiseled carefully weighed words:

"I thank the convention and am most grateful for the action you have just taken. The best way, and I think the most practical way, to show my gratitude is to tell you there will be no speech by the permanent chairman."

Good Music Assured.

"At the rear of the stage is the second largest pipe organs in the United States. Imagine the effect when the music from this organ is supplemented by the volume of tone from Sousa's band."

Mr. Davis said the correct name of the building is the Public auditorium. It faces Lake Erie, has a seating capacity of 12,500 and cost \$6,500,000. Lying between the auditorium and the lake is a park which will afford a delightful breathing place to weary delegates and tired patriots of one kind and another, Mr. Davis said. He added:

"Directly across the street to the right is the city hall, a magnificent building of modified Roman architecture, steel construction and reinforced concrete, with walls of Vermont gray granite. The entrance is walled with Botticini marble, imported from Italy. This building cost \$3,500,000. To the left of the auditorium, and still facing the lake, is the Cuyahoga county courthouse, which, in the days of low prices, cost \$4,500,000. Another structure in this group of public buildings is the new federal building, which cost \$3,875,000. These buildings, together with the public library and criminal courts building, represent an outlay in excess of \$30,000,000, and all in the heart of the city and within easy walking distance from all points in the downtown district of Cleveland."

Will Be Best Meeting Place.

Mr. Davis said the Public auditorium of Cleveland, would be the finest place in which the republican party ever held its national convention, and he is a competent judge, for he has attended the last nine conventions of the party. He started in with the convention of 1888 at Chicago, which nominated Benjamin Harrison for president. Mr. Davis was a page boy on the stage at this convention. He was a representative of the republican national committee in the campaigns of 1896, 1900, 1912, 1916 and 1920, and was second man in charge of the Taft publicity bureau. He was secretary of the Iowa delegation to the convention of 1920, which nominated Warren G. Harding. He attended the conventions of 1892, 1904 and 1908 as a newspaper correspondent.

Mr. Davis will represent The Journal at the Cleveland convention. On this recent trip to Cleveland Mr. Davis was accompanied by Mrs. Davis and she was an interested auditor when the newspaper men were making their sound tests of the auditorium.

SOUSA AND HIS BAND WELCOMED BY GREAT CROWD

There have been many changes made in the personnel of Sousa's band since it was last here two years ago. But it seemed to many of us watching the splendid organization giving its concert last night with the old time fire of some years ago, that it was the same band. Certainly there were a number of the old favorites among the members. There was the man who beats the bass drum—a white haired old chap—who puts more soul into such a prosaic and seemingly unmusical instrument than was believed possible; there was George Carey talented xylophone soloist and John Dolan, perhaps a bit grayer around the temples but playing the cornet more skillfully than ever and then, there was Lieutenant Commander John Philip Sousa himself.

There was a time when Mr. Sousa's step was a bit more springy, but his back still presents that military look and as for directing, he puts his great band through its paces without a hitch. The men seem to draw inspiration from his baton.

The concert last night was heard at the Shrine temple by a large crowd which gave Sousa and his men a warm welcome. It was a musical potpourri that included everything from the classical to the popular Sousa marches and even jazz. But it was jazz that was musical and smooth and mellow. How one could wish that every saxophone player

in Helena might have heard the octette of "sax" men who showed how it should be played. The great band of 100 pieces played "Gallagher and Shean" too and the "Banana song" but in a way that the authors might not have recognized, it was so harmonious.

Possibly the feature number of the evening was the "Victory Ball" a fantasy composed by Ernest Shelling. It was crammed with military effects, weird harmonies, seeming discord, yet through it all a thrilling musical drama. The piece is dedicated to "the memory of an American soldier" and was suggested by Alfred Noyes poem an excerpt from which reads:

"God how the dead men grin by the wall,

"Watching the fun of the Victory Ball."

With the band are four exceptionally talented soloists, two men, Carey xylophonist and Dolan cornetist and two young women, Miss Nona Fauchald, a soprano, whose songs gained her repeated encores and Miss Rachael Senior, an Iowa violinist who scored heavily as her associates. Of course there were the old Sousa favorites: "El Capitan" and the memorable "Stars and Stripes Forever" which congress should make the national march.

The matinee was witnessed by a good crowd. During the intermission the children from the Deaconess school sang a welcome to Mr. Sousa.

JOHN PHILIP SOUSA

TODAY Great Falls has the distinct privilege of entertaining John Philip Sousa, America's greatest living composer of band music, a man who has become an American institution whose influence is felt throughout the world.

Because he has been able to do what no other conductor or impresario has ever done in this country—made his big musical organization self sustaining—the average citizen is prone to look upon him as merely a successful business man and not the great genius and artist that he is. But it is not over-estimating the future to prophesy that his musical compositions will be played and admired a hundred years from now when the fact that he was a successful bandmaster will have been forgotten or overshadowed by the imperishable qualities of his art.

Mr. Sousa is in his 70th year and must find traveling over the interminable scheduled for his band an arduous task, yet today in Great Falls he will demonstrate the truth of the statement that all great men are democratic. Because of his love for children and his desire that they be given every encouragement in cultivating tastes for high class music, his band will play for them compositions which they have requested. In addition to that, he will direct the Great Falls high school orchestra—a simple act for him to do, but it will be remembered to their dying days by each of the 30 boys and girl who will respond to his baton.

That he loves his fellow men is shown in his accepting with pleasure the invitation of the Great Falls Shrine club to be that club's guest of honor at a 6 o'clock dinner tonight. Mr. Sousa was initiated into the Shrine in the same class with President Harding and already has expressed his admiration for the men who compose the order by dictating "The Shrine Patrol March" to them.

Great Falls is fortunate in being able to see and hear Mr. Sousa and his band this afternoon and tonight and greets the greatest American band leader with a warm hand-clasp of fellowship and understanding.

SOUSA ARRIVES TODAY; HONORS FALLS PUPILS

Will Direct 100-Piece Band in Two Concerts; Shrine Guest in Evening.

Lieut. Com. John Philip Sousa and his band of 100 pieces will arrive this afternoon in special cars attached to Great Northern train 238, and will give two concerts in this city, a matinee at 4 o'clock and an evening performance at the same place at 8:30. This is the great bandmaster's thirty-first annual tour of the United States with his band, and his second visit to this city in two years.

March King Pleases

Since his last visit here Mr. Sousa has on many occasions referred to Great Falls because of the compliment paid him by the school children in 1921 when at a matinee performance they requested the privilege of singing "The Stars and Stripes Forever," one of his compositions, while his band played it. This incident appealed to the famous march king because he realizes that the average person thinks of that composition solely as an instrumental march and not as a song.

In return for this compliment, he has consented to direct the Central high school orchestra while it plays during the intermission of the matinee performance. There are 30 members of the local orchestra and they have been rehearsing selections from "The Bohemian Girl" for this occasion.

Program Altered

In addition to directing the high school orchestra, Mr. Sousa has changed his program so that it will include several compositions which have been studied in the local schools during the last two years. It is expected that more than 1,000 school children will attend the matinee.

From 6 until 8 o'clock, Mr. Sousa will be the guest of honor of the Great Falls Shrine club at a formal dinner in the Palm room of Hotel Rainbow when as Noble Sousa he will meet the nobles of that organization in this city. J. M. Burlingame will preside at the dinner and will extend the Masonic felicitations, while Mayor Harry B. Mitchell will extend the city's welcome.

Popular Numbers

The evening concert will be different from any ever presented here by Sousa's band. In addition to the usual program of standard and classical numbers, the big organization will play some of the recent popular pieces, or jazz, such as "Mr. Gallagher and Mr. Shean," "Yes, We Have No Bananas," and "Three o'Clock in the Morning." Of course, when Sousa's organization plays these numbers, one forgets they are jazz for he interprets them in terms of real artistry.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

"DOC" SOUSA



It is Dr. John Philip Sousa now. Here he is in cap and gown, after the honorary degree of doctor of music had been conferred upon him by Marquette University, Milwaukee.

January Fourth Is Designated As "Sousa Day"

Veteran Bandmaster Will Return for Seventeenth Time in 35 Years

San Franciscans, whose memories go back to the days of Woodward's Gardens, the Grand Opera House and the old Tivoli are planning an unusual honor for Lieutenant Commander John Philip Sousa on the occasion of the march king's engagement here next month, his seventeenth appearance in thirty-five years.

It is planned to designate January 4, the date of Sousa's first concert at the Civic Auditorium, "Sousa day." Although this tour of Sousa is not being announced as the veteran band leader's farewell tour, the fact that he has now entered his seventieth year raises the question here as to whether the march king will again be able to return to the city that he has loved for so many years.

Sousa's first three engagements in San Francisco were with the United States Marine Band, which he directed. The remaining fourteen engagements, however, were with the band that he created and has kept intact for many years solely through the support given in the form of paid admissions.

Lead 16 C...

American Violinist and Russian Danseuse



Rachel Senior (left) is one of the soloists this year with Sousa's band and will be heard here early in January. Anna Pavlova (right) comes with her Ballet Russe for a week's engagement in the Curran Theater, beginning January 14.

Violinist With Sousa Born Among Violins

Rachel Senior, violinist, who is coming here as soloist with John Philip Sousa's famous band on its thirty-first annual tour, was born in a house of violins. The beautifully toned instrument which she will use during the three days' engagement of the band in the Civic Auditorium (January 4, 5 and 6) is the handiwork of her father, Charles Senior, of Mason City, Iowa. For many years Senior has made violins as a hobby, having turned out more than 100 instruments. He is a business man with a love for music. He used to direct the local orchestra; then, as a diversion, he tried his hand at making a violin. By the time his daughter was old enough to take the violin in her hands, he had at least fifty of them in his home.

Miss Senior was first taught by her father and later studied in New York with Franz Kneisel. Her finishing instruction was received from Leopold Auer. Sousa heard her through a member of his band, recognized her talent and offered her an engagement. It was Sousa who discovered and first presented to the public the late Maud Powell.

Following the engagement here, Sousa's band will play in Oakland on January 7, and will also give concerts in Sacramento and Modesto.

Alliteration Did Not Mean Much To This Circus King

"Publicity, Progress and Prosperity," the alliterative slogan of the El Paso Adclub, reminded Harry Askin, manager for the John Philip Sousa band, who is here ahead of the march king and his musicians, of a slogan just as alliterative that Adam Forepaugh, the great circus man, once smashed all to pieces. Mr. Askin was impressed with the El Paso slogan and said it sounded mighty good to him, "but," said he, talking with Maurice Schwartz and a group of others, "I once saw a slogan more alliterative than that wrecked by a great advertiser and showman. There is no parallel between the case I have in mind and the El Paso slogan. I am just reminded of one by the other."

Then he told the story. Forepaugh was a great believer in advertising and he was also a very egotistical man. He was always urging his men to write new and original ads and was continually criticizing their work when submitted. No advertisement ever received his unconditional approval.

One day one of the press agents brought in a piece of copy that he thought would certainly "hit the old man between the eyes" as he expressed it in advance. Several of his fellow press agents read the line and decided that it would "go over big" with the chief. The author of the copy was "all puffed up" and strutted into the office of the great showman and laid his work on the desk in front of him.

First there was an expression of admiration on the face of the circus king; it was apparent to all, though about him. Then as suddenly came a cloud.

The alliterative line read like this: "August Array of Arenic Aristocrats." Turning to the author of the line, the frown still on his face, the showman delivered himself in this manner:

"If I didn't keep on the job all the time, you fellows would get me into hot water every day. Now here you have 'August Array of Arenic Aristocrats' when August is past and September is here. Change August to September and print 10,000."

One of Sousa's men stated while here, that the band had not rehearsed since starting from New York prior to which there had been just three rehearsals. As the band is playing every day in the week, rehearsals are not thought necessary.

March King Sousa Coming On Jan. 19 To Play For El Paso

March King with his famous band here Jan. 19. Lt. Commander John Philip Sousa and his famous band of nearly 100 pieces will appear in concert for matinee and evening performance on Saturday, Jan. 19. Sousa's program this season will be entirely new and will contain many novelties.

In addition to the band there will be eight soloists, including John Dolan, often called "the world's greatest cornetist," and George Carey, whose playing of the xylophone here two years ago created a sensation. The programs for the afternoon and night performances will be entirely different.

John Philip Sousa was born in Washington in 1854. From the time he was seven years old until he was 11 the civil war raged and Washington was an armed camp. There were many military bands and when Sousa was

11 he saw the greatest military event which has ever taken place on this continent—the grand review of the union armies in Washington. It is no wonder that these impressions as a boy had something to do with his being known now as the world's greatest composer of military music.

After he started as a violinist in an orchestra and a career as a composer



JOHN PHILLIP SOUSA.

of operetta he became director of the United States marine band and one can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "The President's Own" to play one of his own marches.

All lovers of music with a "thrill" will welcome the news that the great director and his band are coming back.

LIEUT.-COM. SOUSA WAS THE "LIFE OF THE PARTY" AT LUNCHEON IN HIS HONOR

For twenty minutes yesterday, Lieutenant-Commander John Philip Sousa, famous musician and the greatest bandmaster in the world, had members of the Rotary and Kiwanis clubs and the Retail Merchant Exchange, all smiles, as he talked of incidents of his tours of the world, and told stories exceed-

ingly humorous. The grins at times rose to loud laughter, for Sousa has a quiet dry wit which places his address across in a fashion which must be as satisfactory to himself as it is to his audience.

People like Sousa because he is a virile, active, thoroughly human American of great intelligence and talent, and with it all, a real human. There's no temperament about him; no eccentricities, no posing, one of the peculiarities which popular superstition has attributed to a genius. Sousa is a genius, but he lets his music speak for him, while he mixes with the boys and has a good time in a thoroughly democratic way. No frills about him.

Stories Exceeding Pat.

The string of stories and anecdotes he told at the luncheon many of them actual happenings in this and the old world, were not only amusing but entertaining from an educational standpoint. Folks, he concluded are about the same the world over, in their love for music and a good book or play.

After Mr. Sousa had concluded his wholly extemporaneous address—he was introduced by "Dad" Reeves—Ernest Immel and "Packy" McFarland gave an exhibition of what it means to join Immel private luncheon club. Ernie gave by first rate, but the lad who displayed the courage of a lion-tam was McFarland, who sang a song to Mr. Sousa, that had the trigger fingers of some of the club members itching. Mac. escaped alive and Sousa said he enjoyed the stunt.

Glee Club Sings.

Preliminary to the talk by Mr. Sousa, the Intermountain Glee club under the direction of Fred Kelson gave three selections, which made a hit with the guest of honor. He thanked the students.

Then the Rotarians and the Kiwanis tried a singing test and a trio, Paul Flint, Ralph Conard and Bill Ferguson, sang at Sousa's request a "quartet." The feat surprised the bandmaster, who said he had never witnessed it before.

J. Victor Kohler, head of the Kiwanis club, presided, and kept things moving. Norman Holter, president of the Rotary club, sat beside him, ready to take command if Kohler's ideas gave out.

Sousa Grew Up in War Atmosphere

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. John Philip Sousa, the famous bandmaster, who will appear here with his famous band for a series of concerts at the Exposition Auditorium beginning January 4.

Sousa was born in Washington in 1854. From the time he was 7 years old until the time he was 11 years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the grand review of the Union Armies, in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine Band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the grand review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears, as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever," and the other great Sousa marches to which armies have marched.

Following the engagement here Sousa will play in Oakland, Sacramento and Modesto.

Chamber Music

SOUSA WILL PLAY HERE IN FEBRUARY

Noted Bandmaster to Make Appearance in City Auditorium Early in 1924

John Phillip Sousa and his band of more than one hundred musicians will give two concerts here at the city auditorium Sunday afternoon and night, February 24. Final arrangements for the appearance of this noted band were completed Monday by C. A. Tyler, of the Montgomery Taking Machine company.

Sousa's band is known throughout the world, having made seven trips through Europe, and has played in all parts of the United States. The noted band master appeared in Montgomery two years ago, and was greeted by capacity crowds.

Boys in the Masonic Home band have been invited by Sousa to act as ushers during the concert, and Billie H'Rabe, director of the Masonic Home band is going to entertain Sousa while here, and at the same time his youngsters in the band will give Sousa a concert.

SOUSA CONCERT A PREMIER EVENT

Tickets are going fast for the two concerts to be given by Sousa's band in Pocatello December 15, under the auspices of the Pocatello post of the American Legion. A matinee concert will be given in the afternoon and another in the evening, both performances to be given at the Idaho Tech gymnasium.

Music lovers from all parts of southeastern Idaho are planning to attend this premier performance and the local ticket sale has been heavy. They may be purchased at the Orpheum, Fruit store, which is open all day and in the evenings; T. C. Martin's Music store, Corner Cigar store and Brady-McGowan company. Mail orders should be sent to M. F. Penfield, care of Brady-McGowan company.

Sousa's Band Here Early in January

Lieutenant-Commander John Philip Sousa and his famous band will give a series of concerts at Exposition Auditorium Friday, Saturday and Sunday nights, January 4, 5 and 6, with matinees Saturday and Sunday. Monday, January 7, the band will play in the Arena, Oakland.

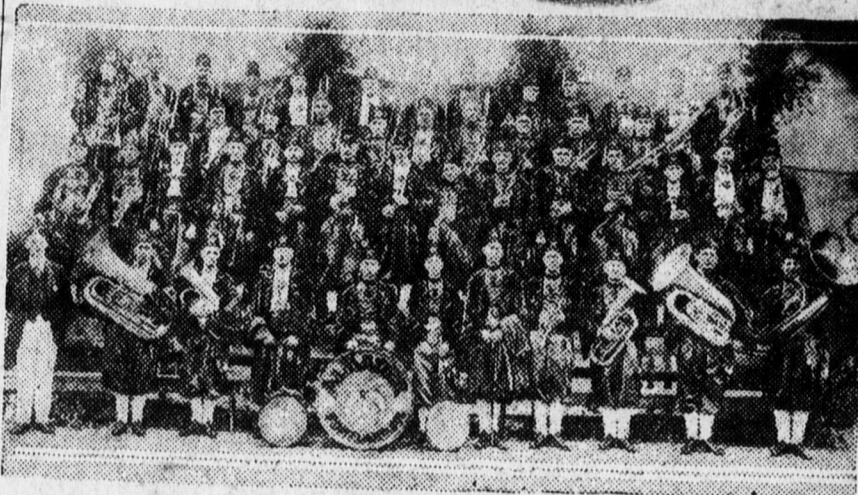
As usual, Sousa will arrange special programs for these events, the list of works for the matinees being selected to interest the thousands of school children, who adore the march king.

Movie circles had a surprise at the

PLAYHOUSES THIS WEEK



TO PLAY WITH SOUSA'S BAND



Al Kader temple band has accepted the invitation to appear with Sousa's famous band when it appears here in concert Wednesday evening, January 2, at The Auditorium. The Shriner band, consisting of 55 pieces, was extended the invitation a few days ago by John Philip Sousa in return for courtesies extended members of the band by Portland Shriners when Sousa was here on his former tour. Sousa's band will be here two days, January 1 and 2, and will give four performances. Al Kader band will augment the Sousa organization on the second night of the engagement in two numbers.

Sousa Records Great Events Of Career

John Philip Sousa, famous bandmaster, who will give two concerts in Fresno's high school auditorium on January 10, has had a life of many great events. Some of the "record breakers" which he recently jotted down include:

His greatest audience consisted of 70 thousand people and as assembled at the American League baseball park in New York in April 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order in June 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than two million copies of the music and more than five million copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 18 hundred pieces during one of the Liberty loan campaigns.

SOUSA WILL PLAY ANY 'REQUEST'

Just Ask Him; Bandmaster Has 80 All Ready to Perform

One of the marks of genius, as well as one of the secrets of the success of John Philip Sousa, the famous bandmaster, is the tie that he has established between himself and his audience.

This bond of sympathy enables him to select an appropriate program for his audience whether that audience be in New England or New Mexico, New York or Yakima. Sousa, a true American with an all-American band, has been playing to American audiences for thirty-one years.

Build Up Bond

No other organization in America has ever built up a bond which would permit such frequent return engagements and it is not only Sousa's talent as a composer-conductor and his inimitable power of interpreting American music to the American audience, but also the delight in playing the favorite numbers of the individuals in that audience, in response to special requests that has brought about this unique record.

Never in all the thirty-one years of Sousa's career has he refused to play a requested number.

80 Ready to Play

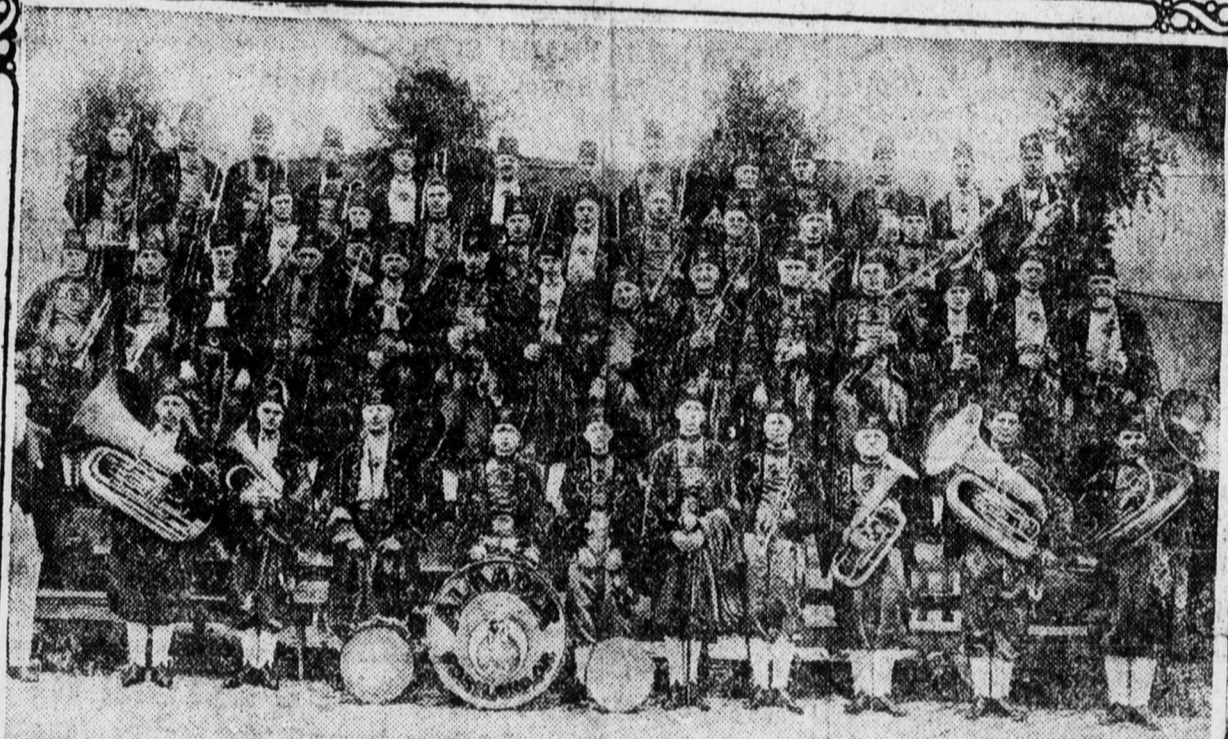
A record of "requests" kept from place to place from year to year is a most interesting chronicle. It shows a most decided growth in the appreciation of better music, despite the present popularity of "Yes, We Have No Bananas" and "Barney Google."

At all times Sousa has eighty sections ready to be played at the mere mention of the number, even though the music may not be on hand. This season the fifteen most popular requests have been: "Semper Fidelis," "Stars and Stripes Forever," "March of the Wooden Soldiers," "El Capitan," "The Glory of the Yankee Navy," "The Fairest of the Fair," "The Gallant Seventh," Humoresque of "The Silver Lining," "Sally," "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "Blue Danube," "King Cotton," "High School Cadets," "Rameses," "Comrades of the Legion."

The numbers are all compositions or arrangements by Sousa.

In the middle of January Capt. John Philip Sousa's band will be heard in three programs at Philharmonic Auditorium. Commander Sousa says that one of the tests of a good program is to provide a program of meticulous length, a suitable introduction, a climax at the right moment and always humor to balance the heavier parts.

PORTLAND MUSICAL ORGANIZATION INVITED TO PLAY WITH SOUSA'S BAND HERE



AL KADER SHRINE BAND RECOGNIZED AS ONE OF BEST FRATERNAL MUSICAL AGGREGATIONS IN THE COUNTRY.

Sousa's Band Coming Here January 17

Arrangements for the presentation of John Philip Sousa and his band in Phoenix on January 17, have been completed following the visit of Mr. Skins, manager for the attraction. The Musicians' club which has ably handled the Musical Events course for many years will present the group under the chairmanship of Miss Cordelia Hulburd of the Musical Events committee.

Two performances, including a matinee and evening program, will be given in the Shrine auditorium on this date. Among the attractive features this year is the announcement that two entirely new programs will be given, including two Sousa marches never heard here before and used for the first time on the present tour. Six new soloists will make their initial bow to Phoenix music lovers.

John Philip Sousa and his famous band will arrive in Phoenix on a special train of four cars. The organization includes 101 persons.

The sale of seats will begin shortly after January 1.



John Philip Sousa, king of bandmasters, gives Jackie Coogan, star in Metro's "Long Live the King," his initial lesson as drum major.

Sousa's Band to Give Concert Here

Musical program making is largely a matter of keeping up with one's public, is the opinion of Lieutenant Commander John Philip Sousa, the famous bandmaster, who is scheduled to appear with his band of over eighty accomplished instrumentalists, at the State Armory, January 8.

Sousa's programs are universal in appeal and have thrilled thousands the length and breadth of the United States. His excellent understanding of just what appeals to the American public most has gained for him the reputation of being one of the most expert program makers in America.

His marches, for which he has earned the sobriquet of "March King," are pulsing with life. Patriotism vibrates in every note of "Stars and Stripes Forever," and its popularity has made it the march song of our nation.

the Fair," "The Gallant Seventh," Humoresque of "The Silver Lining," "Sally," "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "Blue Danube," "King Cotton," "High School Cadets," "Rameses," "Comrades of the Legion."

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San Francisco Names "Sousa Day" SAN FRANCISCO, Dec. 28.—As a tribute to Lieutenant Commander John Philip Sousa, band leader, Mayor James Rolph, Jr., issued a proclamation setting aside Jan. 4 as "Sousa day" in San Francisco. Thirty-five years ago on that date the city welcomed Sousa while a leader of the United States Marine Corps band.

Sousa And His Famous Band Of 100 To Give Two Concerts In Phoenix Thursday, January 17



Lieutenant Commander John Philip Sousa and his Band at Shrine Auditorium matinee and night Thursday, January 17.

Lieut.-Com. John Philip Sousa and his famous band of 100 artists will play a matinee and evening concert at the Shrine auditorium on January 17. This popular organization, which needs no introduction to Phoenix audiences, has been engaged for the above mentioned performances by the Musicians' club of Phoenix, under whose auspices they will be presented here.

Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American league baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed

bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.

Sousa says his biggest thrill came from the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 1,300 pieces during one of the Liberty loan campaigns.

tempos of music. When I was young the gavotte was the fashion and then the schottische and the gallops came and went. The dancing masters tried for several years to introduce the two-step and not until I wrote the Washington Post march did they find the music that made the step popular. Indeed in some of the foreign countries any two-step was called a Washington Post.

No Poetry in Dance Today. "I feel sorry for dancing today. There is no poetry of motion about it and so many people go at it flat-footed. There are probably now more people dancing in smaller spaces than ever before in the history of the world. The modern dancing room reminds me of an eel pot, there is so much squirming done. "Jazz is either good or bad as it is played. When the musicians 'overflow' their instruments, when a bass violinist turns his violin over two or three times in the air and then tries to strike a note, it is bad music. But when it is played well it is good. There has always been and always will be jazz, or its equivalent."

Lieutenant Commander John Phillip Sousa in an interview at the Davenport yesterday spoke on many subjects from Christmas to jazz. "We are going to play in Yakima on Christmas day and will leave Spokane today after a delightful stay here. Many of the Christmas gifts for the organization reached us here. I think Spokane may pat itself on the back with much good will. When I was first here, 32 years ago, it was only a small town. But it was full of hope. It had a more pretentious name then and was called Spokane Falls. I was reproached, I remember for calling it "Spokane Falls."

"It makes me cross when people say to me that I am doing well for someone in their sixties. I expect to work until I am 106 and then will divide my time between work and recreation.

Banish Worry and Envy. "You ought to be better at sixty than when you are younger. And another thing, set it down that worry and envy are the two things that age people. I can truthfully say I have never envied any one and that I have always loved my work. Every concert I give I go on the stage with the same trepidation, the same fear, the same interest in my program and I think that is the reason my public is still interested in the work of my band.

"I have seen so many cycles and

SOUSA BAND BEATEN BY JUNOS

Tooters of Wind Instruments Take Strenuous Exercise Against McClintock-Trunkkeys.

MASTER IN GALLERY SEAT

Plump Boys and Long Ones From Famed Musical Organization Encouraged by Leader.

Captain Jack Rader and his playmates of the McClintock-Trunkkey basketball team yesterday upset the artistic temperament of the team of players of John Philip Sousa's famed band and trimmed them, 36-10, on the Y. M. C. A. court. Rader and Heald divided honors as stellar performers for the Juno team, while E. Thompson, piccolo player, who wore kid gloves while playing, and Mr. Preble, who toots a euphonium in the band, were scoring stars for the musicians. At the half the count was 12-3 for the Junos. Earnie Vigil was referee.

Basketball as a developer of wind with which to toot sweet notes is a hobby with chauffeurs of horns in Sousa's band. More than a dozen participate whenever opportunity permits. It likewise serves to keep bassoon players in such condition that they have room for the instrument, rather than lugging around a lot of surplus ballast at the waist. Take S. Thompson, bassoon player and left guard, for instance. He scales around 230, and a tape measure is useless in determining his waist. But he moves around with the agility of a wood nymph.

Euphonium Player There.

Mr. Preble, left forward, who adds 220 pounds to the team, plays a euphonium, a cross between a Sousa-phone and alto. And he plays basketball with the grace of a gazelle and with all the zest that enters into his concert work.

Jack Bell, the right forward, is a piccolo player, while Linde, the long, lanky center who sports a perfectly wonderful mustache, earns his daily bread with the 88-piece band by coaxing crooning notes from his old bassoon.

E. Thompson, clarinet expert, plays the game wearing dress gloves to avoid injuring his musical touch. He is also a volleyball and handball star. While in the army he was much sought as an athlete.

Bass Horn Player Out.

Then there are R. W. Coe, who plays the French horn and stars at right forward when official duties are not calling; Mounts, a guard, who also plays the French horn, and Bill Bell, center, who oom-pahs on the big bass horn. The three latter musicians were waiting on the bench yesterday while their leader, John Philip Sousa, occupied a seat of honor in the gallery, accompanied by the chic Winnie Bambrick, harpist.

"The boys must have sport and relaxation during the long tour," said Bandmaster Sousa, while intently watching the game. "Many of them are camera fiends, others get their relaxation in playing billiards and cards. Some favor handball and basketball and all are encouraged to get some sort of physical and mental relaxation whenever opportunity arises. My first and last love is trapshooting. Because of an injury to my left arm sustained when I was thrown from a horse a year ago, I have been unable to shoot since, but I still get a kick out of mingling with the boys and smelling the powder. I'll be at the Christmas shoot tomorrow."

The Lineup.

Sousa Band (10). Junos (38). Bell, R. F. McCann. Preble, L. F. Heald. Linde, C. J. Rader. E. Thompson, R. G. Elms. S. Thompson, L. G. Ely. Substitutes—Junos: Edwards for Ely, Armstrong for Elms. Scoring—Sousa: Field goals, Preble 3, E. Thompson 1. Free throws converted, Preble 1 in 3; E. Thompson 1 in 6; Linde 0. Junos: Field goals, Elms 3, Rader 5, Heald 6, McCann 4.

SOUSA DISCOVERS SOPRANO.

Miss Nora Fauchald, soprano, who is soloist with Sousa's band, is said to have been discovered by John Philip Sousa. It was shortly after her graduation from the Institute of Musical Art in New York that Sousa first heard her sing. He gave her some advice about shaping her career, and this year Portland will hear her in concert with the band which plays here Tuesday and Wednesday, January 1 and 2.

Miss Fauchald's home is in North Dakota, and Sousa has said of her: "The girls of today in the east, particularly New York, will not succeed in concert or on the stage. Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best. The western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

SOUSA PLANS VISIT HERE

March King Maps Seventeenth Appearance in January

Sousa, the march king, is in his thirty-first season this year and will make his seventeenth visit to San Francisco January 4, when he will open a three days' engagement at the Civic Auditorium. He went at the Civic Auditorium, he gave his first concert at the head of the band which bears his name September 15, 1892, since which time he has conducted more than 10,000 concerts, an average of more than 300 a year.

VETERANS WILL HONOR SOUSA

Plans are being made by veteran San Franciscans to do honor to Lieutenant Commander John Philip Sousa on the occasion of his visit here next month by designating January 4, the opening day of his engagement here, as "Sousa Day."

Sousa's name is linked with San Francisco's music history over a period of 35 years. He was a popular figure with San Franciscans in the "good old days" of Woodward's, the Grand Opera House and the old Tivoli.

Although this tour of Sousa's is not being announced as the veteran band leader's farewell tour, the fact that he has now entered his seventieth year raises the question in the minds of his host of devoted admirers here as to whether the march king will again be able to return to the city that he has loved for so many years.

Sousa's first three engagements in San Francisco were with a United States Marine Band which he headed. The remaining fourteen engagements, however, were with the band that he created and has kept intact so many years solely through the support given in the form of paid admissions.



John Philip Sousa.

SOUSA WRITING GARDEN OPERA

By BRUNO DAVID USS'ER

Sousa, the American band king, is writing an American opera for no less a personable than Mary Garden. This is not a press agent yarn, although I learn the news from Harry Askin, Sousa's advance agent. Askin is now in town, gleating over the fact that Sousa and his band are booked solidly in the Southwest. Here they will be heard January 14-16 under the Behymer management.

"Sousa has chosen an American subject. I am not permitted to give the name of the librettist or the title. I can tell this, however, that the action takes place in 1842, that the heroine is one of the best loved women characters in American history, and that Mary Garden had several sessions with Sousa and is delighted with the music and the book. In all likelihood the Chicago Opera Company will bring out the work next winter."

As for Askin himself, he is one of the theatrical "old-timers" and has come to the coast ahead of attractions for the last 25 years. When with the McCall Opera Company in Philadelphia during the early nineties he was instrumental in bringing out the American premiere of Gilbert & Sullivan's "Mikado."

SOUSA'S BAND TO APPEAR.

Probably the very first musical event of the year 1924 will be the New Year matinee to be given at the auditorium by Lieutenant John Philip Sousa and his world-famous band, under the direction of W. T. Pangle. The Shriners are to attend and the Shriners' band will join forces with the Sousa band in the playing of the Shriners' official assembly march.

Sousa is probably one of the best-known and esteemed musicians in the entire country and his band is a notable one. If there is any medicinal value in music one of Sousa's stirring marches ought to be as fine a tonic as one could find anywhere. When this famous band toured abroad last season it created a sensation. And Lieutenant Sousa had the distinction of playing his well-known "Stars and Stripes Forever" at Buckingham palace at the personal request of the queen of England.

The Sousa band and the band of the Shriners should make a wonderful combination of big tone in the auditorium, and no doubt there will be a tremendous crowd to hear them. The band will also give a concert on January 2, as well as that on the afternoon of the New Year's.

Sousa's Band to Play in Oakland

Sousa and his band, heralded as the greatest musical organization in the world, will be in Oakland shortly after New Years to give two great concerts in the Oakland Auditorium arena. The engagement is scheduled for Monday, January 7, matinee and night.

In addition to the 100 musicians which comprise the famous band, Lieut.-Commander John Philip Sousa has a corps of soloists with him this year as usual, including violinists and vocal soloists as well as band instrument players.

That the "march king's" tour this year, the thirty-first of his career, is in every sense a trans-continental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa reached his farthest point to the northeast in Boston. He will be his farthest to the northwest at Portland, Oregon, on New Year's Day, and his farthest to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Florida. The tour this season began early in July and will end early in March. Based upon last season's attendance, this band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

Sousa, it is said, considers this year's assemblage of instrumentalists in his band to be the finest aggregation he has yet commanded. Most of the musicians of Sousa's band this year are young men and all of them are Americans. The varied program that will be given in the arena of the Auditorium Monday afternoon and evening, January 7, includes musical selections to suit every taste from a new Sousa Humoresque—"Look for the Silver Lining," "The Blue Danube" and "The March of the Wooden Soldiers" to "Yes, We Have No Bananas."

The greatest bass drummer in the world, on the authority of no less than John Philip Sousa himself, is August Helmecke, who with his big bass drum for the past 15 years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As is well known, drumheads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drumheads to split. The manufacturers were told to spare no expense in evolving the kind of drum head

which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3500. But the zebra skin drumheads have withstood a dozen tours.

The cymbals with which Helmecke punctuates the Sousa marches were presented to him by Li Hung Chang, the famous Chinese statesman. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of a bass drummer to a band," says Sousa. "I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets, but to the bass drum."

When Helmecke is not touring with Sousa he is a member of the orchestra of the Metropolitan Opera house in New York.

Sousa and his band will be in Portland January 1 and 2 at The Auditorium.

John Philip Sousa, the famous band director, will be much entertained when in Portland January 1 and 2, for his concert engagements at The Auditorium. The O. A. C. chapter of Kappa Kappa Psi, National Honorary Society of College Bandsmen, is arranging for a luncheon for him on January 1. Several local organizations have also extended special invitations.

SOUSA IS INITIATED INTO ROWANIS CLUB AT HELENA PROGRAM



JOHN PHILIP SOUSA.

Lieutenant Commander John Philip Sousa, world famous band conductor, whose band gave a concert this afternoon and tonight at 8:15 will appear at the Shrine temple, was Tuesday noon formally made a member of the Rowanis club, after a joint luncheon of the Rotary club, Kiwanis club and the Helena Retail Merchant's exchange at the Placer he regaled a large assemblage with clever wit and a delightful personality.

It was because Helena wished to give the guest a distinction which no other city could give that he was initiated into the Rowanis club. The ritualistic work was conducted by Professor Fred W. Kelsner, leader of Sousa's Rowanis band, and by Charles A. McFarland. Mr. McFarland, presented as Galli Paci, a noted tenor, sang a song of his own through a megaphone. The song was full of emotion, even though it might not have been full of music. Mr. Sousa caught the spirit of the thing and because it was spirit, he could not choke it.

Sousa Will Give Three Concerts

At the age of sixty-one years, John Philip Sousa, the veteran "March King," enlisted in the Naval Reserve force at the beginning of America's participation in the war and organized the famous band of 300 pieces at Great Lakes, near Chicago. With renewed vigor and energy Sousa threw himself into the work and reappeared at his best. New marches of a more martial stride came from his pen. Among the most famous of these are his "Saber and Spurs" and his American "Wedding March."

The vogue of Sousa may never end, though he is now making what is heralded as his farewell tour of the country. Never again, perhaps,

can a band leader attain to such high international honors or gain such prominence.

Concerts by this world famous organization are to be given here on January 14 15 and 16 at the Philharmonic Auditorium under the auspices of L. E. Behymer.

March King to Play Music People Like

Lovers of popular music are promised the finest America has to offer when John Philip Sousa, the march king, appears with his famous band at the Metropolitan The-

atre, Dec. 26 and 27. Sousa's programs are always designed to please those who like numbers that are tuneful and sprightly, and his encores invariably include the most popular melodies of the day.

Several soloists will lend variety to the concerts

CROWDS ATTEND SOUSA CONCERT

FAMOUS BAND LEADER AND HIS
MUSICIANS HERE FOR TWO RE-
CITALS AT SHRINE.

John Philip Sousa and his famous band opened a two-concert engagement in Helena this afternoon at 3 o'clock in the Shrine temple auditorium, when hundreds of children and a large number of their elders gathered to hear this famous organization. The second concert of the engagement will be heard tonight in the Shrine temple auditorium at 8:15.

Sousa's arrangement of his programs for the two Helena recitals show that the famous band leader has lost none of the cunning in this respect that has contributed largely to his success in the 31 years he has been holding the baton over his own band. He knows the tastes of Americans and even knows the tastes of the different sections. To give these sections what they want is his aim and that he succeeds is revealed by the press comments on the present tour, which indicate a series of triumphs.

When Sousa was here two years ago he was not in the best of condition physically, on account of a fall from his horse, sustained some months previous to his visit. His right arm was somewhat incapacitated as a result of the accident and for that reason his direction of his musicians taxed his strength. This year he directs with all his old time vigor.

Nearly 80 musicians appeared on the stage at the Shrine temple auditorium this afternoon. They included one harp, five flutes, one piccolo, two oboes, one English horn, two bassoons, 23 B flat clarinets, one alto and two bass clarinets, four alto, two tenor, one baritone and one bass saxophones, six cornets, two trumpets, four French horns, four slide trombones, two euphoniums, five BB flat tubas, Sousaphones, three percussion, one xylophone, the violinist and soprano singer.

METROPOLITAN

Sousa and His Band.

Under auspices of the nobles of Nile Temple Shrine, John Philip Sousa will bring his world-famous band to Seattle for four performances this week, Wednesday and Thursday, December 26 and 27, afternoon and night. Sousa's name has been a household word in America for years and comment on the excellence of the great band and its master is altogether superfluous. It is generally regarded as sufficient to announce the dates of their concerts.

Sousa's list of soloists is formidable. He has Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist; Meredith Willson, flutist, and John Bell, piccolo virtuoso. The programs follow:

Wednesday Matinee.
"A Bouquet of Beloved Inspirations"
Cornet solo, "The Centennial".....Bellstedt
John Dolan
Suite, "Leaves From My Note Book"
Vocal solo, "Villanelle".....Dell Acqua
Miss Nora Fauchald.
"The Portrait of a Lady" (Kamennoi-Ostrow)
Rubenstein
Fantasia, "The Merrie, Merrie Chorus"
Flute solo, "Valse".....Compiled by Sousa
Meredith Willson.
(b) March, "The Dauntless Battalion" (new)
Harp solo, "Fantasia Oberon".....Sousa
Miss Winifred Bambrick.
Tunes, "When the Minstrels Come to Town".....Bowron

Wednesday Evening.
Rhapsody, "The Indian".....Orem
Cornet solo, "Allegretto".....Demare
John Dolan
Portraits, "At the King's Court".....Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen."
Soprano solo, "The Lark Now Leaves His Watry Nest".....Parker
Miss Nora Fauchald.
Fantasy, "The Victory Ball".....Schelling
Caprice, "On With the Dance".....Sousa
(Being a Medley of famous tunes.)
(a) Xylophone solo, "Nocturne and Waltz".....Chopin
George Carey.
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa
Violin solo, "Faust Fantasia".....Sarasate
Miss Rachel Senior.
Folk tune, "Country Gardens".....Grainger

Thursday Matinee.
Fantasia on Croco Themes.....Brookhoven
Cornet solo, "Pyramid".....Liberati
John Dolan
Suite, "Last Days of Pompeii".....Sousa
(a) "In the House of Burbo and Stratonic"
(b) "Nydla"
(c) "The Destruction of Pompeii and Nydla's Death."
Soprano solo, "When Myra Sings".....Lehman
Miss Nora Fauchald.
Rhapsody, "The Northern".....Hosmer
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
(a) Duet for piccolos, "Fluttering Birds".....Gernin
Messrs. Willson and Bell.
(b) March, "Bullets and Bayonets".....Sousa
Violin solo, "Rondo Capriccioso".....Saint-Saens
Miss Rachel Senior.
Country dance, "Kakusha".....Lehar

Thursday Evening.
Overture, "Tannhauser".....Wagner
Cornet solo, "Ocean View".....Hartman
John Dolan
Suite, "Tales of a Traveler".....Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Soprano solo, "Good-Bye".....Tosti
Miss Nora Fauchald.
Intermezzo, "Golden Light".....Bizet
Scherzo, "The Sorcerer's Apprentice".....Dukas
(a) Xylophone solo, "Witches' Dance".....McDowell
George Carey.
(b) March, "The Gallant Seventh".....Sousa
Violin solo, "Fantasia, Mignon".....Sarasate
Miss Rachel Senior.
"Pomp and Circumstance".....

MISS NORA FAUCHALD
soprano soloist with
Sousa's Band, which appears
here on January 8th.



SOUSA'S BAND WILL APPEAR WEDNESDAY

Four excellent popular concerts are promised by John Philip Sousa and his world-famous band when they appear at the Metropolitan Theatre, under the local management of Nile Temple, Wednesday and Thursday, Dec. 26 and 27.

Soloists will include Nora Fauchald, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; Meredith Willson, flautist; Rachel Senior, violinist; John Bell, piccolist, and George Carey, xylophonist.

The programs for the four concerts—matinee and evening—are announced as follows:

Wednesday Matinee, Dec. 26.
"A Bouquet of Beloved Inspirations"
Cornet solo, "The Centennial".....Bellstedt
John Dolan
Suite, "Leaves From My Note-Book".....Sousa
(a) "The Genial Hostess"
(b) "The Camp Fire Girls"
(c) "The Lively Flapper"
Vocal solo, "Villanelle".....Dell Acqua
Miss Nora Fauchald.
"The Portrait of a Lady" (Kamennoi-Ostrow).....Rubenstein
Fantasia, "The Merrie, Merrie Chorus"
Flute solo, "Valse".....Compiled by Sousa
Meredith Willson.
March, "The Dauntless Battalion" (new)
Harp solo, "Fantasia Oberon".....Sousa
Winifred Bambrick
Tunes, "When the Minstrels Come to Town".....Bowron

Wednesday Night, Dec. 26
Rhapsody, "The Indian".....Orem
Cornet solo, "Cleopatra".....Demare
John Dolan
Portraits, "At the King's Court".....Sousa
(a) "Her Ladyship, the Countess"
(b) "Her Grace, the Duchess"
(c) "Her Majesty, the Queen."
Soprano solo, "The Lark Now Leaves His Watry Nest".....Parker
Nora Fauchald
Fantasy, "The Victory Ball".....Schelling
Caprice, "On With the Dance".....Sousa
(Being a Medley of Famous Tunes)
(a) Xylophone solo, "Nocturne and Waltz".....Chopin
George Carey
(b) March, "Nobles of the Mystic Shrine" (New).....Sousa
Violin solo, "Faust Fantasia".....Sarasate
Rachel Senior
Folk Tune, "Country Gardens".....Grainger

Thursday Matinee, Dec. 27
Fantasia on Croco Themes.....Brookhoven
Cornet solo, "Pyramid".....Liberati
John Dolan
Suite, "Last Days of Pompeii".....Sousa
(a) "In the House of Burbo and Stratonic"
(b) "Nydla"
(c) "The Destruction of Pompeii and Nydla's Death."
Soprano solo, "When Myra Sings".....Lehman
Nora Fauchald.
Rhapsody, "The Northern".....Hosmer
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
(a) Duet for piccolos, "Fluttering Birds".....Gernin
Willson and Bell.
(b) March, "Bullets and Bayonets".....Sousa
Violin solo, "Rondo Capriccioso".....Saint-Saens
Rachel Senior.
Country dance, "Kakusha".....Lehar

Thursday Night, Dec. 27
Overture, "Tannhauser".....Wagner
Cornet solo, "Ocean View".....Hartman
Mr. John Dolan
Suite, "Tales of a Traveler".....Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Soprano solo, "Good-Bye".....Tosti
Nora Fauchald.
Intermezzo, "Golden Light".....Bizet
Scherzo, "The Sorcerer's Apprentice".....Dukas
(a) Xylophone solo, "Witches' Dance".....McDowell
Mr. George Carey
(b) March, "The Gallant Seventh".....Sousa
Violin solo, "Fantasia, Mignon".....Sarasate
Rachel Senior.
"Pomp and Circumstance".....

Sousa Will Play New March Here

Lieut.-Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington in June. This piece will be played here during Sousa's three-

Sousa's Band Opens At Auditorium Jan. 4

John Philip Sousa and his famous band will make their seventeenth visit to San Francisco early in the new year, giving five concerts in the Civic Auditorium on January 4, 5 and 6, under the management of Selby C. Oppenheimer. It was on September 15, 1892, that

SOUSA'S BAND TO PLAY

FOUR CONCERTS AT METROPOLITAN THEATRE.

Benny Leonard, Lightweight Fistic Champion, to Be Featured at Orpheum.

TWO champions will interest amusement seekers this week—John Philip Sousa, long the champion bandmaster of the country, and Benny Leonard, lightweight fistic champion of the world. Mr. Sousa and his great organization will give four concerts at The Metropolitan, December 26 and 27, while Mr. Leonard, who is an actor as well as fighter, will appear as headliner on the new vaudeville bill opening today at The Orpheum.

The Palace Hip is attracting crowds with the Will King Musical Comedy Company this week, appearing in a revue called "Hello, Dearie," starring King and featuring elaborate singing and dancing numbers.

Nelly Fernandez and her company of Mexican dancers are one of the important features of the new week's bill at The Pantages, beginning tomorrow afternoon.

SOUSA'S BAND TO PLAY IN EL PASO ON SATURDAY, JAN. 19

John Philip Sousa and his famous band on its 31st annual tour will play in El Paso on Saturday afternoon and evening, January 19.

The lasting popularity of Lt. Com. John Philip Sousa is indicated by the fact that during this tour he will visit more than 200 cities in which he has appeared at least 10 times during the third of a century he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities in which he has played the greatest number of times.

The instrumentation of Sousa's band calls for 88 men, exclusive of eight soloists. This is the largest band Sousa has ever taken on tour. Sousa's band is the only subsidized organization in America. The symphony orchestras of America and even the Metropolitan and Chicago operas have patrons and are guaranteed against loss. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

Sousa's night performance in El Paso will be the third number of the Philharmonic course which is being sponsored this season by El Maida Temple Shriners.

Granville Johnson is endeavoring to arrange with the Sousa management a low rate for school children to hear the matinee and points to the fact that it will be on Saturday afternoon when all of the children are out of school.

day engagement, beginning January 4.

The Shrine band, which played its own march for the first time, consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed. His other march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa.

The honorary degree of Doctor of Music was recently conferred upon Sousa by that school.

Company in an "Athletic Potpourri" are other turns.

"Snowdrift," with Charles Jones and Dorothy Manners, is the feature picture, supported by a number of short films.

Sousa first conducted the organization that bears his name and the present season is his thirty-first. During his career, Sousa has conducted the band in more than 10,000 concerts, an average of some 300 a season.



"BLOW HARDER," said Lieut. Commander John Philip Sousa, the famous band leader, to Jackie Coogan. Sousa was so well pleased that he told Jackie when he grew big enough to carry the horn he would make the youngster a gift of it. It was the first time Jackie had been detected "blowing his own horn." Sousa's Band will be here soon.

SOUSA'S BAND TO PLAY

AL KADER MUSICIANS WILL JOIN IN SELECTIONS.

Portland Shriners to Honor Author of March at Big Event Night of January 2.

In recognition of the part John Philip Sousa has taken in the activities of the Shrine, Al Kader temple has arranged to make a Shrine night of one of the concerts to be given at the public auditorium by Sousa's band. The event will be on Wednesday night, January 2, the second night of Sousa's biannual Portland engagement.

It is expected the Shrine members will turn out in large numbers to hear the concert by Sousa's band and especially to hear Al Kader's Temple band when it joins with Sousa's band of 100 pieces in the Shrine march, "Nobles of the Mystic Shrine." Mr. Sousa wrote the march and dedicated it to the Shrine on the occasion of the great imperial council session in Washington, D. C. The selection was first played by a mass band of 6000 pieces directed by Mr. Sousa in Washington. Since then the selection has become one of the official marches of the Shrine. In addition to making the coming to Portland of Sousa's band an official Shrine affair the members of Al Kader Temple had will be hosts to the Shrine members of Sousa's band at a banquet on Wednesday afternoon.

While attending the annual pilgrimage of the Shriners of North America at Washington, D. C., in June of this year the Al Kader band attracted considerable attention, both in their concerts and during the parade. As a result the Portland band was the only one of the 120 bands present at the Wash-

College Men to Honor Sousa.

Honoring John Philip Sousa, famous band leader, who is in Seattle for a series of concerts, members of Kappa Kappa Psi, national band fraternity, will give a dinner at the L. C. Smith Building Restaurant at 5:30 o'clock this evening. Dr. Henry Suzzallo, president of the University of Washington, and Dean Irving M. Glen of the College of Fine Arts have been invited. Paul Schrieber, head of the Seattle chapter, will be toastmaster.

SOUSA'S BAND BILLS NEW MARCHES HERE

Two new marches will mark the advent of Lieutenant Commander John Philip Sousa's band when it opens a three-day engagement here January 4. "The Nobles of the

ington conclave which was invited to play before President Harding.

Dr. C. F. Cathey was chosen president of the band at the annual election of officers held recently. Other officers chosen were: Charles H. Henney, vice-president; Glenn W. Percival, secretary-treasurer; H. N. Stoudenmeyer, director; Oscar W. Beck, librarian; George E. Hall, drum major; William L. Permain, assistant manager.

Sousa Plans Big Institute To Aid Music

Plans for a national institute of concert management, which if successfully carried out may work a greater benefit in behalf of music throughout the country than any other single effort ever made in the cause of music, have been tentatively laid by Lieut. Com. John Philip Sousa, the famous bandmaster, and Harry Askin, for several years past the head of the Sousa business organization. The institute to which concert managers and promoters from all sections of the country will be invited, probably will be held in New York in the spring or early summer, after Sousa has returned from his 31st annual tour. The institute will place at the disposal of concert managers the benefits of the 31 years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but the lack of knowledge of the business element," Mr. Askin said recently. "An unbelievably large portion of all musical enterprises in America is in the hands, locally speaking, of civic organizations, which includes women's clubs, church societies, lodges, schools and commercial clubs. The usual procedure is for the manager of a concert star to contract with one of these organizations for his star's appearance upon a certain date for a certain sum of money, with the privilege, perhaps, of a percentage in case the receipts pass a certain figure. There the manager's responsibility ends. It is up to the local enterprise to exploit its attraction and to maintain its existence by at least meeting expenses upon its investment."

"Several seasons ago, the Sousa organization conceived the idea of assisting these organizations. Where advice was acceptable, we made suggestions according to local conditions for volume and nature of advertising and arranged a campaign of education into the purposes and merits of the local organization as well as familiarizing the community with Sousa. We are rather proud of the fact that for eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert, and that no organization ever has been compelled, regardless of weather or season, to go into its treasury for the guarantee for a Sousa concert."

Mystic Shrine," dedicated to the order in America, was played for the first time by the Shriners' Band during the national convention last June in Washington. Six thousand players comprised all the Shrine bands in America directed by Sousa. "The Dauntless Battalion" is dedicated to the Pennsylvania Military Academy at Chester, Pa.,

SOUSA CONCERTS PLEASE HELENA

FAMOUS BAND GIVES TWO PROGRAMS AT SHRINE AUDITORIUM; FAVORITES PLAYED.

John Philip Sousa and his band paid another visit to Helena when they appeared in concert "afternoon and night" at the Shrine temple auditorium on Tuesday and played programs that captivated Capital city audiences.

Not only were these programs replete with classical and descriptive numbers, but Sousa's own favorite marches, and also popular song numbers recently written by other composers were not forgotten, many of which were played among the encores, and the big audiences which nearly filled the auditorium were not lacking in pronounced and prolonged applause.

"Stars and Stripes." At no part of the performance did the big band win more favor than when it played Sousa's "The Stars and Stripes Forever," the most soul-stirring march ever written. "El Captain," another old-time favorite march, was not forgotten. A number of the marches written by Sousa during the war also were played, and the program also included the march, "Nobles of the Mystic Shrine," written for the Shrine convention held this last year in Washington. To the complete satisfaction of everybody, "Yes, We Have No Bananas," and "Mr. Gallagher and Mr. Shean," were added to the program.

Soloists featured included Miss Nora Fauchald, soprano, and the big audience at night fell into dead silence when the trumpet and trombone sections produced those melodious organ effects to the last strains of her song, "Carry Me Back to Old Virginia." Miss Rachel Senior, violinist, accompanied by Miss Winifred Bambrick, harpist, was enthusiastically received, as was John Dolan, the cornet soloist, an old-time favorite in Helena.

Xylophone Feature.

Probably the soloist who was compelled to respond to the greatest number of encores was George J. Carey, supreme xylophone soloist, another artist previously heard in Helena. With Howard N. Goulden and August Helmecke, Carey makes up the drum section of the Sousa organization, which proves the real bulwarks of the band.

The descriptive numbers included "The Indian," portraits, "At the King's Court," fantasy, "The Victory Ball," and caprice, "On With the Dance," making up a concert program, the equal of which probably never has been equaled in Helena, one that proved popular here, and which resulted in the world's most renowned bandmaster receiving an enthusiastic reception.

SOUSA AND HIS BIG BAND COMING HERE FOR TWO PROGRAMS

The ambition of John Philip Sousa's life has been realized: To conduct the largest touring band in the world. With this organization, Mr. Sousa will give two programs at the City Auditorium on Thursday, January 24, according to an announcement by his Houston manager, Edna W. Saunders.

The first program will be at 3 p.m. for the convenience of school children who may wish to attend the matinee. The second will be at night. Among the new offerings of Mr. Sousa is his own new march "Nobles of the Mystic Shrine," composed to commemorate his initiation into the lodge at the time the late President Harding was initiated.

His assisting artists will be Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist.

PAY TRIBUTE TO NOTED MUSICIAN

SAN FRANCISCO, Dec. 26.—As a tribute to Lieutenant Commander John Philip Sousa, noted band leader, Mayor James Rolph, Jr., Tuesday issued a proclamation setting aside January 4 as "Sousa day" in San Francisco. Thirty-five years ago on that date the city welcomed Sousa while a leader of the United States Marine corps band.

that school having conferred upon Sousa the honorary degree of Doctor of Music at the same time the honorary degree of Doctor of Laws was conferred upon President Harding.

Man-o'-war and brown pelicans birds are... Rock became born into concrete.

"MARCH KING" COMING.



John Philip Sousa, who brings the world's most famous band to the Cotton Palace Coliseum January 26.

SOUSA SEEKS SUBJECT FOR AMERICAN OPERA

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is puzzling Lieut. Com. John Philip Sousa, as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to select my subject matter, because to me American history always has been nothing but romance," remarked Sousa, recently.

"I started in with the Colonial period. In New England, the Colonial days were underlaid with Puritanism. Not much chance for romance there. In the southern colonies, the pall of slavery hung heavily. My musical advisers told me that the Revolutionary period

had been overdone at least for the present.

"The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now there is too much chance that an opera dealing with a war with Mexico might be considered a comic opera."

"There is nothing new to be gotten from a romance of the Civil war period, and for the present, at least, the great romance of the building of the west is still in the hands of the movies."

"The World war and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us."

"Dolly Madison is a figure who has not been exhausted in the minds of the American public. My advisers believe that the World war killed the possibilities of a story dealing with the days before the Civil war, an opinion with which I do not agree. But there is the problem, and any suggestions, when sent with postage fully prepaid, will be thankfully received."

SOUSA'S BAND WINS METROPOLITAN CROWD

Lieut. Commander John Philip Sousa is not merely the world's greatest bandmaster. He's an American institution. His music is expressive of the American spirit, the ideals of the republic, and when played by his own incomparable band it could not fail to move any audience to the highest pitch of enthusiasm.

Crowds at the Metropolitan Theatre yesterday afternoon and last night were ecstatic in their appreciation of the popular composer and his corps of gifted instrumentalists. At the evening performance the theatre was thronged to overflowing, and enthusiasm ran high throughout the concert.

The famous band is appearing in Seattle under the auspices of Nile Temple, Nobles of the Mystic Shrine, and a surprise on last night's program was a number played by the Nile Temple Band under the direction of Sousa. The local bandmen came on the stage at the end of the first half of the regular program, and their playing won an ovation not only from the audience but from the virtuosi in Sousa's organization as well.

By way of compliment to the Shriners, Sousa played a new march in his most stirring style, entitled "Nobles of the Mystic Shrine."

Both programs were rich in interest, introducing many of the popular novelties for which Sousa has become noted, and also a group of

talented soloists. The encores, of course, included many Sousa marches, some old, some new, but all of a type to quicken the pulse of every listener.

Sousa's programs, although they include a generous number of works by such composers as Wagner, Rubinstein and Chopin, are invariably calculated to make the widest possible popular appeal. There is nothing feigned about the pleasure the crowds take in his music-making. They enjoy every bar of every composition he interprets.

Some of the most popular numbers played yesterday were Sousa's own suite, "At the King's Court," his "Bouquet of Beloved Inspirations," and "Leaves From a Notebook"; and Schell's "Victory Ball."

Soloists who were included Nora Fauchald, soprano; John Dolan, master cornetist; Winifred Bambrick, harpist; Meredith Wilson, flautist; Rachel Senior, violinist, and George Carey, xylophone virtuoso.

This afternoon and tonight Sousa will interpret two new programs.

JOHN PHILIP SOUSA HAS MADE
\$1,000,000 WITH HIS BRASS BAND

"Swanee River" Is America's Greatest Ballad, Famed Bandmaster, Who Is Known By Countless Thousands Thru His Ocean Grove Appearances, Declares. If You Don't Like "Long Haired" Music Don't Think You're Not Smart—It Probably Isn't Good Music.

Intimately linked with the shore section, appearing for years in concert at Ocean Grove, John Philip Sousa, renowned bandmaster, during his 68 years has written 100 marches, 10 operas, 100 songs, 16 orchestra suites and "arranged" or rewritten countless selections for his famous band, yet he considers "Swanee River" the greatest American ballad. He has made \$1,000,000 with his brass band. During the past season, which included his Ocean Grove appearance, he delivered \$500,000 worth of musical entertainment. In an interview in the January number of "Farm and Fireside," Lieutenant Commander Sousa tells the public not to think they're not smart if they like "long-haired" music. It probably is a sign that it isn't good music, however glaring the "classical" label on it may be.

In the interview obtained by Earl C. Reeves, who traveled with Sousa during the past season, the noted bandmaster says:

One of the most interesting questions I have been asked to answer in this article is: What is the great American ballad—the one fine piece that is always and forever popular with everyone, everywhere. I answer without the slightest hesitation, "Swanee River."

I defy anyone to turn up his nose at it. That it has become a standard is proved by the fact that even great European composers have taken its melody and worked it into fantasies for the violin and orchestra.

Mighty few musical compositions do become standard. In my library at home I have 500 overtures alone, but I would have a hard job selecting 20 that would satisfy our audiences.

Now, "Swanee River" is a "sweet" ballad. That doesn't hurt it, nor detract one whit from its greatness. But there are people in this world who are so sour that when they read a book or listen to a piece of music that is sweet and beautiful they

promptly damn it because it is "too sweet." They are chronic dyspeptics who can see nothing beautiful. They see only the thorn, never the rose. This is a test of good music: If it satisfies the longing for melody that is in you, it is all right. "Swanee River" does that.

If you hear "Annie Laurie" today, you want to hear it again tomorrow. That is a real test. Mendelssohn's "Spring Song" is a so-called "classic"—I hate that word—that is no reason why it should not be beautiful. It is on our program, and it gets as great applause from our audiences as the most popular modern selection.

"Traumerel" is one of the most beautiful melodies ever conceived by man, but it can be played in such a conventionalized, "classic" fashion that it is ruined. A symphony can be wooden, the same as a jig. There are good symphonies and good jigs. We have of course many popular tunes that catch the world's ear for a few days, and after that not even heaven itself could resurrect them. But we also have "popular" songs that live; that are sung by the very greatest singers, because these singers know that the hearts and minds of all their auditors will respond to them.

I am no slave to big names. If a truly great composer attempts to depict an earthquake in music, and it sounds like tin cans rolling downhill—it is rot. The successful listener to music is an "imagist." He sees what we are playing. A conductor must therefore have this story-telling quality in everything he plays. If he is unable to tell a story he is simply a time-beater.

A year or two ago we had a selection that was all about a ducky. We received many indications that it created in the imagination of the auditors a clear picture of a lovable ducky of the old Southland. At a certain point it came to an abrupt halt, on a note of suspense. Out of the gallery one evening came a booming voice: "My—gosh!" That man had been "seeing" music. Forty-three years of a rich and happy life as a bandmaster have given me this faith:

Some power that lies beyond ourselves inspires us to the best work that we can do. The same power which starts me trying to say something with music, thru a new composition, has also prepared the ears of the world to hear the message. Year after year I have written marches which received indifferent initial praise from music critics. But I have observed that the public, somehow, seemed to have been prepared for the new theme if it was a good one. After hearing it two or three times, audiences wished to hear it again. After two or three years it may be more popular than it was during the first month of its life.

Call it my religion if you like. Some will scoff at the idea. But there is an element of inspiration—some power from inside ourselves—

Thus it appeals to men. It is color, and movement, and melodious noise—it's a band. It stirs our feelings and makes us alive. That is why we like it. The band must be both "cave man" and gentleman.

I am often asked whether different kinds of music, whether the musical taste of the farm and of the city, of America, as a whole and of Europe, differ. Well, I have conducted my own orchestra for 31 years. I believe it is the only musical organization in the world that has existed under a single management for that long, asking not a dollar of help from anybody, paying its own way from first to last. Such a record is possible only if you understand public tastes, so I am encouraged to believe that I do understand them.

And I am certain that, in so far as musical appreciation goes, the farmer and the city dweller, the American and the foreigner, are one. They all belong to the human family; and are alike, under their skins.

I conduct my band on American lines. There is no business of wasting five minutes bowing in taking an encore, as is customary with many foreign conductors. Three minutes of the five we use in giving the public more of the music which they have paid to hear. There is no rapping for attention. Every mother's son in the band knows when to start. We try to give as good a performance for a small house as we do for Madison Square Garden. And we make no attempt to thrust anything down the throat of the auditor. Every band audience knows good music, and insists on having it.

I think our success has been predicated on the fact that we play sunshine music. There are very few shadows. Occasionally we play something that contains more intellect than inspiration, but only occasionally.

The American public likes humor. I am not so sure that it likes burlesque.

Each year I write a funny piece around some funny little ephemeral melody. There is no attempt at parody or burlesque. We play what I have written just as well as we can play it. This year our humorous piece is "Mr. Gallagher and Mr. Shean," last year it was "Silver Lining." A few years ago we took "Bedelia" and other "played-out" ex-favorites to England, very much against the advice of the director of the English syndicate which had booked us. He was amazed. The anxiety on the part of a musical instrument to ask "Has anybody here seen Kelly?" was a revelation to him, and to the audiences. These trite tunes which had been put into a new garb were a great success. It made no difference whether we were playing in Spain or in Minot, North Dakota, we got the same laughs at the same points, because we were dealing with the same old human hearts.

You know, the brass band is not a very old institution. It has existed for less than a century.

Sousa Says There Are Some Folks In This World Who Are So Sour That When They Read a Book or Listen to a Piece of Music They Damn It Because It's "Too Sweet." Has Written 100 Marches, 10 Operas, 100 Songs and 16 Orchestra Suites and Four Novels.

the arena of civilized respectability. He was my friend the late Patrick Gilmore, who used to say that he came to America from Ireland when he was 19 "and was born in Boston." He created the first really artistic wood-wind and brass combination, and made band concert music palatable, developing new standards which avoided both the purely military keynote of the older regimental bands and the orchestral symphonies whose instrumentation depended chiefly on strings. He died more than 20 years ago.

Like everybody else, I speak of a "brass band." But in my band only half of the instruments are brass. We carry 16 first clarinets, six second clarinets, six thirds, two alto clarinets, two bass clarinets, or 32 reed instruments in all; six flutes, two oboes, one English horn, two bassoons, eight saxophones, two trumpets, four French horns, five trombones, two euphoniums, six Sousaphone—an invention of my own, replacing the tuba—one harp, and three batteries of drums. With myself, a secretary, and a treasurer, this makes 83 in all.

I cannot say that any one instrument is the most necessary instrument to the band. All are necessary to give a brilliant palette of colors. Many of them are "easy" to play in the sense that a beginner can learn to carry a tune readily, but all are difficult enough to any musician who travels with us. Our men must be slaves to their instrument, practicing constantly. They are well paid, but they earn what they get.

It was Gilmore who introduced the saxophone into this country. It had been invented by a German named Sax about 75 years before. It was thought to be too sad. Strauss would not use it. But Gilmore adopted it to take the place of the oboes and bassoons.

Band instruments have personal peculiarities all their own. They are like people at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel. The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed. Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess.

The war was a great thing for American music. Foreign musicians could not get here, and this gave Americans the opportunity of proving their worth.

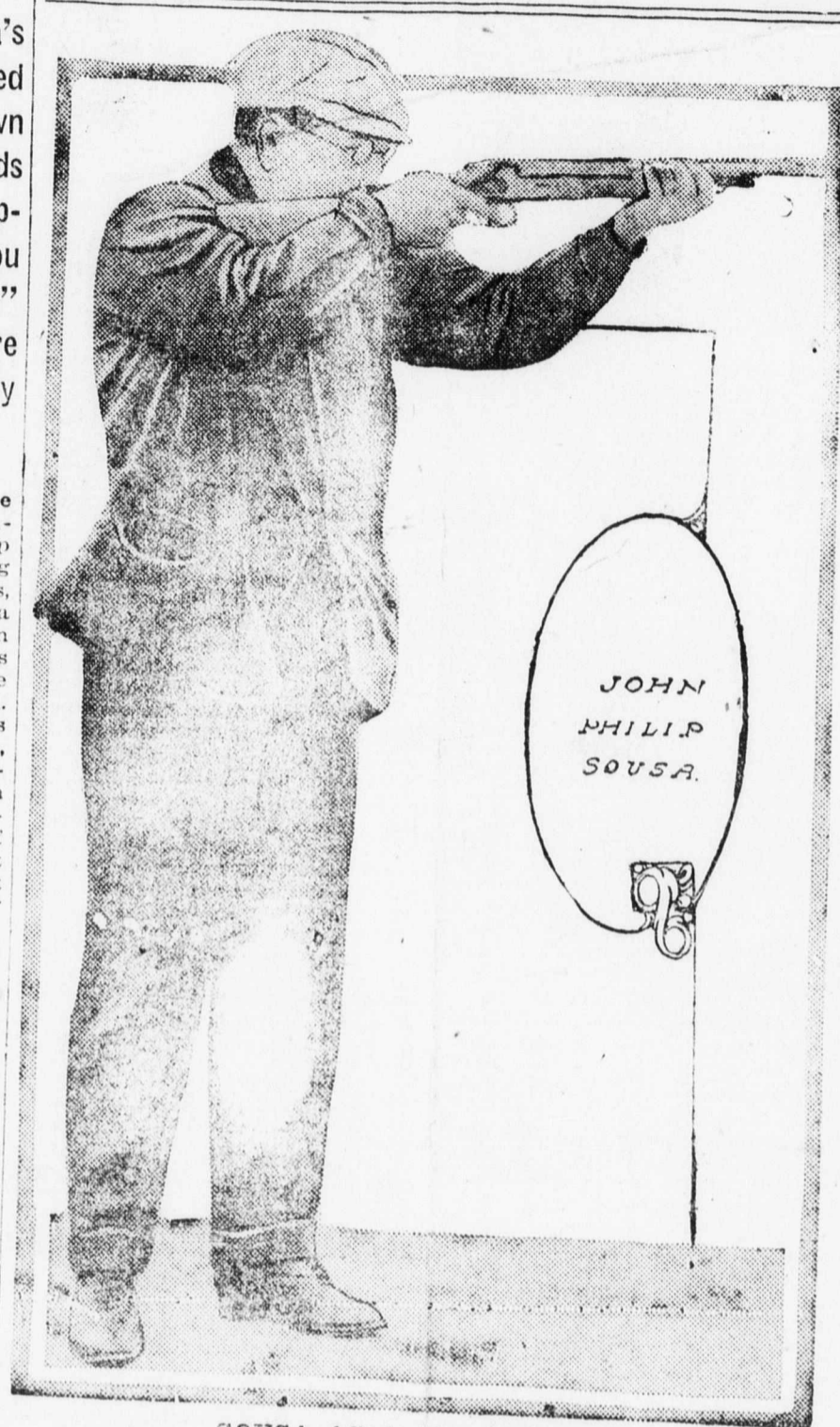
As a result, a young musician in this country may look forward to a promising future today. When I started as a fiddler in an orchestra, \$15 a week was good pay. Today we pay our best men more than \$30 a day, or \$200 a week. In a theatre orchestra a young musician can make \$40 to \$50 a week anywhere; and in the bigger cities, of course, earn higher salaries.

Our men earn the high salaries they receive. We call the best clarinet player or the best trombone player a "first-chair man." The "first-chair man" in each group receives the highest pay. But in our band we strive to have second and third and fourth chair men who are almost on a par with the leader of the division, in order to insure a rich and balanced performance. Salaries then range all the way down to the 13th-chair clarinetist, who receives \$10 a day. If a musician isn't worth at least that sum we cannot use him.

One of my players retired recently after having been with me for 30 years. As the older men drop out I have introduced younger blood. Many of my best players are in their early twenties.

I question whether any man has had a busier life, or a finer one, than I have had. I consider myself very lucky to have been able to follow the musical profession.

There is nothing in the gift of the government—from the office of sheriff in the smallest village to the presidency itself—that I would accept in exchange for what I am now doing. (At 68, Sousa is playing nearly \$500,000 worth of music in 235 towns this



SOUSA AS A TRAPSHOOTER



SOUSA WITH AND WITHOUT

DRAMATIC

SOUSA'S BAND DELIGHTS

MARCH KING APPEARS AT METROPOLITAN THEATRE.

Two Large Audiences Hear New Compositions and Their Old Favorites.

AMUSEMENTS TONIGHT

METROPOLITAN—Sousa's Band. (\$2.75 to 85c.)
ORPHEUM (Moore)—Orpheum vaudeville. (\$1.10 to 17c.)
PANTAGES—Vaudeville. (Nights, 50c; matinees, 30c.)
PALACE HIP—Will King Musical Comedy Company in "Hello, Dearie!" (60c to 35c.)
LIBERTY, COLUMBIA, COLONIAL, COLISEUM, STRAND, BLUE MOUSE, WINTER GARDEN—Motion pictures. See film calendar in another column.

MATINEES TOMORROW

PALACE HIP and all vaudeville theatres.

NOT since Sousa and his superlative organization visited Seattle on their last previous tour has the city heard band music to equal that which the same musicians offered to two large audiences at The Metropolitan yesterday afternoon and evening. The appeal of Sousa's band is potent and the audiences this afternoon and tonight promise to be even greater than those of yesterday.

For more than thirty years Lieutenant Commander Sousa has been America's representative of the best in band music—his name a household word. That reputation is well sustained by his present organization numbering approximately 100 pieces and a group of gifted soloists. The enthusiasm last night was typical of a Sousa concert as may be judged by the list of more than twenty encores including those contributed by the soloists.

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Marches Feature
Sousa's Programs

John Phillip Sousa, America's "March King," and his famous band will be heard in two concerts in Sacramento on Wednesday, January 8. Both performances will be given in the state armory.

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\$1,000,000 WITH HIS BRASS BAND

"Swanee River" Is America's Greatest Ballad, Famed Bandmaster, Who Is Known By Countless Thousands Thru His Ocean Grove Appearances, Declares. If You Don't Like "Long Haired" Music Don't Think You're Not Smart—It Probably Isn't Good Music.

Intimately linked with the shore section, appearing for years in concert at Ocean Grove, John Philip Sousa, renowned bandmaster, during his 68 years has written 100 marches, 10 operas, 100 songs, 16 orchestra suites and "arranged" or rewritten countless selections for his famous band, yet he considers "Swanee River" the greatest American ballad. He has made \$1,000,000 with his brass band. During the past season, which included his Ocean Grove appearance, he delivered \$500,000 worth of musical entertainment. In an interview in the January number of "Farm and Fireside," Lieutenant Commander Sousa tells the public not to think they're not smart if they like "long-haired" music. It probably is a sign that it isn't good music, however glaring the "classical" label on it may be.

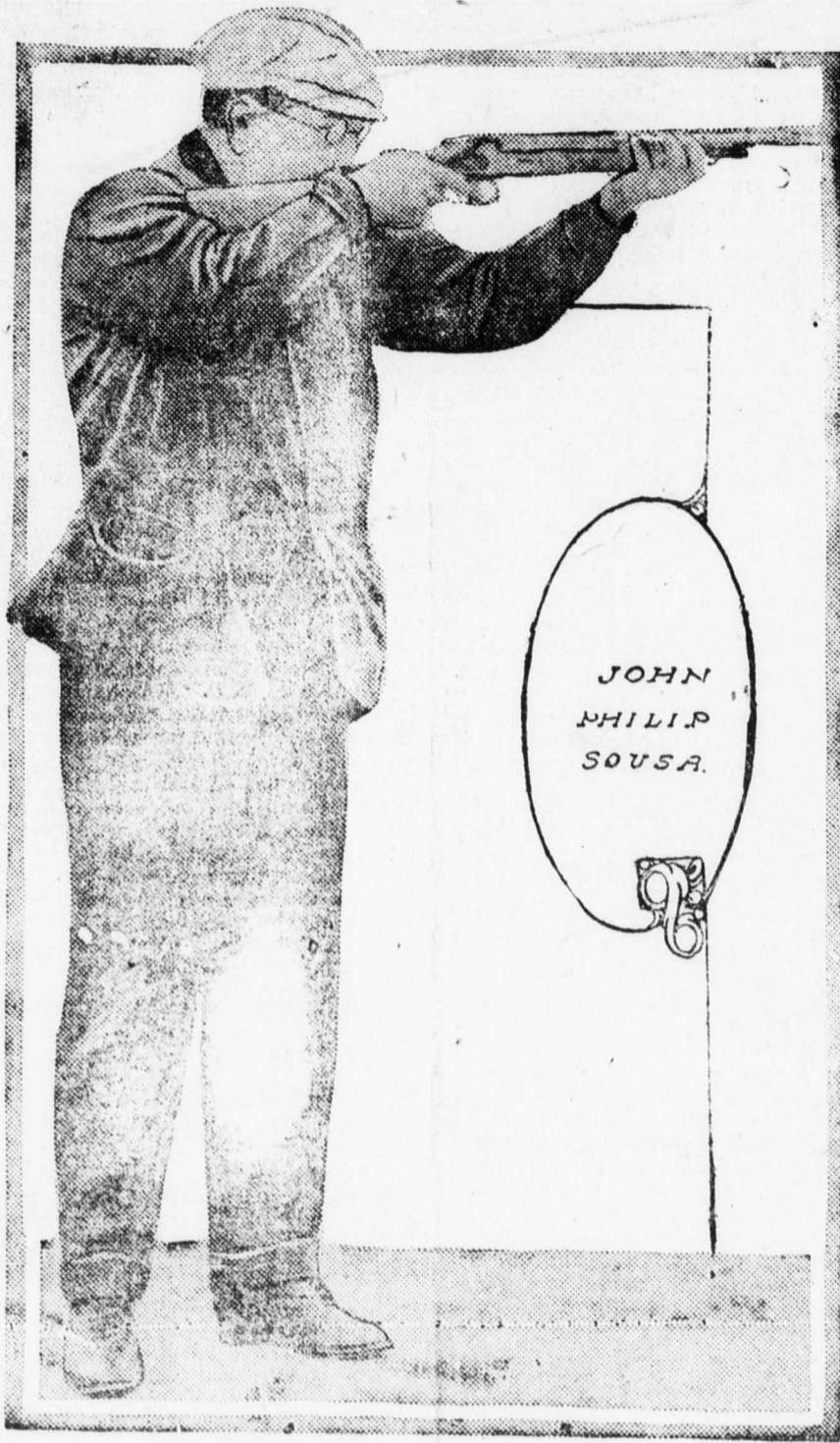
In the interview obtained by Earl C. Reeves, who traveled with Sousa during the past season, the noted bandmaster says:

One of the most interesting questions I have been asked to answer in this article is: What is the great American ballad—the one fine piece that is always and forever popular with everyone, everywhere. I answer without the slightest hesitation, "Swanee River."

I defy anyone to turn up his nose at it. That it has become a standard is proved by the fact that even great European composers have taken its melody and worked it into fantasies for the violin and orchestra.

Mightily few musical compositions do become standard. In my library at home I have 500 overtures alone, but I would have a hard job selecting 20 that would satisfy our audiences.

Now, "Swanee River" is a "sweet" ballad. That doesn't hurt it, nor detract one whit from its greatness. But there are people in this world who are so sour that when they read a book or listen to a piece of music that is sweet and beautiful they



SOUSA AS A TRAPSHOOTER

promptly damn it because it is "too sweet." They are chronic dyspeptics who can see nothing beautiful. They see only the thorn, never the rose. This is a test of good music:

If it satisfies the longing for melody that is in you, it is all right. "Swanee River" does that.

If you hear "Annie Laurie" today, you want to hear it again tomorrow. That is a real test.

Mendelssohn's "Spring Song" is a so-called "classic"—I hate that word—that is no reason why it should not be beautiful. It is on our program, and it gets as great applause from our audiences as the most popular modern selection.

"Traumerl" is one of the most beautiful melodies ever conceived by man, but it can be played in such a conventionalized, "classic" fashion that it is ruined. A symphony can be wooden, the same as a jig. There are good symphonies and good jigs.

We have of course many popular tunes that catch the world's ear for a few days, and after that not even heaven itself could resurrect them. But we also have "popular" songs that live; that are sung by the very greatest singers, because these singers know that the hearts and minds of all their auditors will respond to them.

I am no slave to big names. If a truly great composer attempts to depict an earthquake in music, and it sounds like tin cans rolling downhill—it is rot.

The successful listener to music is an "imagist." He sees what we are playing. A conductor must therefore have this story-telling quality in everything he plays. If he is unable to tell a story he is simply a time-beater.

A year or two ago we had a selection that was all about a ducky. We received many indications that it created in the imagination of the auditors a clear picture of a lovable ducky of the old Southland. At a certain point it came to an abrupt halt, on a note of suspense.

Out of the gallery one evening came a booming voice: "My—gosh!"

That man had been "seeing" music.

Forty-three years of a rich and happy life as a bandmaster have given me this faith:

Some power that lies beyond ourselves inspires us to the best work that we can do. The same power which starts me trying to say something with music, thru a new composition, has also prepared the ears of the world to hear the message.

Year after year I have written marches which received indifferent initial praise from music critics. But I have observed that the public, somehow, seemed to have been prepared for the new theme if it was a good one. After hearing it two or three times, audiences wished to hear it again. After two or three years it may be more popular than it was during the first month of its life.

Call it my religion if you like. Some will scoff at the idea. But there is an element of inspiration—some power from inside ourselves—in all good music.

The public itself determines what music possesses this quality. If you do not play it the people will not argue with you about their likes and dislikes. They will just stay away. It is of course possible to so advertise and press-agent a musical performance as to get a great "house," but unless the performance is good the public will not come back.

A band somehow has a greater appeal to all people than any other kind of musical organization. The favorite pastime of many great men, Thomas A. Edison among them, is listening to a band. Women like it equally with the men. Its popularity with children is obvious. A band is manly. This is a quality that appeals to women. It is martial, having its beginnings in the armies of the world.

Thus it appeals to men. It is color, and movement, and melodious noise—it's a band. It stirs our feelings and makes us alive. That is why we like it. The band must be both "cave man" and gentleman.

I am often asked whether different kinds of music, whether the musical taste of the farm and of the city, of America, as a whole and of Europe, differ.

Well, I have conducted my own orchestra for 31 years. I believe it is the only musical organization in the world that has existed under a single management for that long, asking not a dollar of help from anybody, paying its own way from first to last. Such a record is possible only if you understand public tastes, so I am encouraged to believe that I do understand them.

And I am certain that, in so far as musical appreciation goes, the farmer and the city dweller, the American and the foreigner, are one. They all belong to the human family; and are alike, under their skins.

I conduct my band on American lines. There is no business of wasting five minutes bowing in taking an encore, as is customary with many foreign conductors. Three minutes of the five we use in giving the public more of the music which they have paid to hear. There is no rapping for attention. Every mother's son in the band knows when to start. We try to give as good a performance for a small house as we do for Madison Square Garden. And we make no attempt to thrust anything down the throat of the auditor. Every band audience knows good music, and insists on having it.

I think our success has been predicated on the fact that we play sunshine music. There are very few shadows. Occasionally we play something that contains more intellect than inspiration, but only occasionally.

The American public likes humor. I am not so sure that it likes burlesque.

Each year I write a funny piece around some funny little ephemeral melody. There is no attempt at parody or burlesque. We play what I have written just as well as we can play it. This year our humoresque is "Mr. Gallagher and Mr. Shean," a last year it was "Silver Lining." A few years ago we took "Bedelia" and other "played-out" ex-favorites to England, very much against the advice of the director of the English syndicate which had booked us. He was amazed. The anxiety on the part of a musical instrument to ask "Has anybody here seen Kelly?" was a revelation to him, and to the audiences. These trite tunes which had been put into a new garb were a great success. It made no difference whether we were playing in Spain or in Minot, North Dakota, we got the same laughs at the same points, because we were dealing with the same old human hearts.

You know, the brass band is not a very old institution. It has existed for less than a century. "That little Germany band" was the father of all modern brass bands. Along about 1840, in Germany, the "band" was born; the actually, the first collection of outdoor instruments which history traces dates back to the Saracens, whom the Crusaders met in the Holy Land in the middle ages.

The first bands in Germany were called "Thürmer Bands," because they played in towers. For almost half a century the brass band was almost solely an army unit. The great bands of history were regimental bands—the Coldstream Guards of England, or the "President's Own," which I led for 12 years.

Germany even appointed a bandmaster-general, Wieprecht, who invented the bass tuba, the giant bass horn of today.

An American brought the band into

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the arena of civilized respectability. He was my friend the late Patrick Gilmore, who used to say that he came to America from Ireland when he was 19 "and was born in Boston." He created the first really artistic wood-wind and brass combination, and made band concert music palatable, developing new standards which avoided both the purely military keynote of the older regimental bands and the orchestral symphonies whose instrumentation depended chiefly on strings. He died more than 20 years ago.

Like everybody else, I speak of a "brass band." But in my band only half of the instruments are brass. We carry 16 first clarinets, six second clarinets, six thirds, two alto clarinets, two bass clarinets, or 32 reed instruments in all; six flutes, two oboes, one English horn, two bassoons, eight saxophones, two trumpets, four French horns, five trombones, two euphoniums, six Sousaphone—an invention of my own, replacing the tuba—one harp, and three batteries of drums. With myself, a secretary, and a treasurer, this makes \$3 in all.

I cannot say that any one instrument is the most necessary instrument to the band. All are necessary to give a brilliant palette of colors. Many of them are "easy" to play in the sense that a beginner can learn to carry a tune readily, but all are difficult enough to any musician who travels with us. Our men must be slaves to their instrument, practicing constantly. They are well paid, but they earn what they get.

It was Gilmore who introduced the saxophone into this country. It had been invented by a German named Sax about 75 years before. It was thought to be too sad. Straus would not use it. But Gilmore adopted it to take the place of the oboes and bassoons.

Band instruments have personal peculiarities all their own. They are like people at a party. A clever hostess knows that certain people will clash, and she plans her social affairs accordingly. So must a composer, or a leader who "arranges" the music that he plays, have care lest his instruments quarrel. The lurid trombone, the heroic clarinet, and the sentimental French horn each have their value in the band instrument social world. But they cannot be thrown together casually. Imagine a dainty and sweet musical love story interrupted by the blare of a trombone! The poor lovers would be completely discomposed, and the auditor would never find them again. The image would be destroyed. Skilled and clever composers and conductors sometimes make "social errors" in instrumentation that are quite as ludicrous and quite as destructive of social accord as are the errors of an inept hostess.

The war was a great thing for American music. Foreign musicians could not get here, and this gave Americans the opportunity of proving their worth.

As a result, a young musician in this country may look forward to a promising future today. When I started as a fiddler in an orchestra, \$15 a week was good pay. Today we pay our best men more than \$30 a day, or \$200 a week. In a theatre orchestra a young musician can make \$40 to \$50 a week anywhere; and in the bigger cities, of course, earn higher salaries.

Our men earn the high salaries they receive. We call the best clarinet player or the best trombone player a "first-chair man." The "first-chair man" in each group receives the highest pay. But in our band we strive to have second and third and fourth chair men who are almost on a par with the leader of the division, in order to insure a rich and balanced performance. Salaries then range all the way down to the 13th-chair clarinetist, who receives \$10 a day. If a musician isn't worth at least that sum we cannot use him.

One of my players retired recently after having been with me for 30 years. As the older men drop out I have introduced younger blood. Many of my best players are in their early twenties.

I question whether any man has had a busier life, or a finer one, than I have had. I consider myself very lucky to have been able to follow the musical profession.

There is nothing in the gift of the government—from the office of sheriff in the smallest village to the presidency itself—that I would accept in exchange for what I am now doing. (At 68, Sousa is playing nearly \$500,000 worth of music in 235 towns this year—a season that started on July 21st and will end on March 15th—and he thinks these eight arduous months of jaunting about among his friends a greater pleasure than anything else he could do.)

The profession of the musician is clean and wholesome. It has one clear advantage; it either soothes or gives joy. The lawyer must strive to punish the criminal. The judge must render sentence. The doctor must work at the bedside of the sick. The life of a minister is surrounded by sorrow.

If you are a musician you are soothing sorrow and adding joy to the world. Great numbers come to us because they are not feeling at their best, or they are troubled. For an hour or two they find rest and comfort and joy—oblivious to everything except music.

SOUSA'S BAND DELIGHTS

MARCH KING APPEARS AT METROPOLITAN THEATRE.

Two Large Audiences Hear New Compositions and Their Old Favorites.

AMUSEMENTS TONIGHT

METROPOLITAN—Sousa's Band. (\$2.75 to 85c.)
ORPHEUM (Moore)—Orpheum vaudeville. (\$1.10 to 17c.)
PANTAGES—Vaudeville. (Nights, 50c; matinees, 30c.)
PALACE HIP—Will King Musical Comedy Company in "Hello, Dearie!" (60c to 35c.)
LIBERTY, COLUMBIA, COLONIAL, COLISEUM, STRAND, BLUE MOUSE, WINTER GARDEN—Motion pictures. See film calendar in another column.

MATINEES TOMORROW

PALACE HIP and all vaudeville theatres.

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