

THE THREE SOUSAS



Three generations of Sousas—all named John Philip—are here portrayed, with the world-renowned bandmaster between his son and little grandson, who is taking a piano lesson. Needless to say, all the Sousas are musical. The elder of the trio, with his inimitable band, will give four concerts in Seattle at the Metropolitan theater, December 26 and 27, under the auspices of the Nile Temple, Nobles of the Mystic Shrine.

SOUSA'S BAND ATTRACTION FOR WACO ON JAN. 26

Sweeping the nation in a tour such as he has never before attempted, Lieutenant Commander John Philip Sousa will bring the most famous band of the world to the Cotton Palace Coliseum January 26.

On this tour Sousa will be his farthest to the northwest at Portland, Ore., on New Year's day, and his farthest to the southwest at San Antonio, just before he comes to Waco. He will play his engagement farthest to the southeast at Miami, Fla. The tour began early in July, and ends early in March. 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.

Sousa 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 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.

FAMOUS DRUMMER WITH SOUSA



August Helmecke.

Probably the greatest bandmaster in the world is Lieut. Com. John Philip Sousa, who brings his famous band to the Metropolitan Theatre tomorrow. The greatest bass drummer in the world, on the word of no less an authority than Sousa himself, is August Helmecke who, with his big bass drum, for the past fifteen years has been going up and down the land perfecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches. When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

MARCH KING PLAYS HERE TOMORROW

John Philip Sousa, the march king, and his world-famous band will give four concerts at the Metropolitan Theatre tomorrow and Thursday—two evening and two matinee performances. Excellent programs of music rich in popular appeal have been arranged by the world's greatest bandmaster for his local appearances, and the concerts will be varied by the offerings of a group of talented soloists.

Sousa is famous for his encores. The crowds who hear his band invariably demand many of them. Favorites among the extra numbers granted at the concerts at the Metropolitan tomorrow and Thursday will 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," "U. S. Field Artillery," "The Stars and Stripes Forever," "March of the Wooden Soldiers," "Rameses," "El Capitan," "Washington Post," "The Gallant Seventh" and "The Fairest of the Fair."

Sousa Likes Marine Corps March Best

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old.

America began to hum it back in 1898, at the time this country was at war with Spain. When the war ended the public kept on humming it and is still humming it. It was hummed during the World War. What is more, the people have learned how to cheer it.

Oddly enough, Sousa, who appears here January 4 with his band, 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 Was Decorated By Four Governments

Six medals, conferred by four governments, may be worn by Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his 31st 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 6th 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 Halnult 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 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 medals and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

Sousa comes with his band to the Tacoma Theatre for two concerts, matinee and night on Monday, December 31.

MARCH KING, BAND AT AUDITORIUM JANUARY 4

Lieutenant Commander John Philip Sousa, who gave his first concert at the head of the band which bears his name on September 15, 1892, is to bring his organization to this city for its seventeenth visit, opening an engagement of three days at Exposition Auditorium beginning January 4.

The fact that Sousa, now on his thirty-first tour, 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 program, Sousa has taken over for transcription and adaptation one or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not 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."

"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.

Butler Starts Work

SOUSA'S BAND WILL APPEAR TODAY

Popular music at its best will be heard at the Metropolitan Theatre this afternoon and tonight, when John Philip Sousa gives the first two of his four local concerts. Sousa and his band have achieved international fame as interpreters of popular music, and the eminent composer of stirring marches is everywhere recognized as the greatest of bandmasters.

Gifted soloists and various musical novelties will lend variety to

Sousa's concerts at the Metropolitan.

Programs for this afternoon and tonight are announced as follows:

MATINEE
"A Bouquet of Beloved Inspirations".....Enwined by Sousa
Cornet Solo—"The Centennial".....Bellstedt
Sultra—"Leaves From My Notebook".....Sousa
(a) "The Genial Hostess"
(b) "The Camp Fire Girls"
(c) "The Lively Flapper"
Vocal Solo—"Villanelle".....Dell Acqua
Nora Fauchald
"The Portrait of a Lady" (Kamenno-Ostrow).....Rubinstein

INTERVAL
Fantasia, "The Merrie, Merrie Chorus".....Compiled by Sousa
Flute Solo—"Valse".....Godard
Meredith Willson
March—"The Dauntless Battalion" (new).....Sousa
Harp Solo—"Fantasia Oberon".....Weber-Alvarez
Winifred Bambrick
Tunes—"When the Minstrels Come to Town".....Bow

Much Interest In Sousa's Band

That Sousa's band will entertain large audiences when it appears at The Auditorium in concerts January 1 and 2, was indicated this morning when the box office sale began at Sherman, Clay & Co's. This year John Philip Sousa has in his tour nearly 100 soloists, including half a dozen soloists.

Some Great Events In Life of Sousa

Lieut. Commander John Philip Sousa, who brings his band to Tacoma for two concerts on December 31, has participated in many record-breaking events.

The greatest band ever directed by the "March King" considered of 6,282 pieces. It was composed of all massed bands of America (including the sections of Shriners) assembled in Washington for the national convention of that order, June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine." Sousa says his biggest thrill came the first time he led the U. S. Marine Band in one of his own compositions, and his second biggest thrill when he marched down 5th avenue in New York at the head of his Great Lakes Naval Training Band of 1,800.

Dallas News 1/30/33

HOW SOUSA MADE MILLION IN MUSIC

BANDMASTER SAYS "SWANEE
RIVER" GREATEST BALLAD
OF ALL TIME.

BRASS BANDS YOUNG

Outdoor Musical Organization as
an Institution Is Less Than
100 Years Old.

Perhaps there are but few persons who know that John Philip Sousa, America's famous bandmaster, has made \$1,000,000 from his business of purveying music to the public. Yet the American public has paid him that much and more, according to an interview with the bandmaster in Farm and Fireside for January.

Sousa says one of the most interesting questions asked him is "What is the great American ballad, the one fine piece that is always and forever popular with everyone, everywhere?" He answers, without hesitation, "Swanee River." That it has become a standard is proved, Sousa says, by the fact that even great European composers have taken its melody and worked it into fantasies for the violin and orchestra.

Sousa was born in Washington, D. C., and has every right, therefore, to the writing of "Stars and Stripes Forever," the most popular piece of its kind of all American history. Indirectly, the farm almost lost America its "March King." As a boy he visited each summer his uncle on a farm in Maryland. One of his chores was the riding of colicky horses for hours at night. He became a confirmed horseman. A few months ago his favorite horse went blind and threw him, causing him serious injury.

Public Likes Humor.

"I am certain that in so far as musical appreciation goes, the farmer and the city dweller, the American and foreigner, are one," Sousa remarks. "They all belong to the human family, and are all alike under their skins."

Sousa has conducted his own orchestra for thirty-one years. It is said to be the only musical organization in the world that has existed under a similar management for that long.

Sousa is convinced the American public likes humor. He is not sure, he adds, that it likes burlesque. Speaking of the brass band, he says it is not an old institution; less than 100 years old, in fact. The brass band was born in Germany in about 1840, although actually the first collection of outdoor instruments history traces back to the Saracens, whom the Crusaders met in the Holy Land in the Mid-

dle Ages. The first bands in Germany, incidentally, were called "thunder bands," because they played in towers.

Origin of Saxophones.

"For about fifty years," the bandmaster relates, "the brass band was almost solely an army unit. The great bands of history were regimental bands, the Goldstream Guards of England, for instance, or the 'President's Own,' which I led for twelve years."

An American brought the band into the arena of civilized respectability. That was the late Patrick Gilmore, Sousa's personal friend, who used to say, quoting the Farm and Fireside article, "he came to America from Ireland when he was 19 and was born in Boston." Gilmore created the first real artistic wood-wind and brass combination and made band music palatable. Gilmore died twenty years ago.

It was Gilmore, incidentally, who introduced the saxophone to this country. It was invented by a German named Sax about seventy-five years before. It was thought to be too sad and Straus would not use it. But Gilmore adopted it to take the place of the oboes and bassoons.

"The war was a great thing for American music," Sousa says. "Foreign musicians could not get here and this gave Americans the opportunity of proving their worth. As a result, the young musician of this country may look forward to a promising future. 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 theater orchestra a young musician can make \$40 or \$50 a week anywhere, and in the bigger cities, of course, earn higher salaries."

St. Louis Herald 1/29/33

Sousa to Give Pianists' Works

John Philip Sousa, who heads the band that bears his name, and who will be heard January 28, matinee and night, at the Auditorium, was in a reminiscent mood recently.

"At the outset of my career, the scope of brass band music was extremely circumscribed," he said. "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 Shelling's 'The Victory Ball,' which created a deep impression and much discussion when played last year by the Philharmonic orchestra of New York and the Chicago and New York symphony orchestras.

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Seattle Post 1/29/33

Sousa Bandsmen Lose Basket Game

Special to the Post-Intelligencer.

YAKIMA, Dec. 25.—Basketball-playing members of Sousa's Band, which appeared here in concert this afternoon and tonight, were defeated last night by the Yakima Y. M. C. A. team, 27 to 15. The bandsmen started with a rush, but were in poor condition, soon became "winded" and had to slow down.

COMING



JOHN PHILLIP SOUSA

Sousa Adapts Popular Hits

The fact that John Philip Sousa, now on his thirty-first tour, 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 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.

San Francisco Examiner 1/30/33

SOUSA COMES FRIDAY NEXT

The influence of Sousa on the life of America will be reflected in the concerts to be given here in the exposition auditorium beginning next Friday. This will mark Sousa's seventeenth annual visit here in 35 years and in recognition of the accomplishments of America's 70-year-old march king, Mayor Rolph, Jr., proclaimed this opening day of the engagement as "Sousa Day."

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It has been marched to by thousands of high school students throughout the United States. Then came "Washington Post," dedicated to the newspaper of that name in Sousa's home city, and shortly afterwards came "King Cotton."

"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.

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."

After the engagement here Sousa plays in Oakland, Sacramento and Modesto.

San Francisco Chronicle 1/29/33

Sousa's Studio.

Q. How many band instruments does John Philip Sousa play? H. F.

A. In his student days this great bandmaster studied violin, euphonium, and trombone. He also played the flute. Later he added a general knowledge of other members of the band family, and studied the viola when he played professionally. For many years, Sousa has confined himself to composition and conducting.

Darwin's Religion.

Los Angeles Examiner 1/30/33

MUSIC FEAST IN STORE FOR LOS ANGELES

L. E. BEHYMER starts the 1924 musical ball rolling by announcing the engagement of six internationally famous stars for the Philharmonic during the month of January.

Six entirely different types of music will be represented by these artists. Mme. Ernestine Schumann Heink, one of the most popular of singers, combining great humanitarian spirit with fine vocal tradition, is scheduled to inaugurate the season on Tuesday evening, January 8, and a second concert, with an entirely different program, will be given by this artist on January 13.

Elena Gerhardt, said to be the finest representative of that most difficult of arts, lieder-singing, will be heard in one recital only on January 10.

On January 14, 15 and 16 John Philip Sousa and his band will present six different programs. Sousa's brilliant service with the Marine Band and, during the war, his services at the Great Lakes training station, have combined to make him well loved by the public.

The Ukrainian National Chorus, composed of Russian singers under the direction of Alexandre Koshetz, is scheduled for Los Angeles on January 22 and 23, another famous Russian, Ann Pavlova, with her company, will be enjoyed during a week's dance festival starting Thursday after noon, January 24.

That grand old man of the piano, Vladimir de Pachman, now 62, but enjoying a greater vogue than ever before, will close the January musical events on the 31st.

Los Angeles Examiner 1/30/33

SOUSA'S BAND DUE FRIDAY

Lieut. Commander John Philip Sousa, the famous bandmaster, is due here Friday on his thirty-first annual tour with his band. Sousa has been decorated six times, three of the most important of which 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.

Extensive preparations are being made here for the welcoming of the veteran band leader on his arrival here Friday. Mayor James Rolph Jr., in recognition of the thirty-five years of association of this city with the march-king, has proclaimed Friday "Sousa Day."

Islam Temple Shrine Band of 75 pieces will join with that of Sousa's under the veteran leader's direction for the playing of "Nobles of the Mystic Shrine."

Portland Telegram 1/29/33

Famed Sousa Eagerly Awaited By Local Folk

The New Years musical calendar will be ushered in by the concerts of Lieutenant Commander John Philip Sousa and his famous band, which will give a matinee and an evening performance New Years day and also January 2. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name. The four concerts at municipal Auditorium are being anticipated by Portlanders, who are especially waiting to hear the famous Sousa marches. Several soloists accompany the organization this year.

The concert of Edward Johnson, leading tenor of the Metropolitan Opera company, will be an event of January 21 at municipal Auditorium. It had been announced for January 14, but the date has been changed. Mr. Johnson will appear this season under Elwyn Concert bureau auspices.

The Spitzner violin classes and Philharmonic orchestra were heard in concert at Lincoln high school Saturday evening, December 15. An audience of more than 1000 expressed enthusiasm for the artistic rendition. E. O. Spitzner again gave evidence of his artistic abilities as teacher, conductor and composer. Violin solos were played by Dorothy Cowan, Katie Davis, Newton Simon, Leo Skipton, Sylvia Ballinger and

Tacoma Ledger 1/30/33

Sousa and His Band in New Stunts

Local music-lovers are looking forward with anticipation to the two concerts to be given by John Philip Sousa and his world-renowned organization at the Tacoma theater, tomorrow matinee and night. Sousa's concerts have always some-

thing new to offer to admirers of the "March King" and for the present tour the director promises a number of new stunts.

"Mr. Gallagher and Mr. Shean" will be given an original interpretation with 50 of the members disguised as Mr. Gallagher, the other 50 as Mr. Shean. The echo of "Mr. Gallagher and Mr. Shean" will persist in a series of instrumental duets while the band plays "Three o'Clock in the Morning."

And a saxophone octet joins the xylophones in playing "Yes, We Have No Bananas" as only Sousa's braves and winds can play it with some startling innovations.

Other features of the concert will include: "The Victory Ball" a remarkable presentation of Schilling's weird composition, which has held Sousa's audiences in rapture during its play; "On With the Dance" a medley of famous dance songs of the 1900's and 1920's which will bring back memories of moonlight dances thrillingly.

Solos will be offered by George Carcy on the largest xylophone in the world; Rachel Senior, violinist, and Miss Pauchald, soprano. And Sousa's band playing the march king's greatest march, "The Stars and Stripes Forever" will never be forgotten.

Minneapolis audiences went into raptures over the playing of "The Beautiful Blue Danube" at Sousa's recent appearance there and critics over the entire continent have universally heralded this season's tour of the famous band master and his musical organization as the greatest musical event of the season.

Portland Telegram 1/29/33

Sic World

BREY SMITH



John Philip Sousa

Arthur Rubinstein, pianist, to be assisting artist with Portland Symphony orchestra January 4 at Auditorium.

John Philip Sousa, with his famous band, will be attraction at Auditorium January 1 and 2.

Marguerite Munson. Five numbers were given by the full orchestra. An interesting feature was the playing of five compositions by Mr. Spitzner.

San Francisco Chronicle 1/28/33

Sousa's Band Will Give 5 S. F. Concerts

John Philip Sousa's band, coming to San Francisco for five concerts in the Civic Auditorium on January 4, 5 and 6, has been in existence for thirty-five years. During that period its personnel has completely changed, but the majority of the men have been with him for more than five seasons. The average length of service of the eighty-eight men in the organization is about eight years, although several of the members have been with the march king for more than twenty seasons. The esteem in which Sousa is held by bandsmen throughout the country was indicated on his last visit to Shreveport, La., where a director of a rural band motored more than 150 miles to greet the distinguished conductor.

Madison Wisconsin 1/24/33

Smile a While

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 carboic 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.

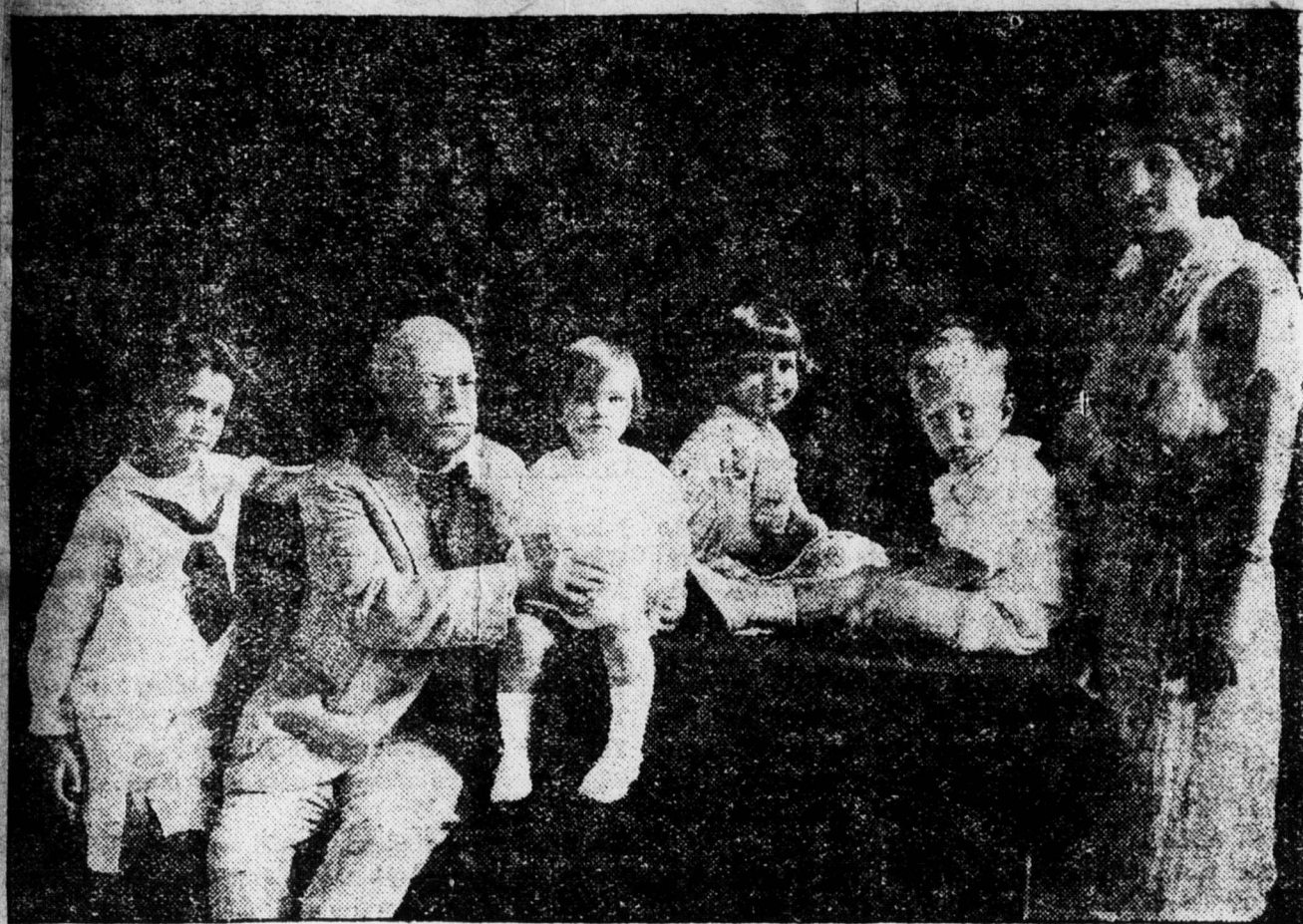
Now that Sousa is a Doctor of Music we hope he cuts out our "Yes, we have no bananas."

Saladine Richmond Ind 1/19/33

Q. How many band instruments does John Phillip Sousa play?—H. F.

A. In his student days this great bandmaster studied violin, euphonium, and trombone. He also played the flute. Later he added a general knowledge of other members of the band family, and studied the viola, which he played professionally. For many years, Sousa has confined himself to composition and conducting.

John Philip Sousa and His Grand-Children



John Philip Sousa, America's "March King," recently devoted a day to a visit with his five grandchildren. Left to right—John Philip III, Nancy Jane, Priscilla, Thomas Adams and Eileen. Eileen was honored by her grandfather when he composed the "Debutante" in her honor, and John Philip III already shows an ambition to some day follow in his famous grandfather's footsteps, as a director. Priscilla, who is of Spanish type, is designed for a heartbreaker. At present, honors are even between Tommy and Nancy as to who will see most of the insides of any and everything that attracts their fancy.

SOUSA'S BAND CONCERT WILL DRAW LARGE CROWD.

Port Angeles Theatre Expects Capacity
Crowds at Two Performances.

Preparations for the Sousa band concert, the most important musical event in the history of the Olympic peninsula, which will take place a week from today, have been completed. The management of the Mack theatre is expecting two packed houses to greet the march king when he appears there next Friday. The box office sale of tickets will begin today. Mail orders will be taken care of in order of receipt.

A large number of Port Townsend and other east peninsula community residents have planned to hear the nationally famous organization although definite arrangements for a special train could not be verified yesterday.

The Sousa organization carries a list of thirteen principals that are declared to be unsurpassed as a group in the world. Here is the group of artists whose work has accomplished much in the fame of Sousa's band.

Miss Nora Fauchald, soprano.
Miss Winifred Bambrick, harp.
Miss Rachel Senior, violinist.
Mr. John Dolan, cornet.
Mr. George J. Carey, xylophone.
Mr. Wm. M. Kunkel, piccolo.
Mr. Paul O. Gerhardt, oboe.
Mr. Anthony Maly, cor anglais.
Mr. S. C. Thompson, bassoon.
Mr. Joseph DeLuca, euphonium.
Mr. J. P. Schueler, trombone.

WILL APPEAR HERE



Lieutenant Commander Sousa, who is on his thirty-first annual tour.

Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who will appear in Sacramento, at the State Armory, January 8, on his thirty-first annual tour of the United States. The medals of which Sousa is most proud 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.

SHRINERS PLAN BIG HONOR FOR SOUSA IN S. F.

Famous March King Will
Offer Composition Dedicated to Nobles

FIRST CONCERT JAN. 4

Veteran Band Leader Makes
Seventeenth Visit to
This City

In recognition of the part Sousa has played in Masonic affairs the Islam Temple Band of seventy-five pieces will play the Sousa march, "Nobles of the Mystic Shrine," at the opening concert of the march king's engagement here, January 4, in the Exposition Auditorium.

This is to be the local Shriners' contribution toward the observance of "Sousa Day," January 4, according to David C. Rosebrook, leader of the Islam band. This day has been set aside in honor of the seventeenth visit during the past thirty-five years of the veteran band leader now entering the seventieth year of his life.

PAYS TRIBUTE TO SHRINE

Sousa and the late President Harding were inducted into the Shrine on the occasion of the Shriners' convention in Washington early in this year. It was on this occasion that Sousa wrote his march, "Nobles of the Mystic Shrine," which was played by his band during the convention.

It is not generally known, according to Selby C. Oppenheimer, under whose management Sousa will appear here, that the march king's band is virtually the only self-supporting musical organization of its kind in the country. While great opera companies and orchestras are subsidized in many cities, Sousa has gone back and forth across the country playing 200 or more engagements in a season to receipts that pay the salaries of more than 100 musicians and soloists as well as the great items of transportation, theater rental, printing and the other incidental expenses.

FINANCIAL PROSPERITY

The financial side of Sousa's work was revealed recently when it was announced that the guarantees posted for the present season exceeded \$400,000. The secret of Sousa's prosperity has been his ability to meet the popular appeal and because he has taken his music to the people.

Sousa has toured America for the past thirty-one years, each year playing to 2,000,000 to 3,000,000 people. Sousa's record was established in Cleveland, O., in September, where \$17,778 was paid, at a top price of \$2 and a minimum price of 50 cents for two concerts.

Sousa in Circle of His Family

Nancy Sousa John Philip Sousa III Thomas Adams Sousa Eileen Sousa
John Philip Sousa Jane Priscilla Sousa



Here is John Philip Sousa, march king, with his grandchildren. It was in honor of Eileen, the oldest, that Sousa composed the "Debutante."

JOHN SOUSA TO BE HONORED BY CITY

When John Philip Sousa arrives in San Francisco he will find that the city has conferred a unique honor on him.

Mayor James Rolph jr has issued a public proclamation declaring Jan. 4 as "Sousa Day" in honor of America's march king, now in his 70th year. Local Masonic organizations will participate with Islam Temple Shrine band in an elaborate observance of this day.

ANSWERS TO QUESTIONS

Q. How many band instruments does John Philip Sousa play?—H. F. A. In his student days this great bandmaster studied violin, euphonium, and trombone. He also played the flute. Later he added a general knowledge of other members of the band family, and studied the viola which he played professionally. For many years, Sousa has confined himself to composition and conducting. Q. What was the religion of Charles Darwin?—D. K. A. As a young man Charles Darwin

SOUSA IS INVITED TO TURKEY SHOOT

John Philip Sousa, America's renowned band leader and a trapshooting fan, will be a guest at the annual Christmas turkey shoot of the Spokane Gun club on the Fort Wright grounds tomorrow morning. On his last trip through Spokane Mr. Sousa participated in the Spokane club shoot.

Sousa and His Band In Two Concerts Here Jan. 9th

John Philip Sousa and his renowned band is the drawing card for January 9th, at the Strand theater. On that date the Stanislaus Musical association will present the famous Sousa and band in two concert, matinee and evening performance.

Lieut. Commander John Philip Sousa is a household word in every part of the civilized world and he has done more to educate the great masses in music than any other man. Sousa's band is different from any other band music because Sousa's instrumentation is 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. The personality of Sousa dominates a performance and makes of every performance a success. His style is inimitable.

The appearance of Sousa in Modesto will place the city on the musical map of the state. It will advertise Modesto as a musical center for Sousa is only appearing in the large cities. The Stanislaus Musical association has worked hard for three years to put Modesto in a firm position in the musical world and every Modestan should show his appreciation of the effort of this association by sponsoring it financially.

John Philip Sousa, America's veteran march king, now entering his 70th year, will, on Jan. 4, open his 17th engagement here with his famous band.

San Diego theatre-goers have something to look forward to in the events which the next fortnight is to bring to them. Among artists on the program are those pictured here. Top left is Rose Smith, Savoy vaudeville star. Top right—John Phillip Sousa, who brings his famous band to the Spreckels theatre Jan. 12 and 13. Lower left—Fritz Fields, who is appearing at the Colonial. Lower right—Rert Earle, due at the Spreckels theatre.

Augusta Chronicle 1/13/13

John Phillip Sousa.

John Phillip Sousa, in the January "Farm and Fireside" is telling the story of how he has made \$1,000,000 with his brass band; that is, he is beginning the story in the January Edition. The complete narrative is sure to be most attractive.

Sousa knows. We have paid him more than \$1,000,000 for band concerts because he knows. During his sixty-eight years he has written 100 marches, 10 operas, 100 songs, 16 orchestral suites, "arranged," or rewritten, countless selections for his band, and found time to write four novels.

He has toured Europe five times, taken his band around the world once; and has been decorated by royalty more frequently, probably, than any other living American.

Sousa was born in Washington, D. C., and has every right, therefore, to the writing of "Stars and Stripes Forever," "the most popular band piece of all American history."

We—in general with the American public—will follow the Sousa articles with the deepest interest. Sousa has often been in Augusta.

Sousa and Band January Attraction At Spreckels Theatre

Lieut. Com. John Phillip 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 6000 men, and the great band was formed from all of the Shrine bands in America. Sousa directed, Sousa and his band will play at the Spreckels theatre, Jan. 12 and 13, with Saturday matinee.

"The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and he 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. 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 'Trovatore' and the Elopement chorus from 'Pinaforte.' 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."



ES EXAMINER....A

SOUSA WILL GIVE WORK OF PIANISTS

JOHN PHILIP SOUSA, who heads the band that bears his name, and who will be heard soon at the Philharmonic Auditorium, was in a reminiscent mood recently.

"At the outset of my career, the scope of brass band music was extremely circumscribed," he said. "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 '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-beloved 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 new march numbers each year, in order to keep pace with the public taste."

MAYOR NAMES JANUARY 4 AS S. F. SOUSA DAY

Citizens Urged to Participate
in Fitting Celebration
of the Day

SHRINERS WILL JOIN IN
Veteran Band Leader Associated
With City's Life
35 Years

An unusual tribute to the life and accomplishments of Lieutenant-Commander John Phillip Sousa has been paid by Mayor James Rolph Jr., in a proclamation just issued setting aside January 4 as "Sousa Day."

In his appeal to San Franciscans to fittingly observe "Sousa Day," Mayor Rolph calls attention to the fact that the veteran band leader, now in his seventieth year, has been associated with San Francisco for a period of 35 years.

SHRINERS WILL PARTICIPATE
Local Shriners will participate in the observance of "Sousa Day" by joining Islam Temple Shrine band under the leadership of Sousa for the playing of "Nobles of the Mystic Shrine" at the opening concert on that date in the exposition auditorium. This piece was written by Sousa a year ago, when he and the Shriners.

The proclamation is as follows: "Thirty-five years ago San Francisco welcomed into its midst a United States Marine Corps Band. Its leader was a young man named John Phillip Sousa. Many San Franciscans today remember this first appearance here of a man whose work was to touch the lives of countless millions."

RETURNS WITH GLORY

"Subsequently this young band leader returned—but as the proud head of his own organization. Year after year he has come back and played his way into the hearts of our people. And each year he has come to us it has been with added glory of achievement until today he and his organization occupy a unique place, not in the musical history of America alone, but in that of the entire world."

"In times of war Sousa's martial music has fired the American people with a patriotism that has known no defeat, in times of peace his melodies have guided the footsteps of his countrymen to new cultural attainments."

"So it is with mingled love and pride that San Francisco again welcomes Lieutenant-Commander John Phillip Sousa—now in the seventieth year of his most useful life. It has seemed eminently fit that the opening day of his engagement here, Friday, January 4, and I therefore as 'Sousa Day,' and I therefore commend its observance to all San Franciscans, and ask our people to join in the prayer that America's beloved march-king may be spared to return here many, many times."



Nora Fauchild, who has been selected by Sousa to accompany his band on its present concert tour, helps her mother with the dinner during the star's visit to Minneapolis. Wide World Photo.

10,000 Hear Sousa Yearly

John Phillip Sousa and his famous band, now making their thirty-first annual tour, will give five concerts at the Civic Auditorium on January 5 and 6, under the management of Selby C. Oppenheimer.

"When I first began touring," said the bandmaster recently, "something less than a million people heard my concerts each season. Now I estimate the attendance as being close to three million. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and music is no exception."

"At the outset of my career, the scope of band music was extremely circumscribed. But with changes in the instrumentation, the band has become more orchestral in its flexibility, and the repertoire of band music is continually increasing. I believe that I was the first bandmaster to attempt Grieg's 'Peer Gynt' suite, which is now in the repertoire of nearly every concert band."

"Two of my novelties this season are arrangements of compositions by pianists. One is Percy Grainger's 'Country Gardens' and the other, Ernest Schelling's 'The Victory Ball,' which created a deep impression and aroused much discussion when played last year by the Philharmonic Orchestra in New York and by the Chicago Symphony Orchestra."

2 Changes Made in Harmony Club Concert Program

The Harmony Club has announced two changes in the dates of artists' concerts. Arthur Kraft, who was scheduled for a Thursday morning musicale on Jan. 3, will not be able to arrive in Fort Worth before Jan. 24, at which date he will present a morning musicale program. John McCormack will sing here on the evening of Feb. 4 instead of Feb. 6, as was originally planned.

Arthur Kraft's voice is a lyric tenor, well poised and under good control. He is an American, and a worthy example of the best of our musical output. While in Fort Worth, he will be the guest of Dr. and Mrs. J. W. Irion of Eighth Avenue.

John McCormack is perhaps the most famous and best-loved living American singer. His health has been re-established by a year's sojourn in Italy and his concerts have been an unusual succession of triumphs since his return to America.

The next evening concert scheduled by the Harmony Club is that of John Phillip Sousa and his band, which will play matinee and night performances here on Jan. 28. Sousa is now in his seventieth year.

JANUARY 4 TO BE 'SOUSA DAY'

The widespread observance of January 4 as "Sousa Day" was asked by Mayor James Rolph Jr., yesterday, in a proclamation issued in connection with the coming engagement of Lieutenant Commander John Phillip Sousa, at the Exposition Auditorium. Although the present visit is not being proclaimed as Sousa's farewell tour, Mayor Rolph calls attention to the fact that America's march king is now in his seventieth year.

Masonic organizations will participate in Sousa Day through the joining of the Islam Temple Shrine Band of seventy-five pieces with that of Sousa's at the concert on that date in the Exposition Auditorium for the playing of "Nobles of the Mystic Shrine." This piece was written by Sousa just a year ago when he and the late President Harding became Shriners.

JANUARY 4 TO BE SOUSA DAY

John Phillip Sousa, America's march king, will find on his arrival here January 4 that a unique honor has been conferred on him by San Francisco.

In recognition of what Sousa has done for music and for the American people in the 70 years of his life, Mayor James Rolph Jr. has set aside January 4 by proclamation as "Sousa Day," and asks the people to so observe it.

Already local Masonic organizations have joined in the movement, as on this occasion the Islam Temple Shrine Band will play "Nobles of the Mystic Shrine," under Sousa's leadership. This piece was written by Sousa a year ago when he, with the late President Harding, became a Shriner.

Q. How many band instruments does John Phillip Sousa play? H. K. A. In his student days, euphonium, and trombone. He also played the flute. Later he added a general knowledge of others and studied the viola which he played professionally.

SOUSA REVEALS EDISON'S IDEAS ABOUT MUSIC

"Take Me Home Again,
Kathleen," Revealed as
Best Selling Record

ESCHEWS "E" STRING

Says Jazz Doesn't Sound so
Bad When Played Back-
ward by New Device

An interesting sidelight into the nature of Thomas A. Edison, perhaps unknown to the American people, was revealed recently to Lieutenant-Commander John Philip Sousa, the famous bandmaster. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for the organization of musical units among the employees of his various enterprises. He was invited because of his experience in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval Training Station, during the World War.

LIKES ONLY FOUR WALTZES

"Edison, of course does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him."

"He also surprised me by the statement that of the records made by his company, the best-selling song was a rather old-fashioned melody entitled 'Take Me Home Again, Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense."

STRESSES MELODY

"Our talk turned to present day musical tendencies. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'jazz doesn't sound so bad that way.'"

"I asked Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise, because with his sense of rhythm it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music which would be entirely independent of the E string. Since more love-sensuous as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Edison's musical nature in any way but under the general head of 'unorthodox.'"

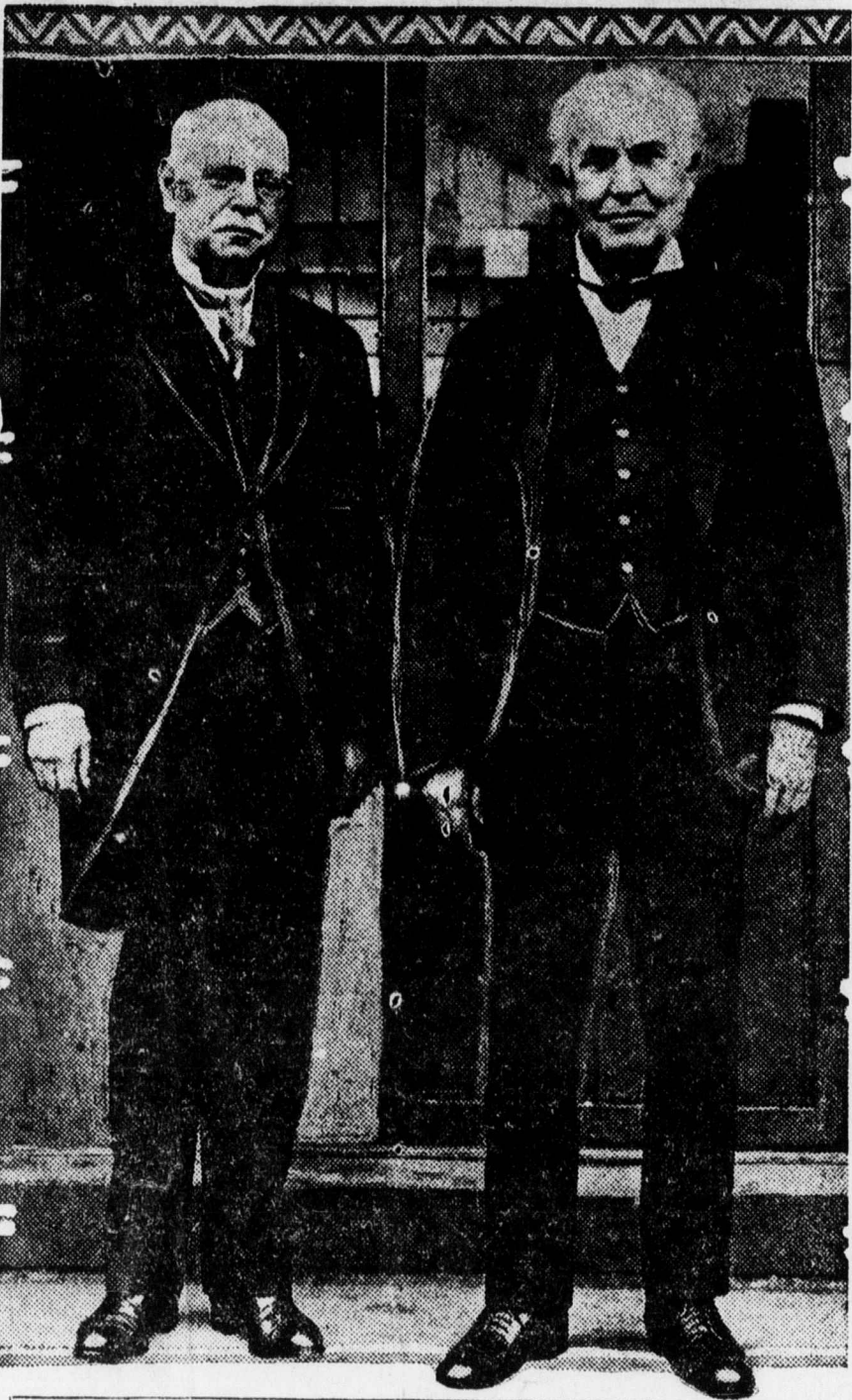
Sousa, "March King," Has Favorite March

Sousa, known the world over as the "March King," brings his excellent band to Tacoma, next Monday for two concerts, the programs being of exceptional interest, and includes the favorite marches of the noted composer and director.

The most popular march ever written, "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 tell you that his choice is "Semper Paratus," 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.

At Edison's Laboratory



John Philip Sousa (left) and Thomas A. Edison in Orange, N. J., where the two discussed the possibilities of industrial music organizations.

MAYOR ASKS CITY TO HONOR SOUSA

Proclamation Sets January 4
as Welcoming Day for
"March King"

SEVENTEENTH VISIT HERE

Band Leader Made His First
San Francisco Appearance
Thirty-five Years Ago

Mayor James Rolph Jr. yesterday conferred a unique honor on John Philip Sousa, America's march king, when he issued a proclamation calling on San Franciscans to observe January 4 as "Sousa day." This is the opening day of Sousa's engagement here, his seventeenth visit in thirty-five years.

Islam Temple Shrine band is also joining in the arrangements for the observance of "Sousa day." The proclamation is as follows:

"Thirty-five years ago San Francisco welcomed into its midst a United States marine corps band. Its leader was a young man named John Philip Sousa. Many San Franciscans today remember this first appearance here of a man whose work was to touch the lives of countless millions."

"Subsequently, this young band leader returned, but as the proud head of his own organization. Year after year he has come back and played his way into the hearts of our people. And each year he has come to us it has been with added glory of achievement, until today he and his organization occupy a unique place, not in the musical history of America alone, but in that of the entire world."

"In times of war Sousa's martial music has fired the American people with a patriotism that has known no defeat; in times of peace his melodies have guided the footsteps of his countrymen to new cultural attainments."

"So it is with mingled love and pride that San Francisco again welcomes Lt. Comdr. John Philip Sousa—now in the seventieth year of his most useful life. It has seemed eminently fit that the opening day of his engagement here, Friday, January 4, should be known as 'Sousa day,' and I therefore commend its observance to all San Franciscans and ask our people to join in the prayer that America's beloved march-king may be spared to return here many, many times."

and Saturday in Gertrude Atherton's "Black Oxen."

Sousa Delights to Make Good Tunes Popular

John Philip Sousa, now on his thirty-first tour, has built a new humoresque on the popular ditty, "Mr. Gallagher and Mr. Shean."

Sousa, himself a fecund composer of hits, has been famous for making other men's music popular.

Year after year, in making up his programs, Sousa transcribed one or more tunes by other composers, played them the length and breadth of the land, and has given to them a vogue beyond the usual.

"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."

Sousa will play at the exposition auditorium for three days beginning Jan. 4th, later appearing in Oakland, Sacramento and Modesto.

Sousa's Band Here Jan. 4, 5 and 6

Coming on his seventeenth visit to San Francisco in thirty-five years, John Philip Sousa, America's 67-year-old march king, will direct his famous band in five concerts in the Civic Auditorium on January 4, 5 and 6.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. Next came "The Washington Post," dedicated to the newspaper of that name in the composer's native city, and shortly after "King Cotton." The long list contains "Manhattan Beach," "El Capitán," "Semper Fidelis," "Sabres and Spurs," "Thunderer," "Liberty Bell," "Hands Across the Sea," "Stars and Stripes Forever," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun," "Pathfinder of Panama" and many others.

'March King' Coming



John Philip Sousa, who brings the world's most famous band to the Cotton Palace Coliseum, Jan. 26.

In the greatest transcontinental tour he has ever attempted, John Philip Sousa will bring his band—the world's most famous—to the Cotton Palace coliseum Jan. 26.

Sousa 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.

Short Tour Last Year

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 last season. Although it was, mechanically, 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.

Where He Goes

That the tour takes 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.

The far corners of the tour are: Boston, Mass.; Portland, Ore.; Los Angeles, Cal., and Jacksonville, Fla. The band comes to Waco from California, by way of San Antonio.

WITNESSES FIRST PARADE HE'S SEEN IN FIFTY YEARS

Lieut.-Com. John Philip Sousa, the famous bandmaster, saw his first parade in more than 50 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 60 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.

Sousa's band will appear at the Grand opera house the coming Monday afternoon and evening.

SOUSA'S BAND WILL BE HEARD IN COLISEUM ON NIGHT OF JANUARY 26

Sousa's band, world renowned musical organization, will be heard in the Cotton Palace coliseum on the night of Jan. 26, according to announcement made here Friday. The band this season consists of 100 pieces, in addition to 8 soloists.

This great attraction will bring many visitors to Waco from Central Texas cities, since Sousa's band has not been heard here in years. It is directed by the renowned John Philip Sousa, bandmaster superb, with a national reputation likewise as composer of band selections.

SOUSA'S BAND WILL PLAY AT AUDITORIUM

CLAIM IT IS ONLY SELF-SUPPORTED MUSICAL ORGANIZATION.

An advance notice says:

So great has been the fame of Lieutenant Commander 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, theater 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. 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, Ohio, on Sept. 30, 1922. Here \$17,778 was paid, at a top price of \$2 and a minimum price of 50c, for two concerts.

Sousa and his famous band will appear at the city auditorium, Galveston, Jan. 23.

SOUSA'S BAND IS HERE TODAY

2 Performances Scheduled
Wednesday and Thursday

John Philip Sousa, America's king of military band directors and march composers, with his 100-piece band, was to open a two-day engagement of four performances at the Metropolitan theater at 2:15 Wednesday afternoon. Different programs are arranged for matinee and evening performances Wednesday and Thursday.

Sousa, most famous American military air writer, is widely known for his concert programs all over the United States. In addition to his regular monster aggregation of band instrumentalists, he is carrying four soloists this season.

The Christmas week classic Wednesday afternoon will be varied in character, ranging from the popular air of Bowron's "When the Minstrels Come to Town" to the comparatively "heavy" "Portrait of a Lady" by Rubinstein.

The matinee program for Wednesday is:

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

Suite, "Leaves From My Notebook" Sousa
a "The Gentle Hostess"
b "The Camp Fire Girls"
c "The Lively Flapper"

Vocal solo, "Villanelle"..... Dell Acqua
Miss Nora Fauchald
"The Portrait of a Lady" Rubinstein

INTERMISSION

Fantasia, "Merrie, Merrie Chorus".....Compiled by Sousa
Flute solo, "Valse"..... Godard
Meredith Willson

March, "Dauntless Battalion" (new) Sousa
Harp solo, "Fantasia Oberon" Weber-Alvares
Miss Winifred Bambrick

"When the Minstrels Come to Town" Bowron
The program at 8:15 Wednesday evening will be featured by two Sousa compositions and a compilation by him of a medley of famous tunes. It follows:

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 Watery Nest"..... Parker
Miss Nora Fauchald

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

INTERMISSION

Caprice, "On With the Dance"..... Sousa compiled
Medley of famous tunes
Xylophone solo, "Nocturne and Waltz"..... Chopin
George Carey

March, "Nobles of the Mystic Shrine" (new) Sousa
(Honoring the body which brought him to Seattle.)

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

Folk tune, "Country Gardens"..... Grainger

SOUSA'S SEASON OPENS NEW YEAR

A comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieut. Com. John Philip Sousa's Band. 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 musical taste of the American people. He is scheduled to appear here at the Exposition Auditorium for three days, beginning January 4.

"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 concert 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 of '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 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 Gyne' 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. 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 this public taste."

Following his engagement here Sousa will play in Oakland, Sacramento and Modesto.

SOUSA STILL SUPREME

"MARCH KING" DELIGHTS HIS AUDIENCES HERE.

Famous Band and Leader Repeat All Old Favorites as Encores in Final Concerts.

BRINGING to a close a two-day engagement in Seattle, John Philip Sousa and his famous band appeared in concert at the Metropolitan Theatre yesterday afternoon and evening. The engagement was under the auspices of Nile Temple, Mystic Shrine.

While the classical numbers, the suites and the excellent solos were accorded enthusiastic reception by the audiences, it was the marches—the Sousa marches—that struck the dominant note and brought from the audience an insatiable demand for more until all the famous military compositions of the "March King" had been played. Appreciating the popularity of these stirring numbers, Sousa was particularly magnanimous last evening, generously replying to the call for more until all the familiar favorites had been played.

The opening number, the Tannhauser Overture, was the most ambitious attempt on last night's program and was played with a fine understanding of the spiritual majesty of its passages. A Sousa Suite, "Tales of a Traveler," and Dukas' weird composition, "The Sorcerer's Apprentice," also proved popular with the audience, while the soloists, John Dolan, cornetist; Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist, and George Carey, xylophonist, were called back for several encores before the audience would release them.

As in the first appearances, members of the Nile Temple Band joined with Sousa's musicians in playing the leader's latest march, "Nobles of the Mystic Shrine." Other well known march melodies played last night included "Sabres and Spurs," "Stars and Stripes Forever," "Semper Fidelis" and "The Gallant Seventh."

John Philip Sousa and Grandchildren



JOHN PHILLIP SOUSA, America's "march king" and his grandchildren. John Phillip Sousa, eldest child and only son of the great bandmaster, is the father of five children. John Phillip, 3d, is shown standing on the left above, beside his grandfather while Nancy, the youngest of the grandchildren, is on his lap. Seated they are Jane Priscilla, Thomas Adams, and Eileen.

The grandfather honored Eileen by composing the "Debutante" march for first playing on the occasion of her debut into society.

Mr. Sousa says that now that his own children are all grown, he gets so much pleasure from visiting with his grandchildren that much of the joy of the success of his to urs is denied him because he cannot play with the youngsters.

When he retires he says he is going to settle down where he can play with them all day long every day in the year.

The great bandmaster and his array of musicians will appear in Liberty hall on Saturday, January 19, matinee and night, under the auspices of El Temple, Mystic Shrine.

SOUSA GOT HIS HAIR CUT ON THE FACE ACCORDING TO DOC. IVINS OF LEWISTOWN

John Phillip Sousa got his hair cut, according to I. G. Ivins of Lewistown, who conducts a column of "Struttin' Along" in the Lewistown Democrat each day, writes editorials, bosses the makeup and plays golf while he sleeps. "Doc" Ivins is one of the cleverest hard working newspaper men of the state, and to prove it got his start on The Leader something like 18 years ago, going from here to Lewistown to grow up with the Judith Basin. John Phillip Sousa and his world famous band appears at the Grand in Great Falls Monday next, and of his hair-cutting experience "Doc" Ivins in "Struttin' Along" says:

"A number of Lewistown people will go over to Great Falls for the concert to be given by Sousa's band in a short time. A good many of them have seen the great bandmaster before, some at the Panama-Pacific exposition in San Francisco, when he led his own band every day and the combined exposition bands occasionally, and others at various concerts up to the war period. In the days of his greatest activity before the public John Phillip Sousa was noted as the world's most successful band leader, and also for his great set of whiskers. Secretary of State Hughes is famed for his 'brush' but in truth they were never in the same class as the crop sported by Sousa, though they used to be a bit longer. The bandmaster's growth was so thick that it would have been difficult to find places for any more hairs. We use the past tense because those whiskers are no more. Our townsmen who journey over to the Falls must be prepared to see a clean shaven Sousa now and the change in his appearance is startling. Yet, in applying the razor to this splendid stand, the leader has but followed the country-wide fashion, for whiskers have gone out of fashion, though of course Bob Jackson and Pioneer Linebarger still strongly refuse to become the slaves of fashion. But as to John Phillip, it may be recalled that when our country entered the war he gave up his band and re-enlisted in the navy where he took up the job of organizing at the Great Lakes naval training station a gigantic band of 1,800 service men. During that period Sousa was a guest at a gala performance of 'Romeo and Juliet' at the Auditorium, Chicago. The performance was in the afternoon and John Phillip, seated in a box, received an ovation. But as the performance ran on the bandmaster was thinking of something else. He was thinking about the 0,000 service men at the training station and recalling as he had one many times before that there was just one man in the whole 0,000 who had a brush. That one

was John Phillip himself. And as he sat there that afternoon the impulse seized him to eliminate that one who marred the 40,000. As the curtain went down, he yielded to it and slipped quickly out of the Auditorium and into the first barber shop—it was but a step.

The tonsorial artist knew the march king all right, and when the latter said "Take 'em all off," he gasped. "Go ahead," said John Phillip, and off they came. When the bandmaster returned to his seat a few minutes later he got a tremendous kick out of it.

"Not a soul in the Auditorium recognized me," said John Phillip. He has never desired to raise another crop. "I haven't the time nor the energy for it," he says. Sousa was willing to sacrifice anything when the war drums sounded, yet as it happened this was the only sacrifice the conflict demanded of him—his matchless whiskers, gone never to return."

Music and Musicians

By D. E. JONES, Mus. Doc.

Written for The Scranton Republican.
A retrospective glance over last year's work in music in the city does not disclose any startling difference over the previous year's activities. There were some encouraging features, however, as for instance, in the number of visiting musical organizations, no fewer than twenty being recorded for 1923 as against eleven for 1922.

Last year the following made appearances: The International Grand Opera company; Letz quartet; Barre Ensemble; Boston Symphony quartet; Hoover's Symphony orchestra; Gloria Trumpeters; Sousa's band; United States Marine band; Jenkins' Negro Orphanage band; Victor artists; Rhonda Male choir; the Sistine choir; the Manhattan quartet; the Allpress All-Star company; and college glee clubs from Columbia, Colgate, Lafayette, Bucknell and Muhlenberg.

Visiting soloists were also far more

WINIFRED BAMBRICK, harpist, one of several soloists featured with Sousa's band.



gates to this convention in the dormitories at Whitman college and with this assurance of ample housing facilities it is expected that between 350 and 400 delegates from all sections of the Northwest will attend. The business sessions will be held in the Armory.

Q. How many band instruments does John Phillip Sousa play?—H. F.

A. In his student days this great bandmaster studied violin, euphonium and trombone. He also played the flute. Later he added a general knowledge of other members of the band family, and studied the viola, which he played professionally. For many years, Sousa has confined himself to composition and conducting.



John Philip Sousa, band leader and composer, being honored by Girl Scouts in Spokane, following the writing of a march for that organization. The group of scouts presented him with a pair of beaded moccasins made by Coeur d'Alene Indians.

SOUSA HAS REALIZED HIS FATHER'S AMBITION

Noted Band King Finds Greatest Pleasure in Meeting His Fellowmen.

By AL REED.

Back in the days prior to the Civil war there lived in Washington, D. C., a man of Portuguese descent who all his life had cherished a secret ambition to be a famous musician. But his star of destiny led him in other directions, and the most he ever achieved in the way of being a great musician was to play simple tunes on the trombone and cornet.

"If I ever have a son," this man used to say to his friends, "I am going to make a musician out of him if there's an iota of music in him."

He lived to see his own ambitions realized through the son that later was born to him, and today the name John Philip Sousa is known in the four corners of the earth.

Like most men of large achievement, John Philip Sousa is more approachable than the ordinary man of small affairs. He gets his keenest pleasure in life from his contact with his fellowmen, and his wide travel and unusual store of experiences with many peoples in all the countries of the globe have made of him a true cosmopolitan.

Showered with invitations to this and that affair during his stay in Spokane over Sunday, Mr. Sousa this morning slipped away with a Chronicle reporter for a brisk "constitutional" and a call on Secretary James A. Ford of the Chamber of Commerce.

"I visited Spokane first 32 years ago when the town was little more than a village and was called Spokane Falls," said Mr. Sousa. "I have been here a dozen times since then and each time I have been amazed at the improvements and expansions in the city and the remarkable development of the surrounding territory."

"How did you happen to enter upon music as a career?" he was asked.

"Partly accidental and partly at the instance of my father, a Civil war veteran," said Mr. Sousa. "My father cherished a love for music, but my mother was not the least musical. I have little faith in the theory of heredity as applied to musical talent. The sounds my father extracted from his trombone and cornet were awful! But he did like music and he wanted me to be a musician."

"I entered a music conservatory when quite young and was supposed to study the violin. But I picked up a rudimentary knowledge of other instruments, particularly wind instruments. My first composition of note was when I was 13. It was called 'Moonlight on the Potomac.' I've forgotten the piece now and it is no longer published. My first band engagement was with the orchestra of a musical comedy company. Later I was given the job of composing the score for a musical comedy and it was a fair success."

"Won" World War.

"My work with theater orchestras rapidly led me into band work and I gave up my study of the violin to conduct bands. During the war I organized bands for the navy and we sent over more than 3500 musicians. My father played a fife in a fife and drum corps during the Civil war and I sometimes tell my friends that my father won the Civil war with his music, while I won the World war."

Mr. Sousa was proffered the use of an automobile and driver by the Chamber of Commerce to enable him to get a glimpse of the country surrounding Spokane. Tomorrow he is to be the guest of the Rod and Gun club at a shoot and luncheon at the clubhouse. He leaves Monday with his band for Yakima.

SOUSA'S BAND TO PLAY IN FRESNO

COMING TO RAISIN CITY UNDER AUSPICES OF FRESNO MUSICAL CLUB

FRESNO, Dec. 21.—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 a matinee and night concert on Thursday, January 10th, 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 Curci. Harry Askin, manager of Sousa's band, was in Fresno recently to complete arrangements for the Fresno concerts.

Besides his fame as conductor of the great band, which bears his name, Lieut. John Philip 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 fifteen in which he has gone from coast to coast. During his career, Sousa has raised his baton over his head for more than ten 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 thirty 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 Parvelli" his best composition.

Sousa's band comprised 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 twenty seasons.

Q. How many band instruments does John Philip Sousa play? H. F. A. In his student days this great bandmaster studied violin, euphonium and trombone. He also played the flute. Later he added a general knowledge of other members of the band family, and studied the viola which he played professionally. For many years Sousa has confined himself to composition and conducting.

Q. What was the religion of Charles Darwin? D. K.

Triple Feature Bill At Alexandria

The Alexandria Theater keeps up its three attraction bill for today and tomorrow, changing the screen attraction to Anita Stewart in "Her Mad Bargain," retaining the Blanche Hertz Kiddles revue and presenting Ben Black's Band in a lively new program.

A young girl, protege of wealth, without training in the practicalities of life, is suddenly deprived of the source of her income. In seeking a living she poses as an artist's model, finds the life distasteful, and finally agrees to "dispose of her life" one year from date in return for \$50,000. This unusual agreement is surrounded by more unusual circumstances and leaves the heroine in a pretty dilemma when her "payment" becomes due. In the supporting cast are Arthur Edmund Carew, Walter McGrail, Gertrude Astor and others.

"Stars in Miniature," as the Blanche Hertz revue is styled, is an attractive juvenile act, or rather a sprightly succession of many individual numbers by the clever children whose song and dance numbers are presented therein.

Little Natalie Heymann, in feminine "John Philip Sousa" attire, is a natty figure as she directs Ben Black (himself) and the members of his famous band throughout the revue numbers. Then Ben takes back his baton and puts the musicians through their own paces in presenting their interpretations of the latest popular music. Frederic Rowley at the organ as usual gives a good account of his musicianship.

Friday and Saturday Harry Leon Wilson's reputedly funniest story, "Ruggles of Red Gap," comes to the Alexandria screen in the production made by James Cruze, producer also of "The Covered Wagon" and "Hollywood."

Sousa's Band at Auditorium Jan. 7

Making his thirty-first annual tour and his fourteenth trans-continental tour from the Atlantic to the Pacific, Lieutenant Commander John Philip Sousa, the "March King," with his famous band of 100 pieces, is coming to Oakland Auditorium, matinee and night. Arrangements for the local engagement are being handled by Miss Zanette W. Potter and seats for the concerts are on sale at the Sherman & Clay box office.

Two brand new Sousa programs will be given here including "On With the Dance," Ernest Schelling's "The Victory Ball," the sensational hit of the leading orchestras this season; two new Sousa marches—"The Dauntless Battalion" and "Nobles of the Mystic Shrine"; a new Sousa humoresque entitled "Mr. Gallagher! Mr. Shean!" and the ever popular Sousa marches as played by the world's most famous band. In addition to these and many other concert numbers the Sousa performance will include vocal and string instrument solos as well as several features, such as a performance by George J. Carey on the largest xylophone in the world and a solo on the Sousaphone by William J. Bell. Principals of the Sousa organization include Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violin; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, cor anglais; S. C. Thompson, bassoon; Joseph De Luca, euphonium; J. P. Schueler, trombone; William J. Bell, Sousaphone and Gus Helmcke, cymbals and bass drum.

No man in the world of music has had so extensively advertised a personality as Sousa. He and his music have become famous in every part of the globe and he has long since become an American institution. 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's Band To Give Four Big Programs

THE big musical attraction this week will be John Philip Sousa and his band and soloists in four performances at The Auditorium, beginning with the matinee Tuesday. The advance sale indicates a large attendance and unusually keen interest in the engagement.

Sousa this season brings an organization numbering nearly 100, including half a dozen soloists. Many novelties will be presented, including a wonderful saxophone octet.

The chorus is glorified this season by Lieutenant Sousa in one of the novelty arrangements which he has made for his band, "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody.

While many 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, Sousa 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."

As the programs show, each concert will include classics of the band literature.

Following are the programs:

Tuesday, January 1, matinee—Soloists, Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Mr. John Dolan, cornet; Mr. Meredith Willson, flute. "A Bouquet of Beloved Inspirations" (entwined by Sousa); cornet solo, "The Centennial" (Bellstedt); Mr. John Dolan, Suite, "Leaves From My Notebook"; "The Camp Fire Girls," "The Lively Flapper" (Sousa); vocal solo, "Villanelle" (Dell Acqua); Miss Nora Fauchald, "The Portrait of a Lady" (Kamennoi-Ostrow), (Rubinstein); fantasia, "The Merrie, Merrie Chorus" (compiled by Sousa); flute solo, "Valse" (Godard); Mr. Meredith Willson; march, "The Dauntless Battalion," new (Sousa); harp solo, "Fantasia Oberon" (Weber-Alvares); Miss Winifred Bambrick; tunes, "When the Minstrels Come to Town" (Bowron).

Tuesday night, January 1, soloists, Miss Norma Fauchald, soprano; Miss Rachel Senior, violin; Mr. John Dolan, cornet; Mr. George Carey, xylophone. Rhapsody, "The Indian" (Orem); cornet solo, "Cleopatra" (Demare); Mr. John Dolan; portraits, "At the King's Court" (Sousa); soprano solo, "The Lark Now Leaves His Watry Nest" (Parker); Miss Nora Fauchald; fantasia, "The Victory Ball" (Schelling); caprice, "On With the Dance," medley of famous tunes (Sousa); xylophone solo "Nocturne and Waltz" (Chopin); Mr. George Carey; march, "The Gallant Seventh" (Sousa); violin solo, "Faust's Fantasia" (Sarasate); Miss Rachel Senior; folk tune, "Country Gardens" (Grainger).

Wednesday Matinee, January 2, soloists, Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; Mr. John Dolan, cornet; Mr. Meredith Willson; flute; Mr. William Kunkel, piccolo. Fantasia, "On Creole Themes" (Brockhoven); cornet solo, "Pyramid" (Liberati); Mr. John Dolan; suite, "Las Days of Pompeii" (Sousa); soprano solo, "When Myra Sings" (Lehman); Miss Nora Fauchald; rhapsody, "The Northern" (Hosmer); valse, "On the Banks of the Beautiful Blue Danube" (Strauss); duet for piccolos, "Fluttering Birds" (Gernini); Messrs. Willson and Bell; march, "Bullets and Bayonets" (Sousa); violin solo, "Rond Capriccioso" (Saint Saens); Miss Rachel Senior; country dance, "Kakusha" (Lehar).

Wednesday night, January 2, soloists, Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; Mr. John Dolan, cornet; Mr. George Carey, xylophone. Overture, "Tannhauser" (Wagner); cornet solo, "Ocean View" (Hartman); Mr. John Dolan; suite, "Tales of a Traveler" (Sousa); soprano solo, "Goo Bye" (Tosti); Miss Nora Fauchald; in termezzo, "Golden Light" (Bizet) (Scherzo), "The Sorcerer's Apprentice" (Dukas), xylophone solo, "Witches Dance" (McDowell); Mr. George Carey "Nobles of the Mystic Shrine" (Sousa); violin solo, "Fantasia, Mignon" (Sarasate); Miss Rachel Senior; "Pomp and Circumstance" (Elgar).

SOUSA PRESENTS CHOICE PROGRAM GETS BIG HAND

In a program that ran the gamut of musical taste from xylophonic "Bananas" and Gallagher and Shean tidbits to the beauties of "The Indian Rhapsody" and the magnificent interpretation of Schelling's weird fantasy, "The Victory Ball," Sousa, world king of band leaders, played to the heart of a capacity house at the Broadway last evening. More generous than ever, gracious in encores and more improved in health since his visit here in November, 1921, Mr. Sousa received a most enthusiastic reception and responded with one of the best balanced programs he has ever presented in this city.

Outstanding numbers were Preston Ware Orem's rhapsody, "The Indian," brilliantly and sympathetically interpreted, and Schelling's fantasy of "The Victory Ball," based on Alfred Noyes' poem of the same name. Inscribed "To the Memory of an American Soldier," "The Victory Ball," in band composition, follows the author's poetical idea, and, while there might appear to be a tone of sarcastic rally at the pomp of worldliness in the forgetfulness of the awful cost, there seemed to be, under it all, an acknowledgment of the eternal fitness of things, of the puppetness of mere man in the scheme of the Creator, of the little stage part man plays in life's game, of the transience of the material and the eternity of the spiritual.

"The Stars and Stripes Forever" is always an inspiring number and the audience showed, by prolonged applause, that it had been waiting for this number. Other encores included: "El Capitán," "U. S. Artillery March," "March of the Wooden Soldiers," "The Gallant Seventh," "Bambalina," and "Mr. Gallagher and Mr. Shean." "Nobles of the Mystic Shrine," a new march by Sousa, was featured by the appearance of the local Shrine band, by special invitation, assisting Mr. Sousa's organization.

John Dolan, world's greatest cornetist, gave Demare's "Cleopatra" in magnificent form. He's a good second to Sousa himself as an attraction. The audience recalled that on the last visit of Sousa's band, Mr. Sousa gave Mr. Dolan the honor of leading the band in one of Mr. Dolan's compositions. Perhaps that little thing was missed last night. At any rate Mr. Dolan got his good share of the welcome and applause. George Carey, xylophone artist, whose "Nocturne and Waltz," by Chopin, and "Humoresque" gave a taste of what Europe is getting now from this instrument, threw a bouquet to the simpler with "Yes, We have No Bananas," with band accompaniment, while Mr. Sousa contented himself with letting his boys show how they could accompany a soloist without a leader.

Miss Nora Fauchald, soprano, a young singer, gave promise of future development in "The Lark Now Leaves His Watry Nest" and really pleased and charmed with her sotto voice rendition of "Carry Me Back to Old Virginia" and "Dixie," with band accompaniment. The little organ effect with the muted cornets for the former was one of the very charming effects of the evening. Miss Rachel Senior gave Sarasate's "Faust Fantasia" and Beethoven's "Minuet" acceptably. The harpist, while not mentioned individually in the program, was a feature with the band and as solo accompanist to singer and violinist.

Sousa's own compositions were featured. Apart from his noted band selections, "At the King's Court," a very delicate interpretation of the entrance to the royal court of "Her Ladyship, the Countess," delicate and fresh; "Her Grace, the Duchess," with a little more weight, and "Her Majesty, the Queen," imposing and dignified, was a very delightful interpretation of a choice composition.

When Sousa and his bandmen arrived at the station last evening they found a delegation of Butte Shriners on hand to greet them and take them in cars to the Thornton. The reception committee was headed by Malcolm Gillis, L. R. Kilberer, manager of Bagdad band; Lew Smith and A. J. Gies. Following the concert both bands were tendered a luncheon at the Masonic temple dining room. E. J. Schwefel, newly elected potentate of Bagdad temple, acted as toastmaster.

Mr. Sousa related numerous amusing incidents of his trip and told of his pleasure in coming to Butte and personally meeting "so many good fellows." Sam Treloar, leader of the Butte Mines band, was an honored guest at the speakers' table and reviewed briefly the history of Butte's premier musical organization, and recalled the fact that on Dec. 22 it will celebrate its 36th anniversary. There were 130 seated at the tables and the luncheon broke up at midnight.

SOUSA INVITED

An invitation to be guest director of the San Francisco band that will play during the departure of the Chamber of Commerce trade delegation sailing from here aboard the Dollar liner President Harrison next Saturday for a world tour has been extended to John Philip Sousa, the march king, it was announced today. A. T. Hubbard of the Chamber of Commerce foreign trade bureau has arranged the details of the job encircling tour.

TRADE TOUR LEAVES

John Phillip Sousa and his band will bid bon voyage to the chamber of commerce trade delegation which sails on a world tour aboard the Dollar line steamer Pres. Harrison next Saturday.



SOUSA, PHYSICAL STILL KING O

Famed Conductor Thrills Crowd in Evening Concert at Lewis and Clark.

Thrilling the audience with his interpretation of his own compositions, Lieutenant Commander John Philip Sousa and his band of 88 pieces played, winning the complete approval of all who heard him at his concert at the Lewis and Clark high school auditorium last night.

Although the veteran band leader has lost the energy that inspired the vim with which he directed his band years ago, his baton brought forth music of quality seldom heard in Spokane.

Especially in the presentation of his own compositions was the band leader appreciated by the audience that heard him last night. Justly has the title of "The March King" been given him. Encore after encore held the band on the stage until they had more than tripled their program.

An attraction almost as impressing as Mr. Sousa himself was Miss Nora Fauchald, soprano soloist with the band. After she had responded to three encores the applause was stopped only when the band started its next number.

"American Girl" Best.

Miss Fauchald appeared first in the "Shadow Song," but responded to the first encore with "The American Girl," one of Sousa's compositions, that could easily be classed as the stellar number of the entire program.

John Dolan, who has appeared with Sousa on previous occasions in Spokane, presented a well received cornet solo, while George Carey, xylophonist, was highly appreciated.

"The Victory Ball," by Sousa, composed from Alfred Noyes' poem of the same name, was one of the fine offerings of the band. Sousa was appreciated most as he played some of his more popular marches, including "The Gallant Seventh," "El Capitán," "March of the Wooden Soldiers," "The Stars and Stripes Forever" and the "U. S. Field Artillery." "Mr. Gallagher and Mr. Shean," transposed from the popular selection, was one of the best received encores.

SOUSA'S BAND COMING

March King Will Play Here Jan. 21 Under Auspices of Mrs. E. M. Resch.

Mrs. E. M. Resch, who has taken over the bookings formerly managed by Miss M. Augusta Rowley, announces that the first of these, Sousa's Band will play here Monday, January 21. The present tour of John Philip Sousa is his thirty-fourth and San Antonio is the point farthest southwest on his itinerary. During the tour it is estimated the band will be heard by at least 2,500,000 persons. The present tour will be one of the longest ever undertaken, ranging from Boston to Miami, Fla., and from San Antonio to Tampa, Fla.

SOUSA'S BAND IS HERE TODAY

2 Performances Scheduled Wednesday and Thursday

John Philip Sousa, America's king of military band directors and march composers, with his 100-piece band, was to open a two-day engagement of four performances at the Metropolitan theater at 2:15 Wednesday afternoon. Different programs are arranged for matinee and evening performances Wednesday and Thursday.

Sousa, most famous American military air writer, is widely known for his concert programs all over the United States. In addition to his regular monster aggregation of band instrumentalists, he is carrying four soloists this season.

The Christmas week classic Wednesday afternoon will be varied in character, ranging from the popular air of Bowron's "When the Minstrels Come to Town" to the comparatively "heavy" "Portrait of a Lady" by Rubinstein.

The matinee program for Wednesday is:

"A Bouquet of Beloved Inspirations" Sousa
Cornet solo, "The Centennial" Bellstedt
John Dolan

Suite, "Leaves From My Notebook" 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" Rubinstein

INTERMISSION

Fantasia, "Merrie, Merrie Chorus" Compiled by Sousa
Flute solo, "Valse" Godard
Meredith Willson
March, "Dauntless Battalion" (new) Sousa
Harp solo, "Fantasia Oberon" Weber-Alvares
Miss Winifred Bambrick

"When the Minstrels Come to Town" Bowron

The program at 8:15 Wednesday evening will be featured by two Sousa compositions and a compilation by him of a medley of famous tunes. It follows:

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 Watery Nest" Parker
Miss Nora Fauchald

Fantasy, "The Victory Ball" Schelling

INTERMISSION

Caprice, "On With the Dance" Sousa
Medley of famous tunes

Xylophone solo, "Nocturne and Waltz" Chopin
George Carey

March, "Nobles of the Mystic Shrine" (new) Sousa
(Honoring the body which brought him to Seattle.)

Violin solo, "Faust Fantasia" Sarasate
Miss Rachel Senior

Folk tune, "Country Gardens" Grainger

Sousa's Band Will Appear in Concerts In Tampa, Feb. 16

Four attractions of outstanding merit are to be presented in Tampa during the present season by S. Ernest Philpitt, in the concert course arranged by Mr. Philpitt for Tampa and Lakeland.

First of the concerts is to be by Sousa's band, which is to appear in Tampa on the afternoon and evening of Feb. 16.

Next comes Frida Hempel, with "a voice of gold and magic," whose engagement here is for Feb. 21.

Mischka Eiman, great Russian violinist, is to play in this city on the evening of Feb. 23.

Late in the season series is Rosa Ponselle, Metropolitan Opera star, often referred to as "a Caruso in petticoats," who is to sing for Tampan on March 20.

All four numbers of the concert season of 1924 are of stellar magnitude, surpassing even the high standard set for Philpitt's concerts in former years. Sousa's Band and the famous Flonzley Quartette are to be the numbers presented at Lakeland, the former on Jan. 31 and the latter on Feb. 17. The Lakeland concerts are to be given in the auditorium at that city, while the Tampa concerts are to be presented at the Tampa Bay Casino. Season tickets for either the Tampa season or that at Lakeland, or for both, may be obtained at S. Ernest Philpitt's store, where tickets for the separate concerts also may be obtained.

SOUSA'S BAND WINS PORTLAND LAURELS

Audience Demands Encore for Every Number.

OLD FAVORITES HEARD

Vocal and Instrumental Solos Delight Music Lovers at Public Auditorium.

BY C. HILTON-TURVEY.

After all, there is only one Sousa—and his concert at the public auditorium yesterday afternoon proved it. A delighted audience listened to the beautiful programme full of very definite melody, crisp rhythm and splendid tone, with an enthusiasm that demanded at least one encore for every number played. The soloists were the Misses Nora Fauchald, soprano; Winnifred Bambrick, harpist; John Dolan, virtuoso-cornetist, and Meredith Willson, flutist.

Lieutenant-Commander Sousa led with his customary immense self-control. He is one of the calmest of conductors and he invokes the storms and stress of his great band with the old familiar back-and-forward swing of his arms and at the mere flexing of his elbows the band responds with the full glory of its golden thunders.

March Proves Popular.

The programme drew upon the operatic selections which are favorites of the world, played as only Sousa can play them. The encores were announced by the expedient of placards held up for the audience to see. For the best beloved of Sousa's marches, however, there was no need of announcement. At the first bar the audience burst into storms of delight at the prospect of hearing again their old musical friends.

The harp solos were much enjoyed. Miss Fauchald's fresh young soprano voice and charming personality were delighted. Mr. Willson's flute playing, mellow and fluent, showed him a master of his instrument. John Dolan, the cornetist, is a veritable virtuoso and he did things with his cornet that few players even attempt. Wonderful, smooth, vibrant tone, beautiful, swift passage work, an exquisite sense for phrasing and marked ease of musical delivery—these were all characteristic of Mr. Dolan's playing. One wished that all Portland were there to hear this extraordinary cornetist.

There was a saxophone ensemble, which "took" hugely, composed of five instruments of various sizes, which played odd things, one ending weirdly on the leading note, without troubling to go a step further and rest; the other (one of four encores) principally composed of "vamp" and "Amen." A flute chorus with the band did good work in one of Sousa's marches, augmented by ten cornets at the footlights in the finale. The march called "Field Artillery" featured in its stirring measures the firing off of a pistol in perfect time with the music, with one rousing shot at the end. This was one of a host of encores, as was also the provocative mixture of "The Bulldog on the Bank" which wandered off into some lovely old tunes, and then came romping in just when the listener was beginning to get sentimental, and chased the "bullfrog" into his deep, dank pool, with the kind assistance of five monster tubas. This mixture caused ripples of merriment in the audience.

Old Number Heard.

Lieutenant-Commander Sousa's suite, "Leaves From My Notebook," was very much enjoyed, with its programme: "The Genial Hostess," the "Campfire Girls," and "The Lively Flapper." An interesting point in the concert was Miss Fauchald's flexible singing of "Dixie" as encore to an encore. "Carry Me Back to Ol' Virginny."

The night concert began with Preston Ware Orem's splendid "Indian Rhapsody," arranged by the composer especially for Lieutenant Sousa's band. It is a fine, virile, racially characteristic composition, upon Indian themes contributed by Thurlow Lieurance, who recorded them from native songs. The work is also arranged for the piano, and is a very brilliant number. Played by the famous band, the "Indian Rhapsody" was thrilling, and it received a hearty encore.

John Dolan again scored heavily with his remarkable cornet playing. Sousa's "At the King's Court," with its musical portraits, was interesting from start to finish. Miss Fauchald charmed the audience with her singing, and Miss Rachel Senior showed her command over the violin by her fine rendition of the Faust "Fantasia."

"Victory Ball" Gruesome.

"The Victory Ball" is a gruesome thing, and the band played it with a full sense of its bitter values. It is, in effect, the apology of a noted musician, Ernest Schelling, to the memory of that "American soldier" to whom it is inscribed, for the political and diplomatic petty-fogging which made his tremendous sacrifice of no avail.

The xylophone solo, played by George Carey, was a pleasing novelty, which invited warm applause.

There is a certain crisp formality which characterizes Sousa's concerts, from his immaculate white gloves to the low bow exchanged between the conductor and his soloists as they leave the footlights after their solos. It is all very characteristic.

The great band made the auditorium fairly ring with its noble tone! There will be a matinee today at 2:30, and an evening performance at 8:30. At the latter concert the band of the "Nobles of the Mystic Shrine" will join forces with that of Lieutenant-Commander Sousa and the combined effect will be overpowering, indeed!

SOUSA PLANNED PORTLAND TUNE

Famous Band Leader Recalls Promise to Write March for Proposed Fair.

BY DAVID W. HAZEN

John Philip Sousa is a bit worried about the kink in his neck.

"That kink in my neck started to break," he explained, "but I saved it the trouble by turning a complete somersault. If I hadn't been able to do that flop, somewhere there would have been a stone saying, 'Sacred to the memory of.'"

Nearly three years ago the march master was thrown from a runaway horse. He was just about one-eighth of an inch from death. He is just now able to lift his left forearm as high as his shoulder.

While giving his injured arm a bit of exercise, Sousa thought of Portland's fair to have been held in 1925. When he was here two years ago he promised the Chamber of Commerce to write a march for the exposition.

"By the way, when do you have your fair? It's in 1924 isn't it?" he asked.

"It fell by the wayside, Mr. Sousa."

"Oh, is that so. Well, I was just thinking of starting the march I promised. You know, it is impossible to write a march without being inspired. It is a most difficult form of music to write, because it can't be padded."

SEEKING INSPIRATION.

Then the visitor explained that since he was in Portland two years ago he has written three marches that have been very successful—"The Nobles of the Mystic Shrine," which he composed for the imperial council at Washington, D. C., last June; the "Gallant Seventh" and "The Dauntless Battalion."

"I had the Portland Fair promise in my big book and was thinking when I arrived here yesterday that I had better be looking around for some inspiration," he explained.

It was to have been a very lively tune, that 1925 march.

"The world wants all the bright things it can get," the composer declared. "Of course, people should have something once in a while to make them think, as Scheelling's 'Victory Ball,' but they have enough seriousness in real life as a rule. I like to give joyful coloring."

WORLD NEEDS TUNES.

And then this man, who has given modern music the very best it has in military marches, stated, "There isn't enough music in the world." He explained that of all the large musical organizations in America, his band is about the only one that makes money on tours.

"It is a most interesting thing to inspire the love of art, but few men like to do it at a loss of money," he declared while watching the snow fall from a Benson hotel window.

He said that traveling expenses are three to four times higher than before the war.

"But I've just got to keep traveling," he explained, "because I have arranged to conduct this band until I'm 106 years old. After that I'll only spend half my time conducting, the other half resting and at play."

But he has started writing his memoirs. They will be completed within two or three years. And the joyous work of the musician will be its chief theme. But the story of the kink in the neck will be told in detail.

No wonder California's mountains are slipping around the landscape; think of the oil beneath them.—Boston Herald.

MARQUETTE UNIVERSITY has given Sousa a degree. He is a Doctor of Music. Well, music needs one.—Cleveland Press.

336
Portland
Journal
11/24

Sousa and His Band Thrill Audiences

By J. L. Wallin

SOUSA'S band, nearly 100 strong, with soloists, gave two concerts at The Auditorium yesterday and thrilled audiences that both for size and enthusiasm demonstrated that good band music has a strong appeal. Another matinee is on this afternoon, and tonight the local engagement closes with an extraordinary program, in that Al Kader Temple band will augment the big band in the new Sousa march, "Nobles of the Mystic Shrine."

This year John Phillip Sousa has a bigger and better band than when he two years ago, and his programs are more substantial, more like those that gained him fame in the earlier days of his career. Still, they contain sufficient novelties to satisfy every taste, and some good, clean jazz, too.

As for individual talent it can hardly be said to be more brilliant than in former years, because the famous bandmaster always surrounds himself with the best. A few of the veterans of the band have dropped out—the solo clarinetist who was with him when he conducted the United States Marine band in Washington, has gone to Italy, but the new blood measures up perfectly to the Sousa requirements.

The instrumentation is almost lavish, with three oboes, six flutes, seven saxophones and clarinets enough to occupy one side of the stage. Four huge Sousaphones furnish a solid foundation, with two bassoons and the corresponding choir of baritones, trombones and horns to give a proper balance. Eight trumpets, tongued and phrased amazingly alike, spell perfection for that important section. Dainty embellishments are supplied by the harp, played by Miss Winifred Bambrick.

Miss Nora Fauchald, soprano, is a young North Dakota girl with a lovely voice and she was recalled time and again. Miss Rachael Senior, violinist, and George Carey, xylophonist, too, scored big, each having to respond with several extra numbers. John Dolan, who has been with Sousa's band several seasons, is a big feature on every program. It is no effort for him, apparently, to coax extremely low or high tones from his instrument.

One of the great hits is the saxophone septet which plays real music and gives one comedy stunt, introducing slap tongue and other tricks.

The march king himself has changed little since here two years ago. In the meantime he has written many numbers for his band that are featured on this tour.

The concert tonight begins at 8:30 o'clock.

Portland
Telegram
11/24

VETERAN BANDSMAN AND VIOLIN ARTIST



John Phillip Sousa and Miss Rachael Senior, who appears in solos with Sousa's band.

spirit over there that American audiences want in their soloists.

"It's funny, the Americans seem to want all their prizefighters and race horses to win over foreign contenders, but they seem to demand foreign singers and soloists—or else they want their own folks educated within the shadows of ancient halls."

And then this young woman, who hadn't bobbed her hair and whose complexion is the same she had in Mason City, declared:

"There isn't any need to go abroad now, because since the war all the great teachers of Europe have moved to New York."

Portland
News
11/24

SOUSA'S BAND GETS WELCOME

Portland Audience Thrills at Incomparable Music

By EMIL ENNA

Perhaps nothing thrills the American audience as thoroughly as a bona fide band, and on Tuesday evening at the Auditorium John Phillip Sousa presented his incomparable organization in a most artistic program.

After 31 years of touring thruout the country, the band as well as the illustrious conductor were received by the Portland audience much as a family receives a son at the Christmas season after many years of travel. One of the outstanding numbers of the evening's program was Orem's Rhapsody, "The Indian," which was received with the utmost enthusiasm by the large audience. The Victory Ball which was based on the poem by Alfred Noyes with music composed by Ernest Schelling called forth much applause. Music such as the Sousa marches in which this composer reigns supreme created a tremendous sensation.

Aside from the perfect discipline and musicianship of the entire band several exceptional soloists were presented.

John Doland, cornetist; Miss Nora Fauchald, soprano; George Carey, xylophonist, and Miss Rachael Senior, violinist, shared equally in the honors of the evening.

Two more concerts will be given by the band. A matinee in which Sousa will present his interpretation of the life of the American girl and particularly the Camouflage girl which is the expression of the youth of the country today, entitled "Leaves From My Notebook" will be given.

Sousa is not only the greatest band master of the day but a most gifted composer as well. On Wednesday evening, Shrine night, one of Sousa's own numbers, called "The Nobles of the Mystic Shrine," will be presented.

Herald
Los Angeles
12/14/23

SOUSA'S BAND WINS FINANCIAL SUCCESS

At a moment when so much talk about music for the people is going on, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band.

Sousa and His Band will be one of the first big musical events coming to Philharmonic auditorium in the new year. The engagement is for three days, Jan. 14, 15 and 16.

Twenty-nine years ago, John Phillip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds where-with to endow his band. His own name has been the principal factor in his success.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulse of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century, he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educational musical courses, Sousa has done singly on his own initiative, and through his own musical genius.

And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians.

Phoenix
Rep.
1/3/24

SOUSA TO PLAY IN SHRINE AUDITORIUM

Among the many features that will be presented by Lieut. Com. John Phillip Sousa and his famous band at the Shrine auditorium on Jan. 17 is a special combination of familiar choruses arranged in one glorious number by that leader and composer.

The chorus is glorified by Lieut. Com. John Phillip 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 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 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 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 'Trovatore' and the Elopement Chorus from 'Pinafore.' 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."

Oregonian
Portland
1/13/24

SOUSA APPEARS TODAY

FAMOUS BAND TO BE HEARD AT LOCAL AUDITORIUM.

Concerts to Be Given Afternoon and Night Today and Tomorrow; Programmes Differ.

Two concerts will be given today in the auditorium by John Phillip Sousa, famous bandmaster, and his musical organization of 100 members. He is now on his 31st annual tour and brings with him to Portland several noteworthy artists as soloists.



Sousa will be in this city today and tomorrow, giving afternoon and evening concerts. Those who will have special numbers at the matinee this afternoon are Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet, and Meredith Willson, flute.

Miss Rachael Senior, violin, and George Carey, xylophone, will share the solo numbers tonight with Miss Fauchald and Mr. Dolan.

One of the original selections scheduled for the matinee is a suite, "Leaves From My Notebook," in which Sousa interprets his own impressions of a genial hostess, the life of the Campfire girls and the spirit of the lively flapper. Tonight he will play Orem's rhapsody, "The Indian," and Schelling's fantasy, "The Victory Ball," based on Alfred Noyes' much-quoted poem by the same name.

Sousa is equally famous as composer and band leader. His repertoire this year includes two new marches, "The Nobles of the Mystic Shrine," played for the first time at the Shrine convention in Washington, D. C., last June, and "The Dauntless Battalion," dedicated to the Pennsylvania Military academy.

Portland
News
1/14/23

SOUSA'S INSPIRATIONS

Bandmaster (Lieutenant Commander) John Phillip Sousa, who brings his famous band to the Philharmonic auditorium on Jan. 14, 15 and 16 for a series of six concerts under the management of L. E. Behymer, has written most of his immortal marches under the inspiration of some development in American history.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties when the American 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, inaugurating the present methods of newspaper-making.

Shortly afterwards came "King Cotton," recording in music the awakening of the New South, the return of cotton to its kingship and the new prosperity of the southeastern section of America.

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

The Sousa marches will be featured as encores during the stay of the famous bandmaster and his organization in Los Angeles.

Portland
News
1/14/23

Sousa to Give Two Concerts

Two Sousa concerts, known and enjoyed the world over, are scheduled to be given in Portland by John Phillip Sousa, famous band master, and his organization of 100 players Tuesday and Wednesday at the municipal auditorium.

Several soloists of note are with him this year, chief among them being Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet, and Meredith Willson, flute.

San Francisco
Herald
1/14/23

Sousa Tells How to Make Up Program

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieutenant Commander John Phillip Sousa, the bandmaster, who opens his seventeenth engagement here Friday in the Exposition Auditorium.

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 San Francisco, 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 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."

San Antonio
Light
1/16/23

SOUSA'S BAND COMING.

John Phillip Sousa and his band will be presented at Beethoven hall, matinee and night, January 21. The band is composed of 100 pieces and in addition to the usual performance the following special "stunts" will be given.

"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 Schelling'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 new Sousa humoresque, "Look for the Silver Lining," from the great musical comedy success, "Sally."

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

Solos by Rachael 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, while the "March of the Wooden Soldiers" proved a sensation.

Bristol
Va Times
1/17/24

and is still in force.

Q—How many band instruments does John Phillip Sousa play?

A—In his student days this great bandmaster studied violin, euphonium, and trombone. He also played the flute. Later he added a general knowledge of other members of the band family, and studied the viola which he played professionally. For many years, Sousa has confined himself to composition and conducting.

Answers to Questions

ANSWERS TO QUESTIONS

Q. How many band instruments does John Phillip Sousa play? — H. F.

A. In his student days this great bandmaster studied violin, euphonium and trombone. He also played the flute. Later he added a general knowledge of other members of the band family and studied the viola, which he played professionally. For many years Sousa has confined himself to composition and conducting.

Portland
Telegram
1/15/24

SOUSA LEADS CITY'S OWN SHRINER BAND

Al Kader's justly famous Shrine band has been led by John Phillip Sousa.

At the closing concert by the great conductor at the Auditorium last night, Portland's Shrine band joined with the visiting musicians on the stage and played under the magic wand of Sousa his new march, "Nobles of the Mystic Shrine," and an old one, "The Thunderer."

The greatest of living conductors congratulated the local bandmen very highly for the way they snapped into the marches.

John Phillip Sousa and eleven other Shriner members of his band were guests of Al Kader nobles at a banquet at Multnomah hotel last evening. The conductor related a number of humorous experiences that have befallen him during his years of wandering. He stated that thirty members of his band are Masons.

Last night's concert was enjoyed by the largest audience that ever attended a Sousa concert in this city. The snow seemed to make people want to hear lively music. The band left at 1 o'clock this morning to play a three days' engagement in San Francisco.

San Francisco call 1/31/23

SOUSA PREPARING PROGRAM TO SUIT 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, who opens his seventeenth engagement here Friday in Exposition Auditorium.

Since Sousa makes programs that are well nigh universal in their appeal, and which must please some 600 audiences literally stretching from Bangor, Me., to San Francisco, 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," said Sousa, "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."

CLASSICS APPRECIATED

"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."

WHAT PUBLIC LIKES

"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."

Portland Journal 1/31/23

Snow Does Not Chill Sousa Concerts

NOTWITHSTANDING the heavy snowfall and low temperature John Philip Sousa and his band and soloists entertained close to a capacity audience at the Auditorium last night. It was the last concert of a series of four and the audience was wildly demonstrative. A well attended matinee was given in the afternoon.

The closing event took on added lustre through participation in two numbers by the band of Al Kader temple of the Order of the Mystic Shrine, the combined bands playing Sousa's new march, "Nobles of the Mystic Shrine," "The Thunderer" and "The Stars and Stripes Forever." The Shrine band, standing, formed a semi-circle around the Sousa band, seated, and it was a mighty volume of sound that thrilled the audience.

Last night's program included the overture of "Tannhauser," Sousa's suite, "Tales of a Traveler," intermezzo from Bizet's suite, "L'Arlesienne," Duke's "The Sorcerer's Apprentice," and Elgar's ever popular "Pomp and Circumstance."

John Dolan, cornetist; George Carey, xylophonist; Rachel Senior, violinist, and Nora Fauchald, soprano, again triumphed in solos, and had to respond with many encores. Miss Fauchald was rewarded with a huge bouquet after her impressive singing of "Carry Me Back to Ol' Virginny."

Springfield News 1/16/23

"Classical" Label Does Not Make Music Good, Sousa Declares

By ANNA MARIE TENNANT

JOHN PHILIP SOUSA, acclaimed the world's greatest composer of march and band music, is sending an interesting message to his thousands of admirers over the country through the medium of the January issue of The Farm and Fireside. The message is this: "Don't think you're not smart if you don't like 'long haired' music. It probably is a sign that it isn't good music, however glaring the 'classical' label may be on it."

This message is characteristic of Sousa, for he never does anything quite like the other fellow. He numbers hosts of friends in Springfield, where he and his famous band have played numerous times. Mr. Sousa is considered an institution, rather than an individual, and it is therefore of moment what he says in regard to music.

From the article we learn that America has paid him more than \$1,000,000 for band concerts. During his sixty-eight years he has written 100 marches, 10 operas, 100 songs, and 16 orchestral suites, "arranged" or rewritten countless selections for his band, and has found time besides to write four novels. He has toured Europe five times, taken his band around the world once, and has been decorated by royalty more frequently probably than any other living American.

He was born in Washington, D. C., and has every right, therefore to be the author of "Stars and Stripes Forever," considered the most popular band piece of all-American history. When Sousa appeared here recently with his band, it could be seen that the severe injuries which he received when he fell from his riding horse had in no way affected his fine power of conducting and that he is as fit as ever. Sousa is now on the road, delivering more than \$500,000 worth of music this season.

When Sousa was asked by the writer of the article what he considered the most popular American ballad, he replied without hesitation, "Swanee River." He says he defies anyone to turn up his nose at that decision, for the fact that it has become a standard, has been proven by the fact that European composers have taken up its melody and worked it into fantasies for the violin and orchestra. Mr. Sousa says that a test of good music is the satisfying, the longing for melody that is in one. He declares that "Swanee River" and "Annie Laurie" do that. He says that because a piece is classical is no reason why it should not be beautiful.

The successful listener, says Mr. Sousa, is the "imagist," the one who "sees" what is being played. Therefore, a conductor, says Mr. Sousa, should have the story telling quality in everything that he plays. "If he is unable to tell a story," says the band king, "then he is simply a 'time beater.'"

Band music has always been a favorite form of diversion with Springfield audiences, although small houses greeted both the United States Marine band and the Sousa aggregation. Mr. Sousa says that a band has a greater appeal to all people than any other kind of musical organization. The favorite pastime of many famous men is listening to a band, and among them may be mentioned Thomas A. Edison. Women like band music equally with men.

Mr. Sousa has unique ideas about encores. He says there is no use in wasting three out of five minutes in taking bows, but that those three minutes should be devoted to giving the public what they want to hear, namely some more band music. This was a noticeable part of his program in this city, as Mr. Sousa was most generous in that regard. He does not believe in ostentation and rapping his baton as a signal to start, for he says that every member of the band knows that.

In catering to all tastes in an audience, Mr. Sousa each year writes a selection around some popular number. This year it was on "Mr. Gallagher and Mr. Shean," and it has brought many laughs. One year it was "Silver Lining," and another year "Bedelia."

The band profession, says Mr. Sousa, is clean and wholesome, and if one is a musician, he is soothing sorrow and adding joy to the world. He says he is as eager and alert now as he was at the beginning of his profession.

Portland Journal 1/31/23

SOUSA WITH BAND And Soloists Will Be Here Tomorrow

John Philip Sousa, the famous bandmaster, and his band and soloists, will arrive in Portland tomorrow morning for a series of four concerts at The Auditorium, beginning with tomorrow's matinee. The other concerts will be on Tuesday night, Wednesday afternoon and Wednesday night. The matinee performances will begin at 2:30, and the evening performances at 8:30. It is announced this morning that on account of tomorrow being a holiday, the box office sale will be conducted at The Auditorium all day. Today and Wednesday the box office sale will be at Sherman, Clay & Co.'s.

San Francisco News 1/29/23 237

Sousa Band In Concert at Auditorium Friday Night

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieut. Com. John Philip Sousa, famous bandmaster, who opens his 17th engagement here Friday in the Exposition auditorium.

Sousa makes programs universal in their appeal, and he deserves the rank of one of the most expert program builders in America.

"Each year before I assemble my band, I go through my catalog 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."

"The first to go are those of least 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 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."

Sousa says "The Gilbert and Sullivan comic operas" have best withstood the ravages of time. However trivial Sullivan's theme might have been, it was always musicianly, well expressed and technically correct.

Following his engagement here, Sousa will play Oakland, Sacramento and Modesto.

Portland Journal 1/31/23

JOHN PHILIP SOUSA, famous band master, who will arrive here with the New Year for a series of four concerts.



one of the best band conductors in the army, who also appeared as cornet soloist with much success. The band and organ numbers were much enjoyed and enthusiastically applauded. A tuba solo was played by Vincent Keryte, who demonstrated good tone and an abundance of technique. In two numbers the organ augmented the band with thrilling effect.

Los Angeles News 1/29/23

'March King' Inspired by His Country



JOHN PHILIP SOUSA—Soon to appear in Los Angeles with his band, wrote most of his world-famous martial compositions as the result of developments in American history. He declares his present musical organization to be the most perfect consolidation he has managed to achieve in twenty-five years as a conductor and leader.

Los Angeles News 1/31/23

FOUR ARTISTS IN RECITAL

Unusual Concert Scheduled in Chestnut Street Auditorium Early Next Month

A concert that promises to offer much of unusual musical interest is scheduled for Thursday evening, February 7, in the Chestnut Street Auditorium, will present to Harrisburg four artists, one of whom the music lovers of seventeen years ago will remember. Voice, violin, cello and piano will combine in a program of solo and ensemble numbers by artists, every one of whom has won much praise from critics in both this country and abroad.

Helene Adler is heralded as one of the foremost concert artists of the day, and one from whom, it is claimed, much can be expected in the future. She has appeared on a number of occasions with the prominent orchestras of the country, including the New York Symphony, Philharmonic, Russian Symphony, and the Cincinnati Symphony. She has also appeared as the soloist with Sousa's Band. Competing with hundreds of other contestants, Miss Adler was awarded the first prize of the National Federation of Music Clubs.

Josef Borisoff is a young violinist of the Russian school. A pupil of Sarasate, he later became a pupil of Leopold Auer, now in this country, while he taught in the Conservatory of St. Petersburg. He won here the gold medal as the honor pupil of

the Auer class and was given a famous old Italian violin called "Gobette," the gift of Princess Altenburg, president of the Russian Musical Society.

San Francisco Journal 1/30/23

JANUARY 4 WILL BE "SOUSA DAY"

Mayor James Rolph Jr. has named Friday, January 4, as "Sousa Day," in honor of the veteran American composer and conductor who will open a concert engagement on that day at the Civic Auditorium. This will mark Sousa's seventeenth visit to this city. He is 70 years old.

Since the days of "The High School Cadets," John Philip Sousa has written a series of inspiring marches, in each instance dedicated to some American epoch or institution. All of these marches including "Manhattan Beach," "The Washington Post," and "Stars and Stripes Forever," are still played. Last June Sousa was in Washington during the national convention of the Shriners, and at that time he composed his latest march: "Nobles of the Mystic Shrine."

At the completion of his San Francisco engagement Sousa and his band will play in Oakland, Sacramento and Modesto.

San Francisco Bulletin 1/28/23

Sousa Is Favorite As a Bandmaster

That Sousa is the best beloved of all present-day conductors is indicated by the fact that the majority of the men who will appear with the famous bandmaster during his engagement here next week are men who have been with him for more than five seasons.

The average length of service of the 88 men in the band is about eight years, and there are several men who have been with the marching more than 20 seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "Oliver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

Tribune Oakland 1/31/23

Sousa Gives Two Concerts Here Monday

Four Soloists to Appear With Band at the Oakland Auditorium.

John Philip Sousa, America's greatest band master and one of the premier band leaders of the world, will appear at the Oakland auditorium with his band for two concerts next Monday.

With the band music will be presented the offerings of several soloists who include Nora Fauchald, soprano; Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute; Rachel Senior, violin; and George Carey, xylophon.

The concerts will be given Monday afternoon and evening and will be held in the main auditorium. The program will be as follows:

- MONDAY AFTERNOON.**
1. "A Bouquet of Beloved Inspirations,"... Godard
 2. Cornet solo, "The Centennial,"... Bellstedt
 - Mr. John Dolan.
 3. Suite, "Leaves from my Notebook,"... Sousa
 - (a) "The Gentle Hostess,"
 - (b) "The Campfire Girls,"
 - (c) "The Lively Flapper."
 4. Vocal solo, "When Myra Sings,"... Lehman
 - Miss Nora Fauchald.
 5. "The Portrait of a Lady" (Kamennoi-Ostrow)... Rubinstein

- INTERVAL.**
6. Fantasia, "The Merrie, Merrie Chorus,"... Godard
 7. (a) Flute solo, "Valse,"... Godard
 - (b) March, "The Dauntless Battalion" (new)... Sousa
 8. Harp solo, "Fantasia Oberon,"... Weber-Alvares
 - Miss Winifred Bambrick.
 9. Tunes, "When the Minstrels Come to Town,"... Bowron

- MONDAY EVENING.**
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,"... Miss Nora Fauchald.
 5. Fantasy, "The Victory Ball,"... Schelling

- INTERVAL.**
6. Caprice, "On With the Dance,"... Strung together by Sousa
 7. (a) Xylophone solo, "Nocturne and Waltz,"... Chopin
 - (b) March, "Nobles of the Mystic Shrine" (new)... Sousa
 8. Violin solo, "Faust Fantasia,"... Sarasate
 - Miss Rachel Senior.
 9. Folk tune, "Country Gardens,"... Grainger



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.



John Philip Sousa and the Dance on Philharmonic courses.



Famous Sousa Band To Play At Shrine

The Phoenix audiences that will hear Lieut. Commander John Philip Sousa and his famous band of 100 musicians at the Shrine auditorium on January 17, will be treated to a program made up of old favorites and new hits of the country. The Musicians' club, under whose auspices this talented organization has been engaged for two performances on the above date, announce that Sousa's program this year reflects a new era of musical preference.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the Sousa programs. 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' 10 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 18 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 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 new march numbers each year, in order to keep pace with the public taste."

Playing of Seattle Baby Pleases Sousa

Any little detail that John Philip Sousa does not already know about playing the snare drum, he picked up yesterday in a lesson from Laurene Louise Lindgren, three-year-old musical prodigy, daughter of Mr. and Mrs. Berthold Lindgren, 1921 Third Avenue.

The baby had just played a piano concert for the famous band director and composer at the Montelius Music Store, during which he watched with delight the careful crook of Laurene's little finger and the rhythmic patter of her hands over the keys as she played "Silent Night," "America" and a special melody she calls "Shello."

"It's delightful what a normal, healthy baby she is, in spite of her unusual musical development," commented Sousa. "The tempo of her playing is remarkable. She has a real ear for music."

But she had an eye for drums, also for a fine, noisy xylophone. Her parents are both musicians, and the child has picked up musical airs and learned to read simple notes, almost unconsciously. She also reads print, getting away with staggering long words quite outside her comprehension.

Sousa Best-Beloved Of Band Conductors

That Sousa is the best-beloved of all present day conductors is indicated by the fact that the majority of the men who will appear with the famous bandmaster during his 31st annual tour are men who have been with him for more than five seasons. The average length of service of the 88 men in the band is about eight years, and there are several men who have been with the "March King" more than 20 seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flying" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert. Sousa brings his band to the Tacoma Theater, Monday, Dec. 31, for two concerts.

SOUSA GETS A LESSON



Laurene Louise Lindgren, three years old, demonstrating a few musical tricks to John Philip Sousa.

Sousa's Musicians Are Seeking Game With Strong Hoop Quintet

World Famous Band Members Want to Play One of Seattle's Best Basketball Teams—They Boast a Good Record on the Court

It is seldom that musicians turn their thoughts seriously to the manly arts while they are in the throes of their specialty, but Sousa's Band boasts a basketball team which the musicians think will compare favorably with any of the city's best on the basketball floor. While the band has been touring the United States, the men have found recreation by contesting the best teams in each of the cities they have visited.

The musicians want a game with any of the City League or Commercial League teams, either in the morning or afternoon and are willing to make certain concession in order to secure a game. Teams wishing to contest the power of the Sousa team on the basketball floor can arrange games by communicating with S. Thompson at the Frye Hotel or E. Thompson at the Y. M. C. A.

INDIANS WIN ONE

The West Seattle Indians actually won a basketball game yesterday and thereby upset all the dope when they defeated the Seattle College quintet in a practice game at the West Seattle gymnasium by the score of 14 to 11. Coach Stephen Brinck's charges showed at the best power they have exhibited in recent years and while their victory over the Collegians does not necessarily show them as contenders for the title, it should serve to give the men some confidence.

The Indians were trailing on the short end of the score in the first half of the game, but came back strong in the second canto to tie the score and then took the lead and successfully defended it. During the last few minutes of play it was fast and exciting.

Nanny Shansby, Indian forward, showed as the best man on the floor with eight counters. The work of Capt. Ray Morse and Dud Stair at the guards was good. Capt. Bob Glenn showed to the best advantage for the Irish. The lineup: West Seattle (14). Seattle College (11).

Position.
cott (2).....Kendall (2)
hansby (8).....Glenn (4)
farrison (2).....Ferrendinal (5)
lorse.....O'Connor
stair.....Egan (2)
Substitutions: West Seattle—Durren (2) or Scott. Seattle College—Stelle for Kendall, Kendall for Stelle, Connel for Moss.

SOUSA PLANS MUSIC COLLEGE FOR MILITARY

Noted Band Leader Would Offer Government Institution for Training of Musicians

John Philip Sousa, international march king, is working on a plan to establish a military college of music for training the youth of the three branches of national defense which he will offer the government as soon as completed, he said in an interview given to the Post-Intelligencer yesterday.

"During the war I trained more than 3,500 men in the navy band battalion at the Great Lakes Naval Station, Chicago, and I found many youngsters who, with training, might become excellent musicians," he said. "I believe thousands of such lads would readily enroll in a military college of music."

Before leaving Seattle last night Sousa was guest at a dinner given in his honor by the band enthusiasts at the University of Washington. He told his hosts how he began his professional musical career at the age of eleven, playing the violin in historic old Ford's Theatre and museum on Arch Street in Philadelphia.

Sousa told of his first concert in Seattle thirty-two years ago at which some hundreds of people caused a commotion during the prelude by climbing into the old Armory over ladders, later paying their way with loud applause.

Sousa's Band Is As Sousaesque As of Yore

BY DAVID W. HAZEN.

Sousa and his band! There's as much joy in these four words as there used to be in another verbal quartet, "Barnum and his circus."

For the manyth time, John Philip Sousa and his merry men are visiting Portland. Their concerts opened yesterday afternoon. It was a fine offering, but with football and fighting and theater matinees, the audience wasn't as large as it should have been. Tonight will be Shriners' night.

Last night the folks turned out. And their hands were not frozen, either. Why should they have been? People just have to applaud when they hear Sousa's band play. As for making their feet behave, it is as impossible as to make Jesse Rich stop talking.

Now, just think of listening to this program last night:

Sousa's snappy "El Capitan" and "Bambalina" from "The Wildflower," both by the band. John Dolan's fine cornet solo, "Berceuse" from "Jockeylyn." Then the gracious Sousa march, "From Maine to Oregon," and the warlike "United States Field Artillery," by the tooters, to be followed by J. P. S.'s idea of how the well known conversation between the well known citizens, Mr. Gallagher and Mr. Shean, should be repeated.

This Gallagher and Shean arrangement took a thousand shingles off the roof. In it the bandmaster has scrambled most everything musical, then garnished the omelet with crying infants, "Carolina Morning," "Good Night, Ladies," "The Bear Went Over the Mountain" and oodles of other tunes.

If Sousa had announced he was going to give everyone present a \$1000 gold bond, the applause wouldn't have been greater than was accorded the arrangement. Then the band rushed away with "Turkish Towel," followed by "No, No, Nora."

Portland then met a charming soprano, who will receive a wonderful welcome any time she may choose to return—Miss Nora Fauchald. She possesses a beautiful voice, of which she is complete mistress, and she sings with the abandon of a nightingale in summer twilight.

Her "Carry Me Back to Old Virginia" is now a memory that will be cherished in thousands of hearts—the old song was never given better than Miss Fauchald sang it last night.

She also gave Sousa's "The American Girl" and that liveliest of our national airs, "Dixie." The band then shot forth "March of the Wooden Soldiers," which was followed by the two greatest marches written since Hannibal crossed the Alps, "Semper Paratus" and "Stars and Stripes Forever." The last named was given the greatest greeting of the night.

George Carey is master of the xylophone. He even made the banana tune liked—that's almost a miracle nowadays. His "Gypsy Love Song" from "The Fortune Teller" is a dream. "Crimoline Days" put dance fever into a lot of toes.

Miss Rachel Senior, violinist, then made her first Portland bow. We have often wondered upon whose shoulders would fall the gracious mantle of the great Maud Powell. Now we know—on those of Miss Rachel Senior of Mason City, Ia. She has perfect control of her violin, with touch dainty and technique supreme. Beethoven's "Minuet" and Brahms's "Waltz" were given with the master's power and with youth's carefree love. Miss Senior's future will be writ in golden letters.

This, dear reader, was only one of the programs that Sousa's band and Sousa's soloists gave last night—the program of encores only. Now, here's what appeared on the real program printed by A. E. Wellington and played according to Sousaesque standards:

Orem's rhapsody, "The Indian," a symphonic number as beautiful as a Cadman love song. John Dolan's cornet solo, "Cleopatra," alluring. Sousa's "Portraits at the King's Court," picturing countess, duchess and queen; an old friend, "Annie Rooney" appears very often in these "Portraits," but whom Annie represents, countess or duchess or queen, is not made clear.

Miss Fauchald, whose dress reminded one of great-grandma's rich Cashmere shawl, sang "The Lark Now Leaves His Watery Nest." The band played a weird, ghostly fantasy, Schelling's "Victory Ball," which Edgar Allen Poe would have loved. The creepy spell was broken by the caprice, "On With the Dance," a string of popular things strung a la Sousa. You never heard "Turkey in the Straw" played better than it appears herein.

Carey gave Chopin's "Nocturne and Waltz," the band played the Sousa march, "Gallant Seventh," and then Miss Senior charmed the multitude with Sarasate's "Faust Fantasy." The program closed with Percy Grainger's "Country Gardens." Just hear one concert by this band and then you'll know why Sousa is called the Teddy Roosevelt of band-leaders.

SOUSA'S BAND TO PLAY DECEMBER 31

Famous Organization Coming Here for Two Performances

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 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 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 number 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 through trips to Fourth of July celebrations at the county seats or upon some 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."

Sousa and his band will give two concerts at the Tacoma theater on Monday, December 31; one at 2:15 and one at 8:15 p. m.

SOUSA BEST LOVED OF BAND LEADERS

Famous Director's Players All Loyal to Him

That Sousa is the best beloved of all present-day conductors is indicated by the fact that the majority of the men who will appear with the famous bandmaster during his engagement here next week are men who have been with him for more than five seasons.

The average length of service of the eighty-eight men in the band is about eight years, and there are several men who have been with the march king more than twenty seasons.

The esteem in which he is held by bandsmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "fivver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

SEATTLE, Dec. 28.—John Philip Sousa, America's "march king," intends to found a military college of music, he announced at a banquet tendered him here last night. The idea is the outgrowth of his work with 3500 sailor musicians at the Great Lakes naval training station during the World War. Sousa believes thousands of young men would enroll in such an institution.

Waco Boy to Play Here When Sousa's Band Comes

When Sousa's band comes to Waco on the 26th of January, it will bring here as one of its personnel Maurice Sackett, flutist. Sackett is of Jewish parentage, son of Mrs. J. W. Sackett formerly of Waco, and nephew of Harry Hyman, now of El Paso, and of Mrs. Louis Lipman of Waco.

The boy was born on North Fourth street, but moved at the age of 10 years to El Paso, where a woman resident of that city, seeing great talent as a flutist in the boy, sent him to New York to study.

While in New York, Sousa signed him for a year's contract, and his tour will take him over Europe and other foreign countries. After the expiration of the contract with Sousa the young flutist will return to New York to resume his studies.

STAND OF COLORS FOR MARCH KING

C. C. Thomas Navy Post of the American Legion will add its contribution to San Francisco's observance of "Sousa Day" Friday by presenting Lieutenant Commander John Philip Sousa with a stand of colors on the night of the opening engagement of Sousa's band in the Exposition Auditorium.

The presentation is to be made by Lieutenant Commander John S. Willis for the Thomas post, supported by a company of fifty uniformed men. The gift will be in recognition of the work of Sousa during the war as director in chief of the navy's bands and music.

Another feature for this opening night will be the participation of the Islam Temple Shrine band of seventy-five pieces which will be joined with the band in playing "Nobles of the Mystic Shrine." This piece was written by Sousa at the time that he and the late President Harding were inducted into the Shrine.

Mayor James Rolph Jr. has decreed Friday as "Sousa Day" and in calling on the public to so observe the occasion has reviewed the contribution of Sousa to American music during the past thirty-five years.

Sousa's Band will play here Friday, Saturday and Sunday nights at the Exposition Auditorium and give matinee programs Saturday and Sunday.

Business Side of John Philip 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, theater rental and printing that go with the exploitation of a musical or theatrical organization.

This excellent organization is at the Tacoma Theater today for two concerts—matinee and night.

Sousa Comes Here Friday

The lasting popularity of Lieutenant-Commander John Philip Sousa, the famous bandmaster who arrives here Friday, is indicated by the fact that during his thirty-first tour he 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 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 Concert Stirs Interest

John Philip Sousa, famous bandmaster, arrives here Friday. On his thirty-first annual tour, he will visit more than 200 cities in which he has conducted at least ten times.

It is a tribute to Sousa that the attendance is largest in the cities he has visited oftenest. Sousa will play for the fifteenth time of his career this year in the Mormon Tabernacle at Salt Lake before 10,000 persons.

SOUSA'S BAND SOON AT THE AUDITORIUM

SOUSA AND BAND TO APPEAR AT AUDITORIUM

Lieut. Commander John Philip Sousa, the "March King", is coming

SOUSA CONTRIBUTES TO McCLELLAN TESTIMONIAL

STATE WIDE OBSERVANCE IS URGED BY COMMITTEE; DATE UNCERTAIN.

The central committee, in charge of the testimonial concert to be given in honor of Prof. J. J. McClellan, Tabernacle organist, met Saturday evening when reports were received indicating that well known citizens in all parts of the state will be glad to co-operate with the committee in pushing the concert to a successful conclusion. It is the purpose of the committee to have "McClellan Night" programs given simultaneously over the state, but the committee is yet unable to set a date for the testimonial, as it is awaiting advice from distinguished artists who may be able to participate.

John Philip Sousa has sent a letter to Mayor Neslen, enclosing his check for a substantial amount. It reads as follows:

"With great sorrow I learn of the nervous breakdown, at the inception

of his concert tour, of my friend and colleague John J. McClellan. There has been no single factor in the life of your city that has so endeared it to the tourist and visitor as the talent and musicianship of this great organist. Throughout the country people who had had the privilege of being in Salt Lake City have gone with pleasant remembrances of the beautiful recitals given by Mr. McClellan at the tabernacle.

"He has always commanded the respect and admiration of those who have known him, either through his art or as a citizen of your goodly city.

"May I suggest that in this hour of distress and illness the testimonial tendered him be one in which every good citizen can give tangible evidence of his appreciation of the services of your splendid musician."

NEARLY 100 MEN IN SOUSA'S BAND

Organization Larger Than Ever; Fine Salaries Hold High Class Talent

The instrumentation of Comdr. John Philip Sousa's band, which arrives here Friday, calls 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 in 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 contra-bassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritons, six tubas, four drums, one harp and one xylophone.

SOUSA TO PLAY 'GALLAGHER AN 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 varieties, national figures. This will be one of Sousa's features during his engagement here beginning Friday.

Legion Post Will Give Sousa Colors

G. C. Thomas Navy Post of the American Legion will present Lieutenant Commander John Philip Sousa with a stand of colors Friday night, the opening engagement of Sousa's Band in the Auditorium.

than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

No man in the world of music has had so extensively advertised a 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. There are 100 players in the organization he will bring with him to Oakland and the march king boasts of the fact that among this lot there are only three foreigners. The features introduced in his performances would fill a book, it is claimed. He has a half dozen special soloists including Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Wilson, flute; Miss Rachel Senior, violin, and George Carey who plays on the largest xylophone in the world. Besides these, solos are played on various instruments by members of the band. The varied program that will be given in the arena of the Auditorium 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". Two concerts will be given in Oakland, one in the afternoon and one in the evening on Monday, January 7. Tickets are on sale at the Z. W. Potter box office in the Sherman and Clay Company's store in Oakland.

SOUSA'S BAND TO PLAY IN OAKLAND

A band concert is a band concert but a Sousa Band concert is this and then some. According to Zannette W. Potter, local concert manager, a Sousa Band concert is an entertainment replete with life, interest and specialty numbers that place it in the category of a theatrical performance.

When Lieutenant Commander John Philip Sousa comes to Oakland, January 7, with his famous organization of 100 picked musicians to give two performances in the Oakland auditorium arena, he will have with him a corps of soloists and a program of special numbers that would fill a book, according to advance report.

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 orchestra, it is claimed.

No man in the world of music has had so extensively advertised a personality as Sousa. He and his music have become famous in every part of the globe and he has long since become an American institution. He is known as the greatest band man in history and his band is recognized as the leading body of instrumentalists in the world.

The program will include the following: "A Bouquet of Beloved Inspirations"—Sousa; cornet solo—John Dolan; suite, "Leaves from My Note Book"—Sousa; vocal solo, "Aria from 'Romeo et Juliette'"—Miss Nora Fauchald; "The Portrait of a Lady"—Rubenstein; Fantasia, "The Merrie, Merrie Chorus"—compiled by Sousa; flute solo, "Calse"—Godard, by Meredith Willson; march, "The Dauntless Battalion" (new)—Sousa; harp solo, "Fantasia Oberton"—Weber-Alvares, by Miss Winifred Bambrick; tunes, "When the Minstrels Come to Town"—Bowron.

SOUSA'S ANNUAL POTPOURRI.

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 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 about to start—No. 1 is dropped, and a new No. 10 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 Wednesday of this week at the Wilma theater.



John Phillip Sousa

SOUSA'S BAND TO FILL ENGAGEMENT AT STATE ARMORY

SACRAMENTO, Jan. 2.—When Lieut. Commander of the U. S. Navy, John Phillip Sousa brings his famous band to Sacramento, January 8, to fulfill a concert engagement at the State Armory, a rare musical treat is in store for Marysville music lovers who attend it.

The program includes many of Sousa's own compositions and arrangements which have been specially selected from his extensive repertoire to please the musical tastes of his audience throughout the United States.

One of the most famous of Sousa's compositions is "The Stars and Stripes Forever" the march that has thrilled thousands since 1898. It spurred the boys of '98 on to victory in the Spanish War. It cheered the dough-boys over many hardships during the World war. It is, perhaps, the most vitally American tune ever written and because of its popularity efforts have been made to have it officially declared the national march of the United States.

With the famous director and his band are six soloists of remarkable ability.

Miss Nora Fauchald, a talented young soprano, trained at the Institute of Musical Art in New York, was discovered by Sousa just after her graduation from that academy and her engagement for this season's tour of the United States promises a pleasing bit of variety in the program.

Another bright and charming spot in the program is the solo number by Miss Winifred Bambrick, harpist, whose charming technique and musical expression pronounces her an artist of rare appeal.

Miss Rachel Senior, violinist, who appears on the evening program is a gifted artist, and another of Sousa's recent discoveries. She will be heard in a very delightful number.

The three other instrumentalists on the program who offer the charming balance which is a feature of all Sousa programs, are Mr. John Dolon, cornetist, Mr. George Carey, xylophonist and Mr. Meredith Willson, flutist.

These artists and Sousa's Band will be heard in both an afternoon and evening concert. Out-of-town music lovers, as well as those living in Sacramento, will have the unusual opportunity of hearing what is universally considered the best trained band in the world under the personal direction of the "March King."

Contrasts In Sousa's Band

Here is the long and short of it in Sousa's band which will give afternoon and evening concerts in the Fresno high school auditorium Thursday. The man, William Bell, who plays the sousaphone, the largest instrument in the band, is six feet, six inches in his hosiery. Miss Winnifred Bambrick, noted harpist, is four feet, seven inches on her French heels.



Sousa and His Band Will Help Give "President Harrison" A Sendoff Extraordinary

John Phillip Sousa, the march king, has been invited to be guest director of the San Francisco band that assembles to furnish musical thrills in a spectacular bon voyage for the Chamber of Commerce trade delegation sailing on a world tour aboard the Dollar Line steamer "President Harrison" next Saturday.

The famous bandmaster will arrive in the city next Friday to open an engagement and his interest in maritime affairs will be further stirred with a presentation of the importance of the globe-circling service to American commerce.

Motion picture cameras will record the epochal event, the inauguration of first regular round-the-world freight and passenger service in the history of commerce. Leaders in army and navy, diplomatic and commercial circles will participate in a colorful celebration.

Headed by Philip S. Teller, of San Francisco, trade emissaries of many California cities, joined by envoys from New Orleans, will tell the merchants of 21 world ports the advantages of trading with American business men.

The world tour, aimed to benefit all American commerce, is under the auspices of the San Francisco Chamber of Commerce. The details have been directed by A. T. Hubbard of the foreign trade bureau, co-operating with the Dollar Steamship Line.

Sailing from the Golden Gate on January 5 and thereafter every two weeks, ships of the Dollar Line will belt the globe in 112 days. The ports to be visited are Honolulu, Kobe, Shanghai, Hongkong, Manila, Singapore, Penang, Colombo, Suez, Port Said, Alexandria, Naples, Genoa, Marseilles, Boston, New York, Havana, Colon, Balboa, Los Angeles, thence to the home port of San Francisco.

Sousa to Speak to Ad Club Members

Lieutenant Commander Sousa, leader of the world-famed Sousa's band, will be the speaker at the Ad Club luncheon to be held next Tuesday at the Hotel Land. Sousa will be accompanied by several of his performers, who will give a number of selections.

Friday night, the members of the Ad Club will be entertained at the Y. M. C. A., where motion pictures will be shown. The name of the picture is "Heads Win."

Steindorff to Observe 'Sousa Day' at Casino

In honor of "Sousa Day," which is today under proclamation by Mayor Rolph, Paul Steindorff, who is an old-time friend of John Phillip, will render a Sousa program of special musical numbers between the acts of "The Toy Maker" at the Casino Theater.

Steindorff produced two of Sousa's operas when he was in the East—"The Bride Elect" and "Charlatan." He will play selections from these two operas and also from Sousa's "The Captain."

SHRINERS' BAND ASSISTS SOUSA

Wild Enthusiasm Greeted Combined Playing of 'Stars and Stripes'

By EMIL ENNA.

Indeed it must be a very great satisfaction, to sincerely know and feel one has reached the highest pinnacle of success in any particular field and John Phillip Sousa has attained such an enviable position in two ways, for he stands alone and without rival as the one and greatest American band director as well as master composer of marches. In mentioning the name of Sousa, immediately a patriotic sentiment is aroused, for Sousa by his marches is identified so completely with the musical expression of love for our nation.

The fourth and farewell concert of the Portland engagement was given at the auditorium Wednesday night. The evening was devoted to the members of the Shrine and to Al Kader band in particular. Throughout the program one had been so thrilled at the perfect and brilliant band selections, and with the appealing well loved American numbers by the excellent soloists, that it almost seemed nothing more might be added, until the Shrine band took their places beside the veteran bandsmen and together introduced to the audience the work of the illustrious leader, the march called "The Nobles of the Mystic Shrine."

It would be impossible not to have the attention arrested by even the most ordinary band playing Sousa's march "Stars and Stripes Forever," but when the two bands played the opening measures, the audience veritably went wild with enthusiasm.

The annual visit of Sousa and his band is indeed an event, and while bidding them farewell for the present season, their many Portland admirers will be eagerly awaiting the date of their next appearance.

SOUSA'D MAKE 'EM ALL DO IT

In a jocular mood, recently, Lieut. Com. John Phillip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted a bill, which he may present to the next Congress in the interests of music in the United States.

Sousa's bill is entitled the Pure Song Bill and if passed would create a furor along "Tin Pan Alley."

"Proposing laws seems to be our national pastime," says 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.'"

SCHOOL CHILDREN WILL HEAR SOUSA

Superintendent of Schools Gwinn has arranged a school children's concert by the famous band of Lieutenant-Commander John Phillip Sousa. About 60,000 children will attend the special program in the Auditorium Saturday afternoon.

Final arrangements for the concert were effected by Gwinn through the co-operation of Selby C. Oppenheimer, under whose management Sousa is to appear here.

SMALL TOWN VOCALIST IS AMERICA'S BEST, SAYS SOUSA



MISS NORA FAUCHALD

From the little prairie town of Minot, who proves Sousa's saying that the nation's greatest singers of the future will be small town or country girls.

"It's not the New York girl who will win out in the stage or in concert," says John Philip Sousa, who thinks that the best bet is the girl from the great farming sections. In proof, he is bringing with his band to Waco on the 26th of this month a soprano soloist from the Dakota prairies—Miss Nora Fauchald.

Born in Norway while her mother was visiting then "old country," Miss Fauchald came to America at the age of six months, and Minot, N. C., a typical prairie town, was her childhood home. In her late teens, she returned to Norway, and studied voice there—then returned to New York, where she was engaged by Sousa for this tour.

She will be heard this year by over 3,000,000 people—more than will hear any other singer in America.

"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.' She will develop faster than the westerner, but three or five years will be the extreme limit of time that 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, which produced Miss Fauchald, from which our new singers—for both the opera and concert stage—will come."

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. Sousa finds in it 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.' 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 are preserved for posterity in the congressional records.

"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."

Stepping Up to the Altar

SOME people like music with their meals, and some like it with their matrimony. It depends upon whether they want it to whet their appetite or their courage.

For a good many years people have been walking up to the altar to the strains of Mendelssohn or Wagner—or a combination of the two. Low-and-grin has been the chief standby, with Mendelssohn a close second.

But now we are going to change our tune, according to reports, and begin stepping off a wedding march composed by Sousa. It's going to be a regular made-in-America affair, so that we can throw the German product into the discard.

Instead of the slow and stately "Here comes the bride, tum-m-m, tump, tee-tum," the march king probably will give us something with a bugle call to start off with: "Tump, teety-tum! Tum, teety-tum! Tum, teety-tum! tum-tum-m-m!"

It will be a great convenience. Somehow, brides and bridegrooms have always had a struggle to keep step with the old tunes. Some have raced to the altar as if it were a goal, and some have approached it as if it were a jail—which used to be spelled gaol.

But anyone can keep in step with a Sousa march. It's the easiest thing in the world. The trip to the altar will be robbed of all its terror.

And Sousa can be relied upon to give his march a lively title, something like "Fall in for the Finish" or "The Rice Parade," or "The Mr. and Mrs. Forever." He might even make it "Hoofing it to the Altar," with an English version called "Ootfing it to the Haltar."

QUICKSTEPS OF SOUSA IMPRESS SANDS OF TIME

Latest March to Be Played on Programs at the City Auditorium Matinee and Night January 24.

For almost a generation now, Lieutenant Commander 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 fact 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, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards 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 nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" is of the day when opera-ta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan," programmed as "Behold El Capitan," 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.

"Semper Parvulus" typifies 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 Parvulus" 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."

Mr. Sousa, at the head of the largest touring band in the world, will give a school children's matinee at the City Auditorium on Thursday, January 24, and an evening performance in which he will present new program material and a few well loved favorites. He is under the local management of Edna W. Saunders, whose office is at Harris-Hahlo's.

SHRINE BAND MAY PLAY WITH SOUSA

INVITATION IS EXTENDED ON MARCH NUMBER DEDICATED TO ORDER.

Members of El Mina Shrine Temple Band have been invited to play one number with John Philip Sousa's aggregation here on Jan. 23. It was announced yesterday by William Schneider, band director. The invitation came through Mrs. Edna W. Saunders, who also asked that members of the band be her guests for the performance.

According to Mr. Schneider, the Shrine Band would participate in the march number, which Sousa, himself a noble, recently dedicated to the Mystic Shrine.

Action on the two invitations will be taken tomorrow night, when the band will meet for its annual meeting.



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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 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.

JOHN PHILIP SOUSA ON HIS 31ST SEASON HERE JANUARY 19

John Philip Sousa, who, with his famous band, will play in El Paso Saturday afternoon and night, January 19, is the best beloved of all present-day conductors, and this is very strongly indicated by the fact that the majority of the men who will appear with the famous bandmaster are men who have been with him for more than five seasons. The average length of service of the 88 men in the band is about eight years, and there are several who have been with the march king more than 20 seasons.

The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "fifteen" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

Lieut. Com. John Philip Sousa gave his first concert at the head of the band which bears his name September 16, 1892. This season is the 31st during which he has headed his organization, and the 50th 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.

Miss Winifred Banbrich, harpist with Sousa's band, is one of the most popular members of the organization, and the playing of this old-fashioned instrument, accompanied by the band, is one of the outstanding features of every Sousa concert. Seats for Sousa's concert here will go on sale Monday morning, January 14, at the El Paso Piano company.

Q. How many band instruments does John Philip Sousa play?—H. F.

A. In his student days this great bandmaster studied violin, euphonium and trombone. He also played the flute. Later he added a general knowledge of other members of the band family, and studied the viola, which he played professionally. For many years Sousa has confined himself to composition and conducting.

Q. What was the religion of Charles Darwin?—D. K.

A. As a young man Charles Darwin

CORNET SOLOIST



JOHN DOLAN

Sacramentans will have the opportunity of hearing one of the finest cornet soloists in America when John Dolan appears at the State Armory on January 8 with Sousa and his band.

His solos have met with universal success throughout the entire Sousa tour.

Both afternoon and evening programs include selections by the accomplished musician, and something very splendid is anticipated in his rendition of "Cleopatra," a spectacular composition by Demare, which appears on the evening program.

SOUSA'S BAND TO VISIT 200 CITIES

PLAYS AT SALT LAKE CITY FIFTEENTH TIME; GALVESTON JAN. 23.

An advance notice says: The lasting popularity of Lieutenant Commander John Philip Sousa, 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 previous one.

Sousa's Band will play at the city auditorium on the evening of Jan. 23, Mrs. Edna W. Saunders having booked the engagement.

NAVY LEGION POST WILL HONOR SOUSA

Bandmaster to Be Presented With Stand of Colors Here on Friday

C. C. Thomas Navy Post of the American Legion will add its contribution to San Francisco's observance of "Sousa Day," Friday, by presenting Commander John Philip Sousa with a stand of colors on the night of the opening engagement of Sousa's band in the Civic Auditorium.

The presentation is to be made by Lieut.-Comdr. John S. Willis, supported by a company of fifty uniformed men. The gift will be in recognition of the work of Sousa during the war as director-in-chief of the navy's bands and music.

Another feature for this opening night will be the participation of the Islam Temple Shrine band of seventy-five pieces which will be joined with Sousa's band in the playing of "Nobles of the Mystic Shrine." This piece was written by Sousa at the time that he and the late President Harding were inducted into the Shrine.

SOUZA'S BAND TO GIVE CONCERT IN OAKLAND



Miss Rachel Senior, violinist with Sousa's band, which will give two concerts in Oakland January 7.

The forthcoming engagement in Oakland of John Philip Sousa and his band is an event of general public interest as well as musical importance for Sousa's band has long since become an institution in this country and the famous leader a national figure, according to Miss Zennette W. Potter, Oakland concert manager. The "march king" with his celebrated organization of 199 musicians, is making his latest tour of the country this year and his fourteenth transcontinental tour from the Atlantic to the Pacific coast. He will give two concerts in the arena of the Oakland Auditorium next Monday, January 7; one in the afternoon starting at 2:30 o'clock and one in the evening beginning at 8:15.

The band new program will be given in "On With the Dance," "Brass Banding," "The Victory Bell," the musical life of the leading composers and concert two new Sousa marches—"The

Dauntless Battalion" and "Nobles of the Myrtle Shrine"; a new Sousa march, "Mr. Sheen!" and the ever popular Sousa marches as played by the world's most famous band. In addition to these and many other concert numbers the Sousa performance will include vocal and string instrument solos as well as several features such as a performance by George J. Carey on the largest xylophone in the world and a solo on the euphonium by William J. Bell. Principals of the Sousa organization include Miss Nora Fauchald, soprano; Miss Winifred Lambick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophonist; William J. Bell, piccolo; and O. Edwards, soloist. Other members include: Joseph De Luca, euphonium; J. P. Schaefer, trombone; William J. Bell, euphonium and Gus Adams, cymbals and bass drum.

Small Town Girls Make Best Singers, Says Sousa



Miss Nora Fauchald, soprano soloist with Sousa's band, who was raised in a small prairie town.

It's from the farms, and from the towns and cities of the farm section, that John Philip Sousa has drawn the makings of the world's greatest band—which he brings to Waco on the twenty-sixth—and it's from the farm sections that America's great musicians will continue to come, he says.

Miss Nora Fauchald, soprano soloist on this tour, is a product of the Dakota prairies. She was born in Norway while her mother was on a visit to her home in the old country, but came to America when she was 6 months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital.

Sousa Finds Her

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.

From Small Towns

"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 I 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."

SOLOISTS WITH SOUSA'S BAND

Eight Instrumental and Vocal Soloists to Contribute to Programs January 9

When Lieutenant Commander John Philip Sousa with his band comes to Modesto for concerts at the Strand theater on the afternoon and evening of January 9, he will present two distinct programs which will include not only numbers by the entire band but also soprano, violin, harp, cornet, xylophone, flute, piccolo and euphonium solos.

Sousa selected his soloists with the greatest care, each one being known for his excellence as a musician.

Miss Nora Fauchald, the soprano soloist with the band, was discovered by Sousa shortly after her graduation from the Institute of Musical Art in New York. At the time, he gave her advice concerning the shaping of her career and a year later she was engaged by the march king. Miss Fauchald was born in Norway but spent most of her youth in Minot, North Dakota where she studied violin and piano and sang solo parts in church cantatas and oratorios.

In her late teens she studied voice in the Norwegian capital and later, returning with her family to New York, studied at the Institute of Musical art in that city.

Sousa's Band to Give Series of Concerts

Based on last year's attendance it is estimated that Sousa, the march king, will play to a combined audience of 2,500,000 persons during his present transcontinental tour.

Sousa, who arrives here Friday morning for a three day engagement at Exposition auditorium, started on his present tour last July. Besides playing here Sousa will also play in Oakland, Sacramento and Modesto.

The noted bandmaster, now in his 70th year, has been touring for 30 seasons, and his supremacy as a leader in martial music remains unapproached.

During this engagement his band will be heard in pieces usually in the province of the symphony orchestra, one of them being "Sibelius."

POLLOCK TWICE PLAYED "ROMEO" AND ONLY TWICE

News of Speaking Stage Jane Cowl's Cleopatra

"He once played with Sousa, but only once," is a familiar line, and with slight variation it may be applied to Channing Pollock. Put it this way: "he twice played Romeo, and only twice," and it will. Pollock was only 14, and not even an embryo playwright, when he made his appearance in the role. His home was in Salt Lake City, where his father was an editor. Richard P. Crollus, who may be alive today, was a member of a stock company in Salt Lake City at the time, and he obtained the necessary money from the Unitarian church to organize a juvenile company to present "Romeo and Juliet."

The performance took place in the church, with young Channing as Romeo. It was so successful, the local theatre was engaged for a second performance that a larger audience might see it, and the house was sold out.

Mr. Pollock says he has never forgotten the lines of Romeo, and can repeat them all. He declares he has never acted since, and never will again.

When Archie Selwyn heard the story he offered to star the author of "The Fool" at a special matinee performance at the Times Square theatre, New York, guaranteeing Mr. Pollock a full house and half the receipts, and a Juliet specially engaged to match his own weight. As Mr. Pollock declined to cut "a pretty figure," the deal was off.

"BAND" WAS BORN IN GERMANY.

The "Thurmiers" began consolidated instrumental playing in 1840.

John Philip Sousa in Farm and Fireside. The brass band is not a very old institution. It has existed for less than a century. "That little German band" was the father of all modern brass bands. Along about 1840, in Germany, the "band" was born; though, 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 "Thurmer 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 twelve years.

Germany even appointed a bandmaster-general, Wiprecht, who invented the bass tuba, the giant bass horn of today.

An American brought the band into 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 twenty years ago.

Like everybody else, I speak of a "brass band." But in my band only half of the instruments are brass. We carry sixteen first clarinets, six second clarinets, six two-thirds, two alto clarinets, two bass clarinets or thirty-two 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 Sousaphones—an invention of my own, replacing the tuba—one harp and three batteries of drums. With myself, a secretary and a treasurer, this makes eighty-three 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 instruments, 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 seventy-five 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 CONCERT IN MODESTO JANUARY 9

John Philip Sousa and his famous band, who are to appear in Modesto January 9 under the auspices of the Stanislaus County Musical association will give a concert at 3 o'clock that afternoon and 8:15 o'clock in the evening at the Strand theater in Modesto. Because of the matinee, all Modesto schools will be closed at 2:30 o'clock in the afternoon and a special admission price of 50 cents will be made to all students for the afternoon concert and \$2.00 for adults.

Tickets for the evening performance will be \$2.50 for adults and \$1.00 for students. As the concerts are being given under the auspices of a non-profit organization, there will be no war tax charged for either concert.

Tickets may be purchased at all Modesto music stores. Although no seats will be reserved for the matinee, those purchasing tickets in advance will be admitted without the necessity of waiting. Holders of season tickets may attend either afternoon or evening performance and may reserve seats for the evening concert immediately at the McNeill Music Company, corner of 11th and H streets, Modesto, while activity in performance the tour will involve. In many cases, the booking is so "close" that the jump 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.

Miss Madeline Webb at the McNeill Music Company. They will receive attention in the order that they arrive at the music company.

SOUZA'S BAND TO COME HERE ON THURSDAY

Fresno Will Hear Two Concerts By Noted Organization

Sousa's band which will come to Fresno for two concerts on January 10, will close a three day engagement in San Francisco, where made its California debut, tonight and will appear in Oakland, Sacramento and Modesto during the next three days before arriving in Fresno Thursday.

One of the noted musicians of the band is John Dolan, cornet soloist. His rendition of "Cleopatra," is regarded as one of the features of the program.

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.

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 jump 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'S BAND HERE TODAY

Lieut. Com. John Philip Sousa and his famous band of 100 pieces is due to arrive here today for the first of his series of concerts in the Exposition Auditorium beginning tonight. In recognition of Sousa's contribution to America's music Mayor James Rolph Jr. has declared today "Sousa Day."

"It is with mingled love and pride that San Francisco again welcomes Lieut. Com. John Philip Sousa—now in the seventieth year of his most useful life," said Mayor Rolph. "It has seemed eminently fit that the opening day of his engagement here today should be known as 'Sousa Day,' and I therefore commend its observance to all San Francisco and ask our people to join in the prayer that America's beloved march-king may be spared to return here many, many times."

TO LEAD LOCAL BAND.
Some 200 members of the Reserve Officers Training Corps Band will have the prized distinction tomorrow afternoon of playing for and under the leadership of America's march-king, John Philip Sousa.

This tribute to the achievement of Sousa was arranged for the R. O. T. C. Band by Mayor James Rolph Jr., Superintendent of Schools Joseph M. Gwinn and Major Winfield S. Overton, commander of the R. O. T. C. The R. O. T. C. Band will have a place on the stage with Sousa's band and will play with the latter in time with the baton of the world-famous leader.

The R. O. T. C. band presents the five high schools—Lowell, Polytechnic, Galileo, Mission and Commerce. It is under the leadership of Tom Kennedy, a former naval bandsman, assisted by Mrs. Viola L. Farrell of the High School of Commerce, Herman E. Owen, Mission high school, and Irving G. Alger of the Lowell high school.

LEGION PLANS HONOR.
A community aspect will be given tonight's opening concert when the C. C. Thomas Navy Post of the American Legion presents Sousa a stand of colors in recognition of his war work as director of music in the Navy. The presentation is to be made by Lieut. Com. John S. Willis.

Another feature on the program will be the joining of the Islam Temple Shrine Band with that of Sousa's in the playing of "Nobles of the Mystic Shrine." This piece was written by Sousa a year ago when he and the late President Harding entered the Shrine during the Washington convention. At that time Sousa directed 6,282 bandsmen of the Shrine bands attending the convention in the playing of this piece. The Islam Temple Shrine band is composed of 75 members under the leadership of David C. Rosebrook.

SOUSA'S BAND IN SACRAMENTO TUESDAY

When Lieut. Com. John Philip Sousa brings his famous band to Sacramento January 8th, to fill a concert engagement at the State Armory, a rare musical treat is in store for Folsom music lovers who attend it.

The program includes many of Sousa's own compositions and arrangements which have been especially selected from his extensive repertoire to please the musical tastes of his audiences in the United States.

With the famous director and his band are six soloists of remarkable ability. They are Miss Nora Fauchald, a talented young soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; John Dolan, cornetist; Meredith Willson, flutist; and George Carey, xylophonist.

SCHOOL CHILDREN TO HEAR SOUSA'S BAND

This afternoon is Children's day for Sousa and his band. Tickets entitling pupils to a special rate of 5 cents for the best tickets were distributed to most of the schools, but in some cases the delivery was delayed. In such cases Manager Selby C. Oppenheimer states that pupils should come to the Auditorium offices any time after 9 o'clock this morning and simply state what school they attend and special tickets will be sold them.

First Sousa Concert at Auditorium

A small audience of San Franciscans started an ambitious young bandsman on his way to fame some 35 years ago when he played at the head of an obscure marine band. Today this man returns to San Francisco acclaimed by many lands and whose work has touched the lives of countless millions—Lieut. Commander John Philip Sousa.

Sousa today is entering his seventieth year, and in recognition of his achievements, Mayor James Rolph Jr. has decreed today as "Sousa Day."

BIG BAND.

Sousa and his famous band of 100 pieces arrive today for the first of his series of concerts in the Exposition Auditorium beginning tonight. Some 200 members of the Reserve Officers Training Corps Band will have the prized distinction tomorrow afternoon of playing for and under the leadership of America's march king, John Philip Sousa.

This tribute to the achievement of Sousa was arranged for the R. O. T. C. Band by Mayor Rolph, Superintendent of Schools Joseph M. Gwinn and Major Winfield S. Overton, commander of the R. O. T. C. The R. O. T. C. Band will have a place on the stage with Sousa's Band and will play with the latter in time with the baton of the world-famous leader.

SCHOOLS PARTICIPATE.

The R. O. T. C. Band represents the five high schools—Lowell, Polytechnic, Galileo, Mission and Commerce. It is under the leadership of Tom Kennedy, a former naval bandsman, assisted by Mrs. Viola L. Farrell of the High School of Commerce; Herman E. Owen, Mission High School, and Irving G. Alger of the Lowell High School.

A community aspect will be given tonight's opening concert when the C. C. Thomas Navy Post of the American Legion presents Sousa a stand of colors in recognition of his war work as director of music in the navy. The presentation is to be made by Lieut. Commander John S. Willis.

The program for tonight is as follows:

1. "A Bouquet of Beloved Inspirations," Entwined by Sousa
2. Cornet solo, "The Centennial,"—Belstedt, Mr. John Dolan.
3. Suite, "Leaves from My Notebook"—Sousa
- (a) "The Genial Hostess"
- (b) "The Camp Fire Girls"
- (c) "The Lively Flapper"
4. Vocal solo, "When Myra Sang"—Lehman, Miss Nora Fauchald.
5. "The Portrait of a Lady" (Kamennoi-Ostrow)—Rubinstein
6. Fantasia, "The Merrie, Merrie Chorus"—Compiled by Sousa
7. (a) Flute solo, "Valse"—Godard, Meredith Willson.
- (b) March, "The Dauntless Battalion"—(new)—Sousa
8. Harp solo, "Fantasia Oberon"—Weber-Alvarez, Miss Winifred Bambrick.
9. Tunes, "When the Minstrels Come to Town"—Bowron

HARPIST APPEARS HERE WITH SOUSA

**Miss Winifred Bambrick
Will Appear in Solo During
Afternoon.**

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band, who will appear in two concerts at the State Armory tomorrow, 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 to do so, 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.

In her present engagement with Sousa, Miss Bambrick has the opportunity of reaching a larger and more appreciative audience than probably could be reached in any other way.

Miss Bambrick will be heard in solo during the afternoon concert and will offer a pleasing bit of variety which is a notable feature of Sousa's programs.

Bandmaster Sousa and His Band To Do 'Stunts'



HERE are some of the "stunts" that the Sousa band of 100 pieces, led by its famous director, will give in Liberty hall January 19, when it appears here for matinee and night performances:

"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", with some startling innovations.

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

"On With the Dance", a medley of

A PHOTOGRAPHIC reproduction of an oil painting by Paul Stahr which was presented to Lt. Com. John Philip Sousa by Veterans of Foreign Wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the late war.

famous dance songs of the 1900s, 1910s and 1920s which will bring back memories and moonlight thrills.

A new Sousa humoresque, "Look For the Silver Lining", from the musical comedy success, "Sally".

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

Solo by Rachel Senior, violinist.

and Miss Fauchald, soprano, Sousa's band playing "The Stars and Stripes Forever".

This is only a small list of features. Minneapolis was carried off its feet by "The Blue Danube", as Sousa plays it according to the critics, while the "March of the Wooden Soldiers" proved a sensation.

Sousa and Band Will Culminate Series of Programs in January

BY ELIZABETH FOSTER.

Fort Worth's music season, again in full swing, provides an unusual series of attractions for January. One major entertainment for each week, and a number of minor local concerts form an extraordinary schedule. When such a schedule culminates in two performances by John Philip Sousa and his band, it is a rare promise indeed for music lovers.

Opening the year, the first musical entertainment of importance will be the Operalogues of Havrah Hubbard, who will come to Fort Worth on Jan. 11 and 12, under the auspices of the local chapter of the United Daughters of the Confederacy and will present his famous performances in the Loughorn Room of the Texas Hotel. The Operalogue is a unique method of reproducing operas, and was originated by Hubbard. It is claimed to be wholly individual with him. Hubbard's program has not been announced, but his repertoire includes a long list of the most popular operas, from which he will choose several for presentation.

Kraft Luncheon Planned.
The Arthur Kraft musicale will be followed by a luncheon, as has been the custom after the Thursday Morning Musicales this year. Those who will attend the concert, at which Kraft will be guest of honor, may make reservations with Mrs. W. C. Bryant.

The final big musical attraction of the month is two performances, matinee and night, by John Philip Sousa and his band at the Baptist auditorium on Jan. 28, under Harmony Club management. There is nothing to say about Sousa to Americans. Perhaps the Chicago critic said it all when he wrote: "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 stir that this joyous body of players projects as a matter of course."

New Shrine Piece.
One announcement may be made in connection with Sousa's Fort Worth performance. One of his latest compositions, "Nobles of the Mystic Shrine," is dedicated to Shriners and will appear on the program which he will play here. The local Shrine Band will play this with Sousa's Band under the direction of the great Sousa himself. Sousa was initiated into the Nobles of the Mystic Shrine in the same class with President Harding.

Although the great Lieutenant Commander John Philip Sousa is now in his seventieth year, he is able to make his long transconti-

mental tours with remarkable ease and endurance. He is the greatest living composer of band music and the greatest band conductor the world has ever known.

Offering this series of concerts, January justifies its place at the apex of the music season.

THE chorus is glorified by Lieut. Commander 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 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. Sousa will give four concerts in New Orleans soon.

"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 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 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 'Trovatore' and Elopement Chorus from 'Pinafore.' 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."



John Philips Sousa, famous band leader, who gives three concerts at the auditorium beginning Friday night.

San Francisco Chronicle 11/2/24

SAN FRANCISCO GREET'S SOUSA AND HIS BAND

His Direction Has Lost None of the Masterfulness of His Earlier Days

HONORED BY LEGION POST

Islam Temple Musicians Join His Men in Playing Mystic Shrine March

By RAY C. B. BROWN

John Philip Sousa, returning on another visit, after an absence of a little more than twenty-four months, was welcomed by an audience of several thousand last evening in the Civic Auditorium, where he directed his band in the first of a series of five concerts. The "march king," who has nearly completed his threescore and ten years, was greeted with a warmth that was, as it were, a local manifestation of a national esteem. For, in his dual capacity of composer and director, he occupies a position in American life uniquely his own.

Though he has written light operas, symphonic poems, suites, waltzes and songs, it is through his marches that he is best known and that he will be longest remembered. A Sousa march not only has the unmistakable stamp of his individuality, but in its verve and nervous energy it embodies certain traits of the American people. Whether or not his auditors are conscious of this, they always applaud his marches with special fervor.

ONLY ONE SOUSA

There is only one Sousa, and his pronounced personal characteristics, both as a wielder of the baton and a writer of stirring parade music, have undergone very slight transformation during his long career. Although he is not so brisk and hearty as he was once, his directing has the same intriguing union of vigilant authority and easy nonchalance.

The most pretentious number on the program was Ernest Schelling's orchestral fantasy, "The Victory Ball," heard here for the first time. Modern in its harmonies and scoring, it did not appear at its best in an arrangement for band, but it is an interesting work with some striking passages of macabre atmosphere and ironic significance.

Orem's "Indian Rhapsody," Grainger's "Country Gardens" and Sousa's own suite, "At the King's Court," and caprice, "On With the Dance," were other programmed numbers, while familiar marches, such as "El Capitan," "U. S. Field Artillery," "Stars and Stripes Forever" and "The Gallant Seventh" were provided as extras in generous succession.

ISLAM BAND HEARD

In the playing of the "Nobles of the Mystic Shrine March," the uniformed band of Islam Temple Shrine joined with the Sousa forces, taking places on the platform behind the visitors. At the conclusion of this march, Lieutenant-Commander Sousa was presented with a stand of national colors by C. C. Thomas Navy Post No. 244 of the American Legion. The presentation was made by Lieutenant-Commander John S. Willis, commander of the post who said:

"You have made life brighter and better and the people happier and more efficient by your wonderful art. Your name is known and honored all over the wide world. Your lively, swinging music has inspired men to noble deeds and valorous sacrifice, to victory and honorable conquest. In heartfelt appreciation of your work in the Navy during the World War, C. C. Thomas Navy Post of the American Legion presents you with this stand of colors. Take this token as our expression of esteem and high regard."

Ymas Mail Believed

Casino Musicians to Give Sousa Program

Paul Steindorff will honor Sousa, tonight at the Casino Theater by playing, between the acts of "The Toy Maker," a Sousa program, which will include numbers from "The Bride Elect" and "The Charlatan," both of which he conducted on their production in the East many years ago. He also will play the "El Capitan" march. Steindorff and the great band leader are old-time friends.

San Francisco Journal 11/2/24

SOUSA SOLOISTS TO BE FEATURED

Programs for Closing Concerts of Famous Band Are Announced

San Franciscans will have their last opportunity to hear Lieut. Comdr. John Philip Sousa and his famous band, during the present engagement, at two concerts in the Civic Auditorium this afternoon and tonight. Both programs are exceptionally well-balanced and show the band at its best in the vivid interpretations for which Sousa is so well known.

Both afternoon and evening programs will feature the three noted Sousa soloists: John Dolan, cornetist; Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist. They are examples of Sousa's ability to discover exceptional talent.

Born in Norway

Miss Fauchald comes from the broad prairies of Dakota. Although born in Norway, her parents were Americans, and, shortly after her birth, resumed their residence in this country. By the time she was fifteen Miss Fauchald had more than a local reputation as a musician. It was about this time that Miss Fauchald returned to Norway where she resumed her vocal studies in the Norwegian capital. Then the family again came to America and Miss Fauchald graduated from the Institute of Musical Art in New York.

It was about this time that Sousa heard her and gave her advice as to the matter of shaping her career. A year later he engaged her as his vocal soloist, and gave her the opportunity of singing to literally millions of people during the present transcontinental tour of the band.

Following Sousa's engagement here he will play in Oakland tomorrow afternoon and night, in Sacramento on the afternoon and evening of January 8, and in Modesto on the afternoon and evening of January 9.

Final Programs

The programs for the final two concerts today are as follows:

AFTERNOON PROGRAM

Fantasia, on Creole Themes.....Brookhoven
Cornet Solo—"Pyramid".....Libertati
Mr. John Dolan
Suite—"Last Days of Pompeii".....Sousa
(a) "In the House of Burbo and Stratonice".....Gernin
(b) "Nydia".....Gernin
(c) "The Destruction of Pompeii and Nydia's Death".....Gernin
Soprano Solo—"When Myra Sings".....Lehman
Miss Nora Fauchald
Rhapsody—"The Northern".....Hosmer

EVENING PROGRAM

Rhapsody—"The Fourteenth".....Liszt
Cornet Solo—"The Secret".....Gautier-Hazel
Mr. John Dolan
Suite—"Looking Upward".....Sousa
(a) "By the Light of the Polar Star".....Gernin
(b) "Under the Southern Cross".....Gernin
(c) "Mars and Venus".....Gernin
Soprano Solo—"The Belle of Bayou Teche".....Lehman
Miss Nora Fauchald
Tone Poem—"Finlandia".....Sibelius
Interval
A Hunting Fantasia—"At Fremersberg".....Koenemann
(a) Xylophone Solo—"The March Wind".....Carey
Mr. George Carey
(b) March—"Sabre and Spurs".....Sousa
Violin Solo—"Finale to Second Concerto".....Wienlawski
Miss Rachel Senior
Military Episode—"The Outpost".....Mackenzie

SOUSA AND BAND DUE IN S. F. TODAY

San Francisco Bulletin 11/2/24

JOHN PHILIP SOUSA, "America's March King," and his famous band were scheduled to arrive here today for concerts at the Auditorium Saturday and Sunday.

Attesting the lasting popularity of Sousa is his itinerary for his thirty-first annual tour of the United States, in which he will visit more than 200 cities in which his band has appeared at least 10 times.

The three noted Sousa soloists, John Dolan, cornetist; Nora Fauchald, soprano, and Rachel Senior, violinist, will be featured at the concerts here.



SOUSA

San Francisco Journal 11/2/24

SOUSA WELCOMED WITH ENTHUSIASM

New and Old Compositions Win Large Audience at Initial Performance

By WINTHROP MARTIN

Well done, and done with all the verve and enthusiasm inherent in a Sousa production, was the verdict from the large audience as it filled out last night from the initial performance here this week of the world famous band.

Enough of variety filled the program to cover a wide range of tastes, but the liberality in encores, nine in all, with old-time favorites played again seemed most to appeal to the people in the Exposition Auditorium. El Capitan, The Stars and Stripes Forever, Semper Fidelis, and other of this group won an eager welcome.

"The Victory Ball," latest of Schelling's compositions, a fantasy based on Alfred Noyes' verse, was the most serious effort and was played with unusual skill and feeling. Sousa's long and successful years as chief of the Marine Band in Washington, and his military success in the war, were recalled when a stand of the national colors was presented to the lieutenant commander. A squad from the navy's receiving ship formed the color-guard. The presentation was made by Commander John S. Willis of C. C. Thomas Navy Post, No. 244, American Legion.

The rendering of the new Sousa march, "Nobles of the Mystic Shrine," brought into the execution the band of the San Francisco Shriners in impressive ensemble work.

Miss Nora Fauchald, soprano soloist, in her encores, "Carry Me Back to Old Virginia," and "Dixie," with a voice appealing and especially sweet, was a distinct success.

San Francisco Bulletin 11/2/24

SOUSA TOUR RECALLS BIG EVENT HERE

The visit of John Philip Sousa and his famous band, scheduled to arrive here tomorrow, recalls to many San Franciscans what was one of the greatest events in the life of the March King. This took place during the Panama-Pacific International Exposition at the close of Sousa's engagement, when in his honor at the time of his departure five other bands joined under his leadership for a massed band concert.

The concert took place in the Court of the Universe and was attended by one of the greatest throngs ever assembled at the exposition for any one event. But this, according to Selby C. Oppenheimer, under whose management Sousa appears at the Exposition Auditorium tomorrow, Saturday and Sunday, was but one of many such noteworthy events in Sousa's career.

In April of last year Sousa played to an audience of 70,000 in the American League Baseball Park, New York, at the official opening of this big stadium. One of the greatest bands 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, September 30, 1922. The receipts amounted to \$17,778, a world's record of a single day for any musical organization.

The most successful of all Sousa compositions, judged 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 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 Station Band of 1,800 pieces during one of the Liberty Loan campaigns.

San Francisco Journal 11/2/24

SAN FRANCISCO TO GREET SOUSA TODAY

R. O. T. C. Bands of Local High Schools to Play Under Master's Baton

NAVY POST HAILS LEADER

Mayor Calls on Citizens to Join in Great Welcome to "March King"

"Sousa Day" will be observed by San Francisco today in response to a proclamation issued by Mayor James Rolph Jr. When the famous bandsman arrives here today with his 100-piece organization he will be greeted by city officials and others, who will welcome him to the city in which he launched his musical career some thirty-five years ago.

The first Sousa concert is to be played at the Civic Auditorium tonight. In commenting on the part that Sousa has played in the creation of definite standards for America's music, Mayor Rolph said:

"It is with mingled love and pride that San Francisco welcomes Lieutenant Commander John Philip Sousa—now in the seventieth year of his most useful life. It has seemed eminently fit that the opening day of his engagement here today should be known as 'Sousa Day,' and I therefore commend its observance to all San Francisco and ask our people to join in the prayer that America's beloved 'march king' may be spared to return here many, many times."

R. O. T. C. Band Honored

Some 100 members of the Reserve Officers' Training Corps Band will have the prized distinction tomorrow afternoon of playing under the leadership of Sousa.

This tribute was arranged for the R. O. T. C. Band by Mayor Rolph. Superintendent of Schools Joseph M. Gwinn and Maj. Winfield S. Overton, commander of the R. O. T. C. Band will have a place on the stage with Sousa's Band and will play with the latter in time with the baton of the world famous leader.

The R. O. T. C. Band represents the five high schools—Lowell, Polytechnic, Galileo, Mission and Commerce. It is under the leadership of Tom Kennedy, a former naval bandsman, assisted by Mrs. Viola L. Farrell of the High School of Commerce, Herman E. Owen of Mission High School and Irving C. Alger of the Lowell High School.

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of his war work as director of music in the navy. The presentation is to be made by Lieutenant Commander John S. Willis.

Shrine Band to Play

Another feature on the program will be the joining of the Islam Temple Shrine and with that of Sousa's in the playing of "Nobles of the Mystic Shrine." This piece was written by Sousa a year ago when he and the late President Harding entered the Shrine during the Washington convention. At that time Sousa directed 6,282 bandmen, composing the Shrine bands attending the convention in the playing of this piece. The Islam Temple Shrine Band is composed of seventy-five members, under the leadership of David C. Rosebrook.

The program for tonight is as follows:

- 1—"A Bouquet of Beloved Inspirations".....Entwined by Sousa
- 2-Cornet solo "The Centennial".....Bellstedt
Mr. John Dolan
- 3-Suite "Leaves from My Notebook".....Sousa
(a) "The Gland Hostess".....Gernin
(b) "The Camp-Fire Girls".....Gernin
(c) "The Lively Flapper".....Gernin
- 4-Vocal solo "When Myra Sings".....Lehman
Miss Nora Fauchald
- 5—"The Portrait of a Lady" (Kamennoi-Ostrow).....Rubinstein

INTERVAL

- 6-Fantasia "The Merrie, Merrie Oboes".....Compiled by Sousa
- 7-(a) Flute solo "Valse".....Godard
Mr. Meredith Williams
(b) March "The Dauntless Battalion".....Sousa
(new) solo "Fantasia Oboes".....Weber-Alvares
Miss Winifred Bambrick
- 8-Tunes "When the Minstrels Come to Town".....Bowron

The four other concerts will be a matinee Saturday and Sunday afternoon and night concerts on the same days with a complete change of program for each concert.

SCHOOL CHILDREN TO HEAR SOUSA BAND

Supt. Joseph M. Gwinn is arranging today details for a big school children's concert by John Philip Sousa's band. Some 60,000 children today are being notified of the special program that the march king is to give in their honor at Exposition auditorium Saturday afternoon.

San Francisco Journal 11/2/24

SOUSA CONCERT FOR SCHOOL CHILDREN

Special Matinee on Saturday Will Be Given by Famous Band

Of the five concerts to be given by Sousa in San Francisco during his engagement this week, one is to be dedicated to the city's school children. This announcement was made yesterday by Superintendent Joseph M. Gwinn, following a conference with Selby C. Oppenheimer, under whose management Sousa is appearing, when the Saturday matinee program was especially arranged for the benefit of Sousa's host of juvenile admirers.

Superintendent Gwinn today will put in motion the machinery by which some 60,000 school children will be acquainted of this matinee concert. For years Sousa has been an idol of American school children and in recognition of their admiration it has been the custom of the "march king" to give special concerts for the children wherever his time permits.

It is expected that the concert here will be a capacity house. The program has been especially arranged for the school audience. One of the feature pieces will be the Schelling Fantasy, "The Victory Ball," based on Alfred Noyes' poem of the same name. Among the encores will be compositions to which American school children have marched for more than a generation. These include "High School Cadets," "Star and Stripes Forever," and "Washington Post."

PROGRAM HERE IS ANNOUNCED

Dozen Best Numbers in Repertoire Are Selected

While Sousa's band has a repertoire of more than 80 selections, a dozen compositions which have proved to have the greatest appeal to American audiences have been chosen for the afternoon and night concerts Thursday in the Fresno high school auditorium, Miss Roxie Bissett, vice president of the Fresno Musical club, said yesterday in announcing the program for the Fresno concerts.

Sousa's band yesterday finished its first engagement in California this season with a three day run at San Francisco. Today it will play in Oakland, tomorrow in Sacramento, Wednesday in Modesto and Thursday in Fresno.

The Fresno program, subject to change, announced by Miss Bissett, follows:

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 Queen".....Sousa
Soprano solo, "The Lark Now Leaves His Watry Nest".....Lehman
Miss Nora Fauchald
Fantasy, "The Victory Ball".....Schelling
Caprice, "On With the Dance".....Sousa
Strung together by Sousa, being a medley of famous tunes.
Xylophone solo, "Nocturne and Waltz".....Chopin
Mr. George Carey
March, "Nobles of the Mystic Shrine" (new).....Sousa
Violin solo, "Faust Fantasia".....Sarasate
Miss Rachel Senior
Folk Tune, "Country Gardens".....Grainger
Miss Rachel Senior

One thousand tickets for the Thursday matinee are being distributed at one third the regular price to pupils of the public schools. Hundreds of reservations for the Fresno concerts already have been made at Sherman, Clay and company.

FOUR GARD PARTY

SOUSA AND HIS BAND



Final preparations for the coming of Sousa and his band to Modesto for concerts Wednesday afternoon and evening, January 9, were made by the executive committee of the Stanislaus county Musical association in session at luncheon yesterday noon at the Hotel Hughson.

Sousa will give a special matinee concert for students and others interested at 3 o'clock the afternoon of January 9, and a second concert at 8:15 o'clock the same day. That all students, whether they attend grammar school, junior college, high school, business college or other ed-

ucational institution, may hear the famous band, a special rate of 50 cents has been made for students for the afternoon concert.

Besides the members of his band, Sousa will bring with him the following well known soloists, whose solos will vary the program:

Miss Nora Fauchald, soprano; Miss Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute; Miss Rachel Senior, violin; George Carey, Xylophone.

A different program will be given afternoon and evening.—Modesto Herald.



John Philip Sousa, America's march king, who comes to the Shrine Temple here, January 17, with his famous musical aggregation, devoted a day to visiting with his five grandchildren recently. The children are John Phillip (third), Nancy, Jane Priscilla, Thomas, Adams and Eileen. Eileen was honored by her grandfather when he composed the "Debutante in her honor, and John Phillip (third) already shows an ambition to some day follow in his grandfather's footsteps as a director. Priscilla, who is of Spanish type, is designed for a heart-breaker. At present honors are even between Tommy and Nancy as to who will see most of the insides of any and everything that attracts their fancy.

Sousa's Band To Play In Austin Matinee and Night, Friday, Jan. 25



JOHN PHILIP SOUSA.

Sousa Considered Greatest Band Master in the World

The greatest bandmaster in the world without doubt is Luet. Com. John Philip Sousa, who brings his famous band to the Strand theatre on January 9. The greatest bass drummer in the world on the authority of no less an authority than 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 everyone knows, drum-heads 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 drum-heads 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 a bill for \$3,500. Drums have been made in Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hun 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.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. 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. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

AMERICAN LEGION TO HONOR SOUSA

Lieutenant Commander John Philip Sousa, the march king and prominent member of the American Legion, will be the honored guest of the officers and members of Modesto Post, No. 74 American Legion, at a dinner on Wednesday evening, January 9, at the Hotel Hughson.

Sousa, during the war, lead America's largest naval band at the Great Lakes training station. It was at this camp that Commander Nathan McVay was also stationed with the naval reserves. In honoring the great band leader, the local legionnaires feel that the guest of the occasion is only being paid proper recognition. Sousa will be made an honorary member of Modesto Post, No. 74.

N. W. Armstrong, past state historian of the American Legion and chairman of the distinguished guests' committee of the local post, is a personal friend of John Philip

Sousa, both gentlemen belonging to the Portuguese fraternity. Sousa's father, himself a noted musician of years' standing, was a native of Portugal.

At the dinner Wednesday evening Past Commander Nathan McVay and Commander elect-Lieutenant F. W. McCarton, with other prominent ex-service men, will act as hosts to the visiting bandmaster. Mayor Sol Elias, one of the Legion's best friends, will be among the prominent citizens at the speakers' table.

All legion men desirous of attending the John Philip Sousa dinner are urged to make early reservations by phoning to Nathan McVay, at Modesto, 1469 or to N. W. Armstrong at Modesto, 845.

American people in general mark the changes in their national life by elections, big winds, deep snows and other nationwide events. Lieutenant Commander 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.

"But there is at least one respect in which the 'good old days' were the best. That was in respect to game. Knowing my fondness for game, my friends used to greet me at the various cities with game dinners, and often my tours were great feasts and haunches of venison, bear meat, duck, prairie chicken, quail and even buffalo meat. Of course game is no longer plentiful. Its sale by hotels and restaurants is forbidden and it is only when I meet a friend who is a sportsman that I find myself sitting down to a game dinner nowadays."

Mr. Sousa and band will give two concerts, matinee and night, on Jan. 25 at the men's gymnasium under the auspices of the Amateur Choral Club.

ENTERTAIN DINNER

Songs of a Century That Have Never Grown Old

"Dixie Land," Written by Northern Ohio Man in 1859 for Use in Minstrel Show First Gained Great Popularity When Sung Two Years Later by Actress to Stir Up Patriotism in South

CHORUS.



© Courtesy of Oliver Ditson Co

By JOHN PHILIP SOUSA

I wish I was in de land ob cotton,
Old times dar am not forgotten,
Look a-way! Look a-way! Look a-way!
Dixie Land.
In Dixie Land whar I was born in
Early on one frosty mornin',
Look a-way! Look a-way! Look a-way!
Dixie Land.

I DOUBT whether anyone can hear this stirring song without being in some wise moved; it seems to breathe the very spirit of the South in its finest aspects; one can fancy its being composed before a campfire by a homesick young Georgian, or its striking fire through the

disheartened troopers of a Virginia company, quickening them with that most potent stimulant, memory and love of home. It is the voice of the South to us.

And it was written at 472 Broadway, New York city, on Sept. 19 in 1859, by a northern Ohio man named Daniel Emmet. So much for that sly misguiding creature, popular tradition!

Incredible as it may seem, this marching song of the militant South was composed as a "grand walk around" for a Broadway minstrel show by "Dan" Emmet, their leader.

It seems that when cold weather approached, the minstrels mindful of the friendly Southern sun, used to long for

their tours below the Ohio river, and the phrase "I wish I was in Dixie" became current among them. One night Emmet needing a new song for a march, remembered the phrase, and built from it the entire song. It was successful in the show, but it was two years later, when Mistress Susan Denim of New Orleans sang it at a musical comedy show to stir up patriotism, that it gained its vast popularity. It swept the South.

Of course Emmet got almost nothing out of it. He parted with the copyright for \$500, worked hard on the stage all his life, and in 1904 died at his small bare home in Mount Vernon. But he seems to have been very happy. (Copyright, The Putnam Syndicate.)



Lieut. Commander John Philip Sousa

American March King in Gown of Doctor of Music, Degree Awarded to Him by Marquette University in Milwaukee

SOUSA'S HOUSES WILD

March King and His Band Play More Encores Than Programmed Numbers

By J. H. GREEN

JOHN PHILIP SOUSA and his band played two concerts in Tacoma yesterday, sending audiences away with hearts strumming and ears drumming for at both the machines

Local Girl With Sousa Gets Warm Reception in West

Among the most flattering press notices given Miss Rachel Senior, a Mason City girl who is now solo violinist with John Philip Sousa's famous band, is that which appeared in the Portland (Ore.) Telegram on Jan. 1. It follows:

"Miss Rachel Senior, violinist, made her first Portland bow. We have often wondered upon whose shoulders would fall the gracious mantle of the great Maude Powell. Now we know—on those of Rachel Senior of Mason City, Ia. She has perfect control of her violin, with touch dainty and technique supreme. Beethoven's 'Minuet' and Brahms's 'Waltz' were given with the master's power and with youth's carefree love. Miss Senior's future will be writ in golden letters."

Miss Senior expects to be with her parents in Los Angeles, Calif., during their concert engagement there. Mr. and Mrs. C. B. Senior have been in California since fall to spend the winter. Another daughter lives in the west, also.

and evening performances more encores than programmed numbers were presented—say three or four to one.

One gets all sorts of thrills from a Sousa show, and yesterday's program had about everything one might expect. In the night concert, he opened with Orem's "The Indian"—the birds, streams and the war dances like they used to have on Fourth of July in Coffeyville, Kansas, when the Cherokees would come up from the Indian Territory—and then, after two cornet solos by John Dolan, he presented his own portraits "At the King's Court."

In fact, Sousa's concerts are pictures. In "The Victory Ball," those in their seats out front last night felt almost as though they were going to get run over and trampled down when the great parade came swelling down upon them—it grew from the faintest of drums in the distance to the mighty force of victory sweeping the world before it, terrifying, almost, in its power.

And so it was with each of the numbers on the program—picture music throughout. One of his newest numbers is his march, "Nobles of the Mystic Shrine"—a wonderful thing when played by his own band.

Fashions in music change like fashions in dress, and Sousa has bobbed the hair, lengthened and shortened the skirts and added the colors demanded in the music of the day, but there were a lot of old-fashioned music-lovers in his audiences, who will swear that his "El Capitan," "King Cotton," "Stars and Strips Forever" and similar compositions, where the theme holds through without the modern caruffs and roll-downs, have a heart-firm foundation for their appeal that cannot be denied no matter how much newer fashions attract.

It isn't all a Sousa show, at that, although the veteran conductor is a very large part of it. In addition to Mr. Dolan's cornet solos, Miss Nora

Fauchald with soprano solos, Miss Rachel Senior with violin solos, George Carey with the xylophone and Miss Winifred Bambrick with the harp are added attractions. Each is an artist worthy of the Sousa stamp.

While the theater was not crowded to capacity for either the afternoon or evening performance, the attendance was large and there certainly was a world of enthusiasm on the part of the audience.

Sousa, "March King," Wants to Be Famous As Writer of Stories

John Philip Sousa, the "March King," who occasionally finds a few days, in between tours of the country, to spend at his home on Long Island, prefers writing a short story or a novel to conducting a band or being known as the country's "March King," and he dreads getting fat.

"There is no use arguing about jazz. The people like it, and there are enough jazz players in America to influence a Presidential election," he states.

"Too many music lovers are so wrapped up with attention to minor details that they lose all sense of esthetic enjoyment."

"The human machine needs encouragement, not devastation."

He is now on his thirty-first annual tour. He will visit more than 200 cities. Which gives him only a brief respite at his home on Long Island with his wife and daughter.

Hates Jewelry.

His pet aversions are jewelry—and getting fat. A critic, it seems, recently accused him of a gain in weight.

"My dear man," Sousa declares he wrote him in reply, "on my last appearance before you I weighed 169 3/4 pounds. May I beg to inform you I am now minus the 3/4's."

Some years ago the king of bands

felt a literary urge, he says. And wrote a short story, followed by others like it. They were published, and since then he has been author of four novels.

"Novelism—your avocation?" he was asked.

Will Not Talk Music.

A nod from him: "I won't discuss my music, but I'll talk about my stories for hours. I regard them as a family of children who need help."

His immediate music plans, however, include musical treatment of an unnamed story by Robert W. Chambers as a romantic opera. Sousa has composed other operas, in addition to a wedding march for Yankee persons who felt they couldn't be married to German tunes.

"Its royalties," he remarked, "have quite convinced me that Americans actually enjoy American music."

And such, he insists, is the secret of his success.

Sousa's Band Will Appear Tomorrow

Here are some of the "stunts" that the Sousa band of 100 pieces, led by its famous director, Lieutenant Commander John Philip Sousa will give in the Oakland Auditorium arena tomorrow afternoon and night, Monday, January 7, when the "march king" brings his celebrated musical organization to Oakland:

"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 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 Schelling'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 fond memories.

A new Sousa humoresque, "Look for the Silver Lining," from the great musical comedy success "Sally."

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

Solos by Rachel Senior, violinist, and Nora Fauchald, soprano.

Sousa's band playing "The Stars and Strips Forever."

The list of features presented by the Sousa organization, it is claimed would fill a book. A Sousa band concert is regarded as a complete entertainment as well as a band concert. The famous leader is visiting Oakland on his thirty-first tour of the country this year.

Sousa's Band Here February 7th.

That Sousa is the best-beloved of all present-day conductors is indicated that the majority of the men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons. The average length of service of the 88 men in the band is about eight years, and there are several men who have been with the march king more than 20 seasons. The esteem in which he is held by bandsmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flivver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert at the Kempner theater.

March King Fresno's Guest



John Philip Sousa, veteran band director and international march king, as he gave the signal for his famous organization of musicians to open his Fresno concert yesterday. While here he found a "war time buddy," sent home two boxes of raisins, had a "bully walk" of three miles and, altogether, had a memorable good time.

Sousa's Human Touch Seen Eavesdropping Is Accidental Jazz Genesis Disclosed

By ROBERT C. MIDDLETON

Eavesdropping, though accidental, does not come very highly recommended by our best books in etiquette but it has an incalculable value, sometimes. It introduced to a reporter the real John Philip Sousa, international march king and one time austere naval officer.

The scribbler had gone to The Californian for an interview with the famous director. The door of the Sousa suite was open and from its depths came the voice of the music master:

"What! Johnny Priest? You live here? Well, well. Come down to the hotel and have dinner with me. You can't? Well, be sure to be at the concert anyway. There'll be some tickets waiting for you at the box office and be sure and come back stage to see me."

"Found some old friend in Fresno, Commander? was the first query of the always inquisitive writer.

"Yes, sir, I have", came back the affable answer. "One of the finest young fellows I know. He was a yeoman in my band during the two years of service I put in the navy during the war. He's here in Fresno and doing well, I hope. I am glad to have run across him."

The Sousa of the baton and the Sousa of the telephone are one and the same. As his men phrase it, "he is a musician and a gentleman to his finger tips." But all musicians and gentlemen are not democrats, as is Sousa. Priest, the local man, was acquainted, he was a "commander's boy."

Here is another picture of a director. After his afternoon concert at the high school auditorium, he walked the three and a half miles to his hotel. He is a great walker and arrived there not more than 15 minutes after some of the members of his band, who had made the trip by automobile.

PRaises NAZIMOVA

Sousa's path crossed here yesterday with that of Nazimova, the Russian emotional actress. A passing ship in the professional sea, he made a gestured signal of admiration toward her:

"A great woman, a great artist," he asserted. "I saw her several years ago in the Ibsen plays. The fact that she is still so popular proves that she is a great artist, for a person in public life must have something of value to give to hold their popularity."

Another glimpse of the bandmaster. He found two boxes of Imperial cluster raisins on his dressing table, the compliments of an official of the Sun-Maid Growers. He gave instructions to his secretary to "mail them back home."

"They always get something nice from Fresno", he chuckled with real glee, recalling that he

was always remembered when here.

Sousa, it appears, is interested in jazz. In its psychology, in its effect on music. While not upholding it, he does not condemn it as most "highbrow artists" seem compelled to do.

"Jazz has always been with us," was his analysis of the jazz age. "When we speak of jazz we are simply speaking of music. It can be good or bad as can any other music."

"Jazz is music with a strongly marked rhythm. Appreciation of this sort of music goes in cycles, mostly ephemeral."

JAZZY PURLOINERS

He insists that jazz should be good, at least some of it, because its composers have literally stolen and syncretized up some of the real gems of music.

"But they haven't yet had the temerity to jazz 'Safe in the Arms of Jesus,' though they may if we give them time." He could not resist this poke at the Whittemans and the Berlins.

Jazz is simply the modern successor to ragtime, he declares, and traces the term itself to the old minstrel days when a "jazz-bo" was originated to describe a "sure fire hit" of comedy.

Jazz has become universally popular chiefly because of the dancing craze developed during the war, when "people received more pleasure, seemingly, in relieving their pent up feelings from the feet than from the brain."

But jazz, he says, has not degraded music, nor has it affected public appreciation of it. In America has progressed mightily as a musical nation in the 31 years he has been touring it.

"This is the most successful tour, save one, I have ever had. This is speaking both financially and professionally. My audiences have been larger and more appreciative. America has developed so in music that it is today a good judge of musical standards," he said in admiration.

Though confessing to 69 years, Sousa declares he is as good physically as ever and better mentally. During the last year he has turned out numbers regarded by the critics as some of the best ever coming from his fertile brain, and is today working on others.

The famed director insists he will never give a farewell concert tour.

"My farewell concert will be when you pick up the paper some morning and say, 'Well, well. I see where Sousa has just died.' But I sometimes say I still will be directing my band when I am 106, and after that I will divide my time between directing and playing," he said.

And we hope so and believe it, too.

SHRINE BAND GIVES JEWEL TO DIRECTOR

First Rehearsal of New Year Brings Announcement of Plans For Playing Under Sousa's Baton.

Plans for playing the Imperial Council Shrine March with the big band of John Philip Sousa when he is presented at the City Auditorium for two performances on Thursday, January 24, and the presentation of a Shrine jewel to the bandmaster. A. W. Snyder, made the first rehearsal of Arabia Temple Shrine Band Tuesday night of more than usual importance.

The acceptance of the invitation to play a number under Mr. Sousa's baton was confirmed by his local manager, Edna W. Saunders, who made a short talk, calling attention to the veteran march king's prominence in the social and musical life of America.

"It is in part my fault that Mr. Sousa has not before had special honors paid him here in a social way," she said, "for although Houston has done honor to him by giving him large audiences on all his visits here, he has not been entertained by our citizenship. While his present tour is in no sense a farewell trip, his long and successful career merits the recognition you plan to give him and I am happy to have your co-operation in the matter."

"He is a member of the Shrine and of the Rotary Club and needs no introduction of mine, for he is known in every city and village in our country."

Mrs. Saunders then explained that the members of the Shrine band would occupy boxes during that part of the program in which they will not be on the stage and that their number would be seventh on the program. They and their conductor, Mr. Snyder, will join Sousa's band for the playing of "Nobles of the Mystic Shrine," and will then return to their seats in the boxes for the remainder of the program.

The band members will be triggered out in "Turkish Brigand" uniforms, and have been asked to have one or two encores ready, as the stunt is sure to prove popular, in the opinion of the local manager.

When Sousa was asked to write the official march for the Imperial Council of the Shrine, which met in Washington in June, "Nobles of the Mystic Shrine" was his response and every Shrine band in the country immediately obtained copies and began rehearsing it. Arabia Temple's band has it already well in hand, but the addition of some new members and a month's vacation during the holidays, makes it necessary, the director thinks, for frequent and conscientious rehearsals from now until the date of Sousa's concert.

The band practices from one to three nights every week and numbers about 76. A. W. Snyder has been the director for about a year. His work with the organization first came into prominence when the band gave a free park concert at Miller Memorial last summer. At that time he demonstrated his ability as a conductor and the fact that he has good material in his band. Since that time the band has had remarkable growth in membership and proficiency and Mr. Snyder believes Houston will be proud of the organization when it appears with Mr. Sousa's veterans. There are some "old timers" in the local band, men who have played with the famous circus, minstrel and touring bands of the United States, and they are very pleased to have the opportunity of playing with Sousa.

W. T. Glass, drum major, made the speech of presentation and pinned a handsome Shrine jewel on the lapel of the band director, at the beginning of the rehearsal. The band has also ordered a new uniform for its director.

GOOD WORD IN JAZZ MUSIC PAGE MR. SOUSA

[INTERNATIONAL NEWS SERVICE] SACRAMENTO, Calif., Jan. 11.—Asserting that jazz music is America's only contribution in the field of music and that its possibilities have been recognized by the Master musicians of the day, Prof. C. M. Dennis of the College of the Pacific today told 800 music teachers gathered in conference here it should be encouraged and perfected rather than frowned upon.

Dennis' action is championing jazz created a sensation in the convention which was expected to go on record against the weird strains of modern productions. E. Clark, President of the State Board of Education who preceded Dennis, characterized jazz as anemic.

Sousa Has All Oldtime Pep and Go

By Ruth Pielkovo

The first San Francisco appearance of Phillip Sousa and his famous band this season took place last night before a fair sized house at the Exposition Auditorium.

Sousa himself seems to have aged but little and still directs with all his old-time vigor, sureness and almost military simplicity. The playing of the entire organization was a marvel of proficiency and of perfect accord. It is with a curious enjoyment of sheer technical perfection that one listens a whole evening to such a program. The pity of it is that one must go to a concert hall to hear such music. For there such a band as Sousa's hardly belongs.

ALL ENTHUSED.

When he plays jazz one's feet can barely remain still, when he gives one of the old rhapsodic marches one visions a great street, waving flags, uniforms and gilt braid moving, all the tumult and excitement of flowing life, and in the rather moribund atmosphere of the Exposition Auditorium some of the flavor is lost. However, many of the selections were delightful, especially the popular "March of the Wooden Soldiers," which he performed with great color and with an exhilarating rhythmic sense.

A new march, "Nobles of the Mystic Shrine," was given most naturalistically, with men in red fez caps playing the brass at the rear. Perhaps the most interesting, at all events the most amusing numbers were the saxophone performances by seven or eight experts in the art. They shared the honors of the evening with Mr. George Carey, whose xylophone solos, a Chopin Nocturne and the Dog Waltz, were marvels of dexterity, however nerve-racking to the sensitive ear.

NAVY THERE.

The navy was much in evidence. Young sailor boys, motionless in rapt enjoyment of the marvelous leader and his no less marvelous band, gave a picturesque and militaristic touch to the scene. Toward the end of the program the navy, with whom Sousa has always been closely associated, gave him a charming honor.

Marching down the aisle, carrying two great flags, came a number of sailors, Lieutenant George H. Willets at their head. And in a short speech, which unfortunately I failed to catch in its entirety, Lieutenant Willets paid his and the navy's respects to Sousa, to which the leader responded with his old "Stars and Stripes Forever." Altogether, for all not too highbrow in their musical tastes, the concert was immensely enjoyable, and Sousa remains the one incomparable leader of the greatest band of all time.

San Franciscans will have their last opportunity to hear Lieutenant Commander John Philip Sousa and his famous band during his present engagement at three concerts to be given in the Exposition Auditorium tonight, tomorrow afternoon and night. The programs are exceptionally well balanced and show the band at its best in the vivid repertoires for which Sousa is so well known.

All three programs will feature the three noted Sousa soloists—John Dolan, cornetist; Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist. All three are living examples of Sousa's ability to reach out into the out-of-the-way places in the discovery of exceptional talent.

SATURDAY EVENING, JANUARY 5.

- I. Overture, "Tannhauser".....Wagner
- II. Cornet solo, "Ocean View".....Hartman
Mr. John Dolan.
- III. Suite, "Tales of a Traveler".....Sousa
(Extracts from Australian poems of A. G. Stephens.)
- (c) "Grand Promenade at the White House".....
Fame points the course, and glory leads the way.
- IV. Soprano solo, "Good-Bye".....Tosti
Miss Nora Fauchald.
- V. Intermezzo, "Golden Light".....Bizet
- VI. Scherzo, "The Sorcerer's Apprentice".....Dukas
- VII. (a) Euphonium Solo, Concerto in E.....De Luca
Mr. Joseph De Luca.
- (b) March, "The Gallant Seventh".....Sousa
- VIII. Violin solo, "Fantasia Mignon".....Sarasate
Miss Rachel Senior.
- IX. "Pomp and Circumstance".....Elgar

SUNDAY AFTERNOON, JANUARY 6.

- I. Fantasia, on Creole Themes.....Brockhoven
- II. Cornet Solo, "Pyramid".....Liberti
Mr. John Dolan.
- III. Suite, "Last Days of Pompeii".....Sousa
(a) "In the House of Burbo and Stratonicus".....
Within the room were placed several small tables; round these were seated several knots of men drinking, some playing at dice.
(b) "Nydia".....
Ye have a world of light
When love in the loved rejoices,
And the blind girl's home is the House of Night,
And its beings are empty voices.
(c) "The Destruction of Pompeii and Nydia's Death".....
- IV. Soprano Solo, "When Myra Sings".....Lehman
Miss Nora Fauchald.
- V. Rhapsody, "The Northern".....Hosmer
- INTERVAL.
- VI. Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
- VII. (a) Duet for Piccolos, "Fluttering Birds".....Germán
Messrs. Willson and Bell.
- (b) March, "Bullets and Bayonets".....Sousa
- VIII. Violin Solo, "Rondo Capriccioso".....Saint-Saens
Miss Rachel Senior.
- IX. Country Dance, "Kakusha".....Lehar

SUNDAY EVENING, JANUARY 6.

- I. Rhapsody, "The Fourteenth".....Liszt
- II. Cornet solo, "The Secret".....Gautier-Hazel
John Dolan.
- III. Suite, "Looking Upward".....Sousa
- IV. Soprano solo, "The Belle of Bayou Teche".....Sousa
Miss Nora Fauchald.
- V. Tone poem, "Finlandia".....Sibelius
- Interval.
- VI. A Hunting Fantasia, "At Frensborg".....Koennemann
- VII. (a) Xylophone solo, "The March Wind".....Carrey
George Carrey.
- (b) March, "Sabre and Spurs".....Sousa
- VIII. Violin solo, "Finale to Second Concerto".....Wienlowski
Miss Rachel Senior.
- IX. Military Episode, "The Outpost".....Mackenzie

Sousa Provides Wide Range of Concert Music

Noted Band Leader Leaves No Unhappiness in Throng at Auditorium.

Led by the king of martial airs, jazz and classical music marched together last night in the most cosmopolitan concert ever heard in the arena of the Municipal Auditorium, which, incidentally, was packed to the doors.

It was the second and last appearance of John Philip Sousa, favorite son of the musical world, and he demonstrated as only he could that a concert can be arranged that will have universal appeal. After listening to his varied selections, there can be no doubt that the feat is possible.

MUSIC FOR ALL.

There was music for those who appreciate the higher forms of the art, and there were tunes aplenty for those whose education musically is still in a process of development. The concert started with Orem's rhapsody, "The Indian," concluded the first half with Schelling's "The Victory Ball," and concluded with Grainger's folk tune, "Country Gardens."

Interspersed through the program were the ever-welcome Sousa marches, with "The Stars and Stripes Forever" winning as was to be expected the greatest acclaim from all classes, and such modern jazz pieces as "No. No. Nora," "The Parade of the Wooden Soldiers," "Mr. Gallagher and Mr. Shean," and sundry others of the same ilk.

A faded little old lady with a fur collar and no vogue since yesterday led the applause when Miss Nora Fauchald finished her soprano encore, "Dixie"; a swarthy gum-chewing youth in his twenties was brought to his feet with "Yes, We Have No Bananas"; and a distinguished looking gentleman of the old school was roused from his reverie when John Dolan, the cornet soloist, played the Berceuse from Jocelyn.

UNHAPPINESS ABSENT.

There was unhappiness evident throughout the throng if one accepts a sad-eyed yellow mongrel, who spent the evening searching for his youthful master, probably one of the many school youngsters who cheered the dynamic "U. S. Field Artillery," and even ventured on the platform with Sousa to cast a weather eye over the assemblage in the faint hope of hearing a friendly whistle. But the tumultuous "Victory Ball" was being played, and all minor sounds were dimmed.

The most popular offerings of the long program were Sousa's "Portraits, At the King's Court," the fantasy, "The Victory Ball," and the march triplet, "Nobles of the Mystic Shrine," "Stars and Stripes" and "Semper Fidelis."

Some Family



John Sousa and His Grand Children.

How's this for a family? It's John Phillip Sousa, March king, and his grand children, John Phillip III, Nancy, Jane Priscilla, Thomas Adams and Eileen. Eileen was honored by her grandfather, when he composed the "Debutants" in her honor, and John Phillip III, already shows an ambition to some day follow in his famous grandfather's footsteps, as a director.

Priscilla, who is of Spanish type, is designed for a hearing breaker. Tommy and Nancy vie for honors in getting into everything that comes within their reach.

Sousa with his band, and without his family, will come to the Shrine auditorium February 2.

SOUSA GIVES THRILL OF OLD

By REDFERN MASON.

It gave us a thrill of the old days to hear "El Capitan" and other marches begotten in the Sousa image. For John Philip himself was there to direct and the audience at the Civic Auditorium gave him the reception the public accords an old friend.

Not so slender as he was in the "Washington Post" days, but still dapper and a manifest martinet, Sousa leads the famous marches which he invented and of which the secret will die with him, and he swung them along with the infectious rhythm that conquered Germany, carried France captive and made staid old England enthusiastic.

The band is greatly changed in personnel; but it is still informed by the Sousa spirit—that spirit which makes Sousa one of the succession of great bandmasters. There is a falling off, it is in the quality of the French horns, which lack something of their former mellifluousness. But the trombone and tubas are splendidly vocal and of yore, and the Sousa cornets have taken away from that much abused instrument the stigma which long attached to its name.

By some accident the program had been mixed up. When the marches were played it did no matter. But I found myself listening to what the text described as the "Portrait of a Lady," and was much perplexed. The music was robustious and I thought the lady must surely be a shrew. Then the brass thundered out the "Dies Irae." "The lady has killed her husband," I exclaimed. But Selby Oppenheimer enlightened me. The music was really Ernest Schelling's "Victory Ball"—musical irony, bitter and mordant.

Sousa will give in all five concerts during his stay in San Francisco, including two today and two tomorrow. The programs include numbers like the "Apprenti Sorcier" of Paul Dukas, Strauss' "Blue Danube," the "Finlandia" of Sibelius, Elgar's "Pomp and Circumstance" march, Liszt's "Fourteenth Rhapsody," "Kammenoi Ostrow" and so on.

Last night the soloists were Miss Nora Fauchald, a pleasing soprano, and the admirable cornetist, John Dolan.

'SOUSA DAY' IS PROCLAIMED BY MAYOR ELIAS

Mayor Sol P. Elias today issued the following proclamation calling upon the citizens of Modesto to fittingly honor John Philip Sousa upon his visit here next Wednesday:

To the People of Modesto:

Modesto has been vouchsafed a distinction rarely attained by many cities of its size throughout the Union. Through the commendable activity of the Stanislaus County Musical association, on January 9, it will be given the honor of entertaining in its midst John Philip Sousa, America's greatest master of melody. This event is worthy of more than passing notice, for it indicates more than words can say the cultural attainment to which our fair city has risen.

Thirty-five years ago, John Philip Sousa arrived in the Golden State as the head of a United States Marine Corps band. Many will remember the first appearance of this young man in the state—a man whose destiny and work were to become so intimately associated with the lives of our people.

During the intervening years, John Philip Sousa has made musical history. His achievements have given such glory and honor to the Nation that Sousa and his magnificent musical organization occupy a unique place in the musical annals not only of America but of the entire world.

In war, Sousa's martial music has imparted a dauntless patriotism to the people; in peace, the divinity of his melodies, akin to the voices of the angels, has glided into our hearts and inspired us with a boundless grace.

It is therefore proper that Modesto should fittingly welcome Lieut. Commander John Philip Sousa—now in the seventieth year of his long and useful life—to the community. In view of his contributions to the music of the Nation, it has seemed eminently fit, that the day of his engagement in Modesto, January 9, should be known as "Sousa Day," to be observed in a manner as the people may select, and I ask the citizens of Modesto to join with the admirers of Sousa in the fervent prayer that America's greatest musician may continue his useful career for many years to come.

SOL P. ELIAS, Mayor.

SOUSA'S CONCERT PROGRAMS GIVEN

March King and Band to Appear Twice Today At State Armory

Announcement of the concert program to be given this afternoon and evening by Sousa's Band and soloists at the State Armory was made yesterday. They follow:

A Bouquet of Beloved Inspirations (Entwined by Sousa) — Sousa's Band; cornet solo, The Centennial (Bellstedt) — John Dolan; suite, Leaves From My Notebook (Sousa) — Sousa's Band; vocal solo, When Myra Sings (Lehman) — Miss Nora Fauchald; The Portrait of a Lady (Rubenstein) — Sousa's Band; fantasia, The Merrie Merrie Chorus (Compiled by Sousa) Sousa's Band; flute solo, Valse (Godard) — Meredith Willson; march, The Dauntless Battalion (Sousa) — Sousa's Band; harp solo, fantasia Oberon (Weber-Alvares) — Miss Winifred Bambrick; tunes, When the Minstrels Come to Town (Bowron) — Sousa's Band.

EVENING CONCERT

The evening concert includes the following selections:

March, Nobles of the Mystic Shrine (Sousa) — Sousa's Band and Ben Ali Shrine Band; rhapsody, The Indian (Orem) — Sousa's Band; cornet solo, (Cleopatra Demare) — John Dolan; portraits, At the King's Court — (Sousa) Sousa's Band; soprano solo, The Lark Now Leaves His Wat'ry Nest — Miss Nora Fauchald; fantasia, The Victory Ball (Schelling) — Sousa's Band; caprice, On With the Dance (strung together by Sousa) — Sousa's Band; xylophone solo, Nocturne and Waltz (Chopin) — George Carey; violin solo, Faust Fantasia (Saraceto) — Miss Rachel Senior; folk tune, Country Gardens (Grainger) — Sousa's Band.

After Concert Party For Sousa and Band In Stanislaus Hall

The Stanislaus Boys' Band, directed by Prof. Frank Mancini, will have as their honor guests Wednesday evening, the great John Philip Sousa and his world renowned band. The entertainment will be held in the Stanislaus hall after the Sousa concert in the Strand theater.

The Boys' Band, comprised of about thirty-five musicians, will play several selections for their honor guests. Later the mothers of the boys will serve refreshments to all. There will be 200 or more guests at the after-the-concert party.

The Boys' Band deem it quite an honor to be able to entertain Sousa and his band.

JOHN PHILIP SOUSA, who will appear in Atlanta with his band for two concerts.



'SOUSA'S SONG' TO BE FEATURE

David Pesetzki in Stellar Role of Duo-Art Fantasy at the Metropolitan.

War and revolution in Russia form a powerful background for a simple melody of love and "Sonia's Song," Duo-Art music fantasy, which is an important feature of the program this week at the Metropolitan, with David Pestezki, favorite pianist here, in the stellar role.

"Sonia's Song" is this season's successor to the "Music Mirror," which, also with Pesetzki in the star role, was acclaimed by music lovers in Atlanta last year, when it was featured at the Metropolitan.

The background of the production is thoroughly Russian and Pesetzki, who is a native of Nijni, fits into the picture perfectly. He is perfectly natural himself, in his portrayal of the young Sascha Stadowski, youthful court pianist, who is caught in the coils of riot and rebellion and dragged ignominiously to an old Royalist arsenal, for the moment a revolutionary prison.

Then there is Sonia, beloved of Sascha. His imprisonment separates them, but Sonia and he know that some day they will be reunited through a lovely melody, an ode to their love, which Sascha has composed.

The youthful lovers are reunited, but not until both, following separate paths, have come to America, Sonia to sing with the great Metropolitan Opera; Sascha to become a great symphony leader.

Reunion comes about in the studio of the great opera director. On the Duo-Art, Sonia hears their song played with the master touch of her lover. It is Sascha, it must be Sascha, she says, though there is no one at the piano.

Then comes the happy ending of the film and the personal appearance of Pesetzki, whose divine playing, hailed by critics here and abroad as masterly, stands out in an atmosphere of restful elegance, against tones and shadows which take on the blue and gold of Russia, his native land.

BRILLIANT HARPISIT 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, citizen of the United States 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 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 are booked for Jan. 12 and 13 at the Spreckels theatre.

2 CONCERTS BY SOUSA'S BAND

Noted Organization to Be Heard at Auditorium-Armory February 27.

Sousa and his band—it is never "Sousa's Band" in the announcements, for unless John Philip in person is there with his baton the band does not play—will return to Atlanta on February 27 for two concerts at the Auditorium.

Sousa and his 85 musicians played in Atlanta two years ago to two audiences, which almost overflowed the Auditorium, and Harry Askin, his veteran manager, said Saturday that a Sousa "return date" means increased business, so he expected capacity audiences.

"Everything is new this year," said Mr. Askin. "New soloists, new programs for both performances, new arrangements of popular airs. Oh, say, you should hear the Sousa interpretation of 'Mr. Gallagher and Mr. Shean,' with the brasses and reeds carrying on the dialogue. Remember famous old 'Everybody Works but Father?' Well, it beats that a mile. Honestly, you can hear the words when those horns and saxophones are playing."

"Mr. Sousa likes to come to Atlanta, for he has many friends here, dating from the old days when he conducted for several weeks at the Cotton States Exposition. It was there, you remember, that he wrote his 'King Cotton March,' dedicated to Georgia and afterward played all over the world."

"With the band are such soloists as Miss Nora Fauchald, the soprano, who is engaged for the Chicago Opera Company next season; Miss Rachel Senior, the violinist, whom many consider a rival of Erika Morini, who played in Atlanta recently; John Dolan, the most noted cornetist in the country today; George Carey, the xylophonist, and several others."

DID CHILDHOOD IMPRESSIONS MAKE SOUSA "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 Lieut. Com. John Philip Sousa, the famous bandmaster, who will appear at the Plaza theatre Friday, Feb. 13 matinee and night. 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 fiddlers 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 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 to which the armies of the Potomac and the James would have been in numbers at least, but a "corporal's guard."

Radio Flash by Coolidge Starts Harrison On Trip

SAN FRANCISCO, Jan. 6—President Coolidge broke up a bon voyage celebration here at dusk today when he flashed a radio signal which sent the Liner President Harrison from its moorings, initiating the first round the world passenger and freight service under the American flag. The signal came as John Philip Sousa was leading his band in the "Stars and Stripes Forever," and Mayor James Rolph, Jr., of San Francisco, accompanied by a number of high naval officers and civic leaders, congratulated Captain K. A. Ahlin and the passengers.

Many Suggestions for Title Of Sousa March Submitted

Title Editor, The Union:

My suggestion for a title for the march that John Philip Sousa will write for San Diego is:

Suggestions must reach the Title Editor no later than 9 p. m. Friday.

Name

Address

(This ballot for school children only)

Suggestions for a title for the San Diego march to be written by John Philip Sousa are beginning to pour into The Union office and the Title Editor is busy arranging the coupons for inspection by the judges tomorrow night. The great composer will be in this city Saturday. He has a great deal of affection for San Diego and recently offered to write a march and dedicate it to San Diego if the school children of the city would select a title for the composition.

Three prominent music teachers of the city have agreed to serve as judges and select the best and most appropriate title from those suggested. The judges are: Mrs. L. Rowan, Countess Laura de Tur-

zynowicz and Nino Marcelli. The contest will close at 9 o'clock tomorrow (Friday) evening and all suggestions must be in the hands of the Title Editor by that hour.

Some excellent suggestions are contained in the list of those sent in by school children. "The Silver Gate March," "The Harbor of the Sun March," "Sun King by the March King," and numerous other suggestions are advanced. Several contributors have suggested "Silver Strand," "San Diego Union," "Sunshine and Flowers" and other titles they consider appropriate.

School children are invited to fill out the accompanying coupons and mail or bring it to The Union office, being sure to get in here by 9 o'clock tomorrow evening.

Friend of Many Years Is Loud in Praise of Sousa

Lieutenant Commander John Philip Sousa, march king and bandmaster extraordinary, is a "regular fellow and as true an American as ever lived," according to L. E. Behymer of Los Angeles, who is in Tucson to make final arrangements for the appearance in the armory here on January 18 of Sousa and his band.

Sousa and Behymer have been friends for years.

"And Sousa, the man, as well as Sousa, the bandmaster, is a regular fellow, a real man in every sense of the word," said Behymer last night.

"The coast is according him an amazing reception on his present tour. And Sousa is having the time of his life, entering enthusiastically into every feature that is arranged for his visits. In Los Angeles he mounts a traffic officer's platform on a busy corner and directs traffic for an hour. In El Paso he will let a former El Paso schoolboy, now one of his best cornetists, direct the great Sousa's band, in order that the youngster may show the 'home folks' that he has made good this promise of years ago that some day he would play in Sousa's band.

"There was never another like Sousa. Everything he does is biff-bang, let's-go, just like one of his marches. Where other leaders in the musical world deplore the popularity of so-called jazz, Sousa takes it, works it over and produces a paraphrase full of real harmony and rhythm. He good-naturedly burlesques the lighter melodies and, the next moment, leads his band to wonderful interpretations of the grandest old numbers ever composed.

"I've known Sousa for years; back in the days when he was just gain-

ing prominence, during the years before the war when, at the Great Lakes Naval training station, he was 'up with the boys' at reveille every morning, helping to train the bands that furnished music for Americans to march to victory, and after the war. And every year he has developed into a bigger, better Sousa, just a likeable, big-hearted American always ready even eager, to help others in the profession."

Two Concerts Today by Sousa's Band

San Franciscans will have their last opportunity this season to hear John Philip Sousa and his famous band at the two concerts this afternoon and evening in the Civic Auditorium. The soloists on both programs will be Nora Fauchald, soprano; Rachel Senior, violinist, and John Dolan, cornetist.

Miss Fauchald was born in Norway of American parents, who returned to the United States while she was still an infant and resided in North Dakota. By the time she was 15, she had a local reputation as a talented musician. About this time a prolonged visit in Norway enabled her to study singing in Christiania. On the return of the family to this country she was graduated from the Institute of Musical Art in New York. One year later she was engaged by Sousa.

PROGRAMS FOR TODAY ARE ANNOUNCED

Following the engagement here, the band will give two concerts in Oakland Auditorium tomorrow, two concerts in Sacramento on Tuesday and two concerts in Modesto on Wednesday. The programs for today's concerts follow:

AFTERNOON

"Fantasia on Creole Themes".....Brookhoven
Cornet solo, "Pyramid".....Liberti
Suite, "The Last Days of Pompeii".....Sousa
"Sylvia".....Sousa
"The Destruction of Pompeii".....Sousa
Soprano solo, "When Myra Sings".....Lehmann
Nora Fauchald
"Northern Rhapsody".....Hosmer
Waltz, "Blue Danube".....Strauss
"Fluttering Birds".....Gernin
March, "Bullets and Bayonets".....Sousa
Violin solo, "Rondo Capriccioso".....Saint-Saens
Rachel Senior
Country dance, "Kakusha".....Lehar
"Rhapsodie Hongroise" No. 14.....Liszt
Cornet solo, "The Secret".....Gautier-Hazel
John Dolan
Suite, "Looking Upward".....Sousa
"By the Light of the Polar Star".....Sousa
"Under the Southern Cross".....Sousa
Soprano solo, "The Belle of Bayou Teche".....Sousa
Nora Fauchald
Tone poem, "Finlandia".....Sibelius
"At Fremersberg" (a hunting fantasia).....Koenemann
Xylophone solo, "March Wind".....Carey
George Carey
March, "Sabre and Spurs".....Sousa
Violin solo, "Finale from Second Concerto".....Wienlawski
"The Outpost" (military episode).....MacKenzie

Sousa Sees U. S. Scale Music Heights Noted Director's Ear Never Heard Radio

Composer Proud That Band Is
Made Up 90 Per Cent of
Americans.

"It will not be long before a foreign musician in an American band will be as out of the ordinary as a foreign musician in a German band or Italian orchestra," said John Philip Sousa, America's great composer and bandmaster, upon his arrival here yesterday.

Sousa is a great believer in the musical future of America. He refuses to join hands with those who continue to deride America and to describe the Land of the Free as a purely commercial nation lacking artistic or musical taste. He says:

Years ago my band was 90 per cent foreigners and ten per cent Americans. Today the proportions

JAZZ DOESN'T BOTHER MARCH KING

John Philip Sousa, as he looked yesterday on his arrival in San Francisco to give a series of concerts in the bay district. He doesn't hate jazz music and he isn't enthusiastic about playing for radio, in fact he never has.



have been exactly reversed and most of my players are Americans. Why not? America is a great cosmopolitan country, a great melting pot. There is much latent music within our country and it only requires a short silence on the part of the continual calamity howler to bring it out.

The American people would rather believe than think. Consequently when you tell them that everything is wrong and that crops are poor and money scarce and politics all wrong they fall easily into believing all of the trash and acting accordingly.

San Francisco is no new spot to Sousa. He first came here thirty-two years ago with a band of marines and has been coming, with occasional interruptions to the schedule, every two years since.

Unlike most classical musicians the subject of jazz is not abhorrent to Sousa. Neither does he revolt and complain of the slaughtering of his favorite compositions when ren-

dered via radio with static improvisations and shrieking cadenzas.

"I have never heard a radio," he declared, "and do not know whether I will ever hear one. As far as objections to broadcasting are concerned, I have none. The reason is simple. I have never broadcasted a note and don't believe I ever shall.

"I should some day like very much to see a synchronization of a great motion picture with great music. I was sincerely sorry not to have time to accept Mr. William

Randolph Hearst's invitation to write the music for "When Knighthood Was in Flower."

Sousa will play here five times, including last night's appearance. This afternoon all school children of the city will be admitted to hear him at a reduced rate and, for the first time in his career, he will lead an R. O. T. C. band. His other concerts will be this evening, Sunday afternoon and Sunday evening. He will play twice at Oakland Monday and then will go to Sacramento and Modesto.

WILL GIVE SOUSA MUSICAL WELCOME

Notes of His Own Compositions Will Greet March King on Saturday.

Members of the various fraternal and industrial bands will join to welcome John Philip Sousa, the march king, when the noted musician reaches San Diego Saturday noon, it was announced yesterday.

Word has been sent out to local musicians and it is expected that at least 100 pieces will be in the big massed band that will greet Sousa on his arrival. The bandsmen have been asked to meet at the stage of the Spreckels theatre at noon Saturday, it was announced by H. Wright, who has undertaken the job of assembling the band.

Bands from the naval training station and the marine barracks also will join in the welcome to Sousa and it is hoped to have a large civilian band to join in the reception to the famous band leader.

The notes of Sousa's own compositions will greet the ear of the master leader as his train draws into the station, for copies of Sousa's latest marches are being distributed among the bandsmen who will participate in the welcome.

Among the naval bandsmen who will greet Sousa are some musicians who served under the march king when as a lieutenant commander in the navy during the war he directed probably the largest band ever organized, a 1500-piece aggregation, at the Great Lakes naval training station.

Sousa and His Band To Give Three More Concerts Here

Lovers of band music, and San Francisco has legions, greeted Sousa and his band to the number of 5000 Friday night at the auditorium. The march king is not only an incomparable composer but a leader quite unlike anybody else.

Dapper, precise, yet easy-going and even humorous in his gestures, his band played as to the click of a metronome. They encored with the airy "Bambalina." Then Sousa gave the house his "El Capitan," the whole audience applauding after the first five notes.

The program was military in tenor, but it had its symphonic interludes, notably Schelling's "The Victory Ball," a mordant and delicate composition, with uncanny dissonances and poignant finale, an ironic comment on heroism clean forgot.

The Thomas naval post presented Sousa with a pair of flags, to which, with the addition of the Islam band, he responded with "The Stars and Stripes Forever."

New programs are promised for the concerts tonight and Sunday afternoon and night, with almost all of Sousa's most popular marches worked in. John Dolan, cornetist; Rachel Senior, violinist, and Nora Fauchald, soprano, will be heard in selections.

The programs for the final three concerts are as follows:

Tonight

Overture, "Tannhauser".....Wagner
Cornet Solo, "Ocean View".....Hartman
John Dolan
Suite, "Tales of a Traveler".....Sousa
Soprano Solo, "Good-bye".....Tosti
Nora Fauchald
Intermezzo, "Golden Light".....Bizet
Scherzo, "The Sorcerer's Apprentice".....Dukas
(a) Euphonium Solo, Concerto in B.....De Luca
Joseph De Luca
(b) March, "The Gallant Seventh".....Sousa
Violin Solo, "Fantasia Mignon".....Sarasate
Rachel Senior
"Pomp and Circumstance".....Elgar
Sunday Afternoon
Fantasia, on Creole Themes.....Brookhoven
Cornet Solo, "Pyramid".....Liberti
John Dolan
Suite, "Last Days of Pompeii".....Sousa
Soprano Solo, "When Myra Sings".....Lehmann
Nora Fauchald
Rhapsody, "The Northern".....Hosmer
INTERVAL
Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
(a) Duet for Piccolos, "Fluttering Birds".....Gernin
William and Bell
(b) March, "Bullets and Bayonets".....Sousa
Violin Solo, "Rondo Capriccioso".....Saint-Saens
Rachel Senior
Country Dance, "Kakusha".....Lehar
Sunday Evening
Rhapsody, "The Fourteenth".....Liszt
Cornet Solo, "The Secret".....Gautier-Hazel
John Dolan
Suite, "Looking Upward".....Sousa
Soprano Solo, "The Belle of Bayou Teche".....Sousa
Nora Fauchald
Tone Poem, "Finlandia".....Sibelius
A Hunting Fantasia, "At Fremersberg".....Koenemann
(a) Xylophone Solo, "The March Wind".....Carey
George Carey
(b) March, "Sabre and Spurs".....Sousa
Violin Solo, "Finale to Second Concerto".....Wienlawski
Rachel Senior
Military Episode, "The Outpost".....MacKenzie

Sousa Will Open Spreckels Concert With Wagner Overture

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. 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, although that fact is not generally known. Sousa and his band will play at the Spreckels theatre Saturday and Sunday with matinees both days.

"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' 10 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. As a musical dramatist, he is easily the giant figure in the musical dramatists' group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

Musical Feast Is In Prospect



NOTED HARPIST TO APPEAR WITH SOUSA MUSICIANS

A bright and charming spot in the program of this season's tour of Lieut. Com. John Philip Sousa and his band, who will appear in two concerts at the State Armory, Sacramento, tomorrow, 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 to do so, 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.

In her present engagement with Sousa, Miss Bambrick has the opportunity of reaching a larger and more appreciative audience than probably could be reached in any other way.

Miss Bambrick will be heard in solo during the afternoon concert and will offer a pleasing bit of variety which is a notable feature of Sousa's programs.

SOUSA'S BAND AT FRESNO JANUARY 10

Sousa's Band, which is now in California for a fifteen day concert tour, will give two concerts at the Fresno high school auditorium on the afternoon and night of January 10, according to announcement by Miss Roxie Bissett, vice-president of the Fresno Musical Club, under whose auspices the band will appear in Fresno.

As the band will give concerts in only one other valley town, Modesto, a large attendance is expected from valley points.

Sousa's Band has toured America for thirty-one years and has played before more than fifty million persons. The noted bandmaster also is a famous song composer, having written "The Stars and Stripes Forever," "Semper Fidelis" and other great marches.

THE PHILHARMONIC AUDITORIUM will ring with some of the world's greatest music, played and sung by some of the world's greatest artists, during the current month. Tomorrow evening marks the return of Erwin Nyiregyhazi, the sensational Russian pianist; Schumann-Heink comes on Tuesday; Helen Teschner Tas with the Symphony orchestra on Friday and Saturday; Sousa's Band on the 14th, 15th and 16th (six concerts); Jascha Heifetz on Saturday afternoon, the 19th, and Monday evening, the 21st; the Ukrainian Chorus on the 22nd and 23rd, and Vladimir De Pachmann on the 31st.

DAKOTA GIRL SOLOIST FOR MARCH KING

FROM far out on the Dakota prairies, Lieut. Commander 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 with the engagement of Miss Fauchald that it will be the 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. She also sang solo parts in the church cantatas and oratorios.

Shortly after she graduated from the Institute of Musical Art in New York, Sousa heard Miss Fauchald sing 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 Sousa. "Life is too fast and too hard."

JOHN PHILLIP SOUSA ADMITS HE HAS NO HEAD FOR BUSINESS

John Philip Sousa, director of Sousa's band, is quoted in a deposition filed in superior court Thursday in the suit of Peter J. Carey & Sons against Katherine Rice, concert and artist manager and director. The suit, according to the deposition, concerns concert given by the band in Bellingham in 1921, when storms and flood kept attendance away and caused financial loss. In the deposition Mr. Sousa denies that he had offered to share the loss with the defendant, stating that he has nothing to do with the management of his band, and that such promise would have come from his manager.

"I have a poor head for business," the deposition quotes Sousa as saying. "I never see my income tax until it is all made out by my lawyer and handed to me for my signature."

All Names Must Be In at 9 O'Clock This Evening When Contest Closes.

Judges of the contest for selecting a title for Sousa's San Diego march are going to have a difficult time selecting the best name from among those submitted, according to the Title Editor of The Union who is assembling the many suggestions received. The three judges will meet at The Union office tonight and select the title they think most appropriate and all suggestions must reach the Title Editor no later than 9 o'clock this evening.

Much appreciation is being shown of the handsome compliment that John Philip Sousa intends to pay San Diego. The great bandmaster has a warm spot in his heart for this city and sent word a few days ago that he intends to write a march and dedicate it to San Diego. He suggested that the school children of the city select a name for the composition and asked The Union to add them in choosing a name.

Acting on the "march king's" request, The Union obtained the cooperation of three prominent music teachers to act as judges and select the best name from among those submitted. The judges are Mrs. L. L. Rowan, Countess Laura de Turczynowicz and Nino Marcelli. Those who wish to submit names are invited to fill out the accompanying coupon and bring or send it to The Union office no later than 9 o'clock tonight. The author of the title to be selected will have the opportunity of meeting Sousa in person and receiving his thanks for the winning suggestion.

A wide variety is found in the names suggested and real merit attaches to a majority of the suggestions. "Adelante! San Diego" is one of the original titles suggested, the word "adelante" signifying "Forward." San Diego Sunshine March, is another attractive title sent in. Some of the contestants suggest honoring prominent San Diegans, the "Spreckelstonian March," in compliment to John D. Spreckels, "the city builder," being advanced while another suggests the "Marstonian March," in honor of George W. Marston, "city beautifier."

The children are again reminded that suggestions must reach the Title Editor no later than 9 o'clock this evening.

INSTRUMENTS NOT SO

In Organizing a Band Care Is Taken to Separate Antagonistic Kinds.

Band instruments have personal peculiarities, all their own. They are like guests 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, and he plans 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.

Large Throng Attends Concert Given By John Philip Sousa's Band

Lieutenant Commander John Philip Sousa and his band presented what would once have been billed as a "musical melange" in concert at the Fresno high school auditorium last night.

Those who attended the concert with the idea that pedantic art spelled with capital letters, was to be the first and foremost feature were mistaken. The concert was popular, almost in its entirety, and artistic too. The few exceptions to popular note, however, were outstanding in their effect, for there is no denying that Sousa is an artist, and that the members of his band are musicians of fine caliber.

The most serious selection presented by the band was a rhapsody, "The Indian," by Orem, which is based on Thurlow Lieurance's transcription of Indian themes. This was presented in an imposing and impressive manner, and yet carried the full force of the plaintive theme along with it. Next, in order of importance, was Schelling's fantasy, "The Victory Ball," based on Alfred Noyes' poem of that name. It was weird, somber and pathetic with contrasts of laughter, hilarity and abandon, the arrangement and the instrumentation being such that these effects were brought to their fullest limits. It was a number such as could be presented only by a band that was perfectly conducted and highly trained.

Of course, the most popular and the most stirring selections on the program were Sousa's own marches, and these lent a military effect to the program. They were interspersed in the program as encores, except in the case of the "Nobles of the Mystic Shrine," Sousa's new march, and in every instance they brought a demand for an encore. "The Stars and Stripes Forever," "El Capitan," "U. S. Field Artillery March," and the "Gallant Seventh" were all there, and all were given the reception they deserved.

"The March of the Wooden Soldiers" was given with an indescribable air, and was extremely fine. A band arrangement of Grainger's

"Country Gardens" was exquisite in tonal setting and effect, while Sousa's three portraits, "At the King's Court" were exceptionally good for their clever treatment.

Not the least of the concert were the numbers presented by solo artists, members of the band. Here also, Sousa was able to demonstrate his ability as a director by the effects of accompaniment he produced. Perhaps the most effective background was the use of the brass section for subdued organ effects as an accompaniment for Miss Nora Fauchald, soprano, in her encore, "Carry Me Back to Old Virginia." Miss Fauchald has a voice of rare quality and strength, and handles it well. She presented "The Lark Now Leaves His Watry Nest," which brought out its full possibilities, and gave several encores that were of unusual beauty, among them the old favorite, "Dixie."

John Dolan, cornetist, showed great ability in his solo, "Cleopatra," in which his double and triple tonguing, and his handling of difficult passages were worthy of comment, although his phrasing might have been improved. In his encore of "Berceuse from Jocelyn," he showed lyric qualities that were extremely charming.

Miss Rachel Senior, violinist, gave several selections, of which the Beethoven "Minuet" was by far the best, and George Carey, soloist on the xylophone, was at his best in his selections of popular music.

Sousa was generous with his encores, and presented a number of unique selections, popular selections, and others, among which the ones that met with the greatest favor were his arrangement of "Mr. Gallagher and Mr. Shean," "Turkish Towel," by a saxophone octette, and "Yes, We Have No Bananas."

Encores were so numerous that it was almost impossible to keep track of them. The concert was not highbrow, and it would be difficult to give it any definite place in the catalogue, but it quite apparently was enjoyed by the large throng present.—C. L. P.

SHRINE BAND HERE TO PLAY WITH SOUSA



JOHN PHILLIP SOUSA.

John Philip Sousa, the march king, who appears in San Antonio on Monday, January 21, matinee and night, will give as one number on the evening program, "The Nobles of the Mystic Shrine," which was written on, D. C., where Mr. Sousa directed over 300 bands in the rendition of his number. It has been the custom this season, his 31st tour, for the Shrine band is of all the principal cities to participate, by special request of Mr. Sousa. San Antonio will not be behind the times for the Alzar Shrine Band has accepted Mr. Sousa's invitation, and will appear with Sousa and his band at the night performance, in the rendition of "The Nobles of the Mystic Shrine," a rather spectacular scene and number, as there will be fully 125 men participating. Frederick E. Mills, conductor of the Alzar Shrine Band and his men are busy in preparation, all assistance possible being rendered the local management by Harry W. Weber, illustrious potentate of Alzar Shrine.

Plays At Coliseum With Sousa On a Fiddle Dad Made



Miss Rachel Senior, Violin Soloist With Sousa's Band in Waco January 26th.

Miss Rachel Senior, Sousa's violin soloist, will play in Waco Jan. 26, on a violin that was made by her father 20 years before she was born.

She might be playing on some rare old Stradivarius, but Sousa, who started his own career as a violinist, says the instrument made by Miss Senior's father is the equal of any.

A business man of a Minnesota town, Miss Senior's father made violins as a hobby. He has now made over 100 of them.

Miss Senior was born into a house of violins. Her baby fingers grew about one. When she went to New York to study under famous masters, Sousa discovered her. That Sousa knows a violinist may be judged from the fact that it was he who took Maude Powell, America's best loved violinist, on one of her first tours of the nation. In Miss Senior, he has another of the same mold. And Americans like her all the better because she plays on that violin—home-made by her dad.

Salveston 1/13/24
"SWANEE RIVER" IS
GREATEST AMERICAN
BALLAD, SOUSA SAYS

Music That Satisfies
Longing for Melody
In You Is All Right,
Bandmaster Declares

"One of the most interesting questions I have been asked to answer," writes John Philip Sousa, the famous bandmaster, in Farm and Fireside, "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 every great European composer has taken its melody and worked it into his fantasies for the violin and the orchestra."

"Mighty few musical compositions do become standards. In my library at home I have 500 overtures alone, but I would have a hard job selecting twenty 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—but 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."

"Traumerli 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 the same as a jig. There are good symphonies and good jigs. Many 'Popular' Tunes Die."

"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 not."

"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 lovely 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 are trying to do. Something with music, through 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 outside ourselves—in all good music."

Public Is Best Judge.
"The public itself determines what music possesses this quality. If you do not play it the people will not come to listen. They 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 the 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 many things. This is a quality that appeals to the beginning in the armless 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 localities like different kinds of music, whether the musical taste of the farmer and of the city dweller, the American and of Europe, differ."

"Well, I have conducted my own orchestra for thirty 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 all alike, under their skins."

Plays Sunshine Music.
"I conduct my band on American lines. There is no business of waiting 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 just as good a performance for a small house as we do for Madison Square Garden. And we make good."

vorites, 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, N. D., we got the same laughs at the same points, because we were dealing with the same old human hearts."

Band Is Modern Institution.
"You know, the brass band is not a very old institution. It has existed for less than a century. That little German band was the father of all modern brass bands. Along about 1840, in Germany, the 'band' was born; though, 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 twelve years."

"Germany even appointed a bandmaster general, Wieprecht, who invented the bass tuba, the giant brass horn of today."

"An American brought the band into 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 keynotes of the older regimental bands and the orchestra symphonies whose instrumentalists depended chiefly on strings. He died more than twenty years ago."

"Like everybody else, I speak of a 'brass band.' But in my band only half of the instruments are brass. We carry sixteen first strings, six second clarinets, six thirds, two alto clarinets, two bass clarinets, of thirty-two 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 Sousaphones—an invention of my own, replacing the tuba and harp and three batteries of drums. With myself, a secretary and a treasurer, this makes eighty-three in all."

All Instruments Necessary.
"I can not 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 instruments, 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 seventy-five 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, sentimental French horn, each instrument social world. But they can 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 social accord as the errors of social accord."

"The war was a great thing for American music. Foreign musicians could not get here, and this gave us 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 theater orchestra a young musician can make \$40 to \$50 a week anywhere; and in the bigger cities, of course, earn higher salaries."

Musicians Earn Good Pay.
"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 chairs as good as the first."

and fourth chair men who are just as good as the leader of a division, in order to insure a balanced performance. Salaries then range all the way down to the thirty-third chair clarinetist, who receives \$10 a day. If a musician isn't worth at least that sum we can not use him."

"One of my players retired recently after having been with me for thirty 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 the sheriff in the smallest village to the presidency itself—that I would accept in exchange for what I am now doing. (At sixty-eight, 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 the music."

"Because I know this is true I am just as eager and alert at the beginning of a performance today as if it were my first public appearance. I hope to keep at it, visiting and revisiting you all, for many years to come."

HERALD LEADS 1/13/24
SOUSA'S BAND TO
APPEAR IN CONCERT
AT SAC. TUESDAY

Program Will Include Many of Sousa's Own Compositions... Soloists of Note Are Also Scheduled to Appear

When Lieut. Com. John Philip Sousa brings his famous band to Sacramento, January 8th, to fulfill a concert engagement at the state armory, a rare musical treat is in store for Galt music lovers who attend it.

The program includes many of Sousa's own compositions and arrangements which have been specially selected from his extensive repertoire to please the musical tastes of his audiences throughout the United States.

One of the most famous of Sousa's compositions is "The Stars and Stripes Forever," the march that has thrilled thousands since 1893. It spurred the boys of '98 on to victory in the Spanish War. It cheered the doughboys over many hardships during the World War. It is, perhaps, the most vital American tune ever written and because of its popularity efforts have been made to have it officially declared the national march of the United States.

With the famous director and his band are six soloists of remarkable ability.

Miss Nora Fauchald, a talented young soprano trained at the Institute of Musical Art in New York, was discovered by Sousa just after her graduation from that academy and her engagement for this season's tour of the United States promises a pleasing bit of variety in the program.

Another bright and charming spot in the program is the solo number by Miss Winifred Bambrick, harpist, whose charming technique and musical expression pronounces her an artist of rare appeal.

Miss Rachel Senior, violinist, who appears on the evening program is a most gifted artist, and another of Sousa's recent discoveries. She will be heard in a very delightful number.

The two other instrumentalists on the program who offer the charming balance which is a feature of all Sousa programs, are Mr. John Dolon, cornetist, Mr. George Carey, xylophonist and Mr. Meredith Willson, flutist. Their solos are a revelation in instrumental technique.

These artists and Sousa's band will be heard in both an afternoon and evening concert. Out of town music lovers as well as those living in Sacramento, will have the unusual opportunity of hearing what is universally considered the best trained band in the world under the personal direction of the "March King."

John Philip Sousa



John Philip Sousa, the world famous bandmaster, who comes to the Kemper theatre Thursday afternoon only, February 17, with his band.

Waco News 1/13/24
80-Piece Band
Comes With Sousa
Coliseum on 26th

Biggest Organization
Ever Carried by Famous Leader Soon To Be in Waco

When John Philip Sousa brings his 80-piece band—and half a dozen soloists—to the Cotton Palace coliseum the night of Jan. 26, it will be one time, at least, that the mammoth stage has been filled with music. There's one specially made horn in the band that's almost as big as the 6-foot-man that plays it. And that's one piece out of the band's 80.

90 Per Cent American Born
This is the largest number of men that Sousa has ever carried with him on a tour. But the greater part of them have been with him for many years. Ninety per cent are American born. When Sousa first started his band 31 years ago, 90 per cent of his musicians were foreign born.

When the famous band fills the coliseum with harmony, one of the greatest audiences the place has ever known, outside of Cotton Palace time, will be on hand, for inquiries for seats are already coming in thick and fast, although it has been advertised that the sale does not start until the twenty-first—a week from Monday.

Plays to Giant Audiences
The Waco audience will probably be one of the biggest that Sousa plays to on this trip. He played to 10,000 recently at Salt Lake City, in the auditorium there which is supposed to be the most perfect, from an acoustical standpoint, in the world. Last year, Sousa played to the biggest audience he has ever known—20,000 people, when he opened the new auditorium at Cleveland.

Seat Price Cut
One reason that Sousa draws big crowds is that he picks places like the Cotton Palace coliseum for his concerts, and puts the prices down where they are in reach of all. Box seats for the Waco concert are \$2, and other seats run from \$1.50 to 50c.

Coliseum Heated
Three dozen specially built gas stoves are being placed in the coliseum, to be ready in time for Sousa's appearance. This system was tried out at the recent Shrine charity show, and kept the big place warm on one of the coldest nights of the year.

Special car service will be arranged, and parties are now being made up in a number of towns throughout central Texas, for whom special sections of seats will be reserved.

SOUSA AND
UKRAINIANS
COMING

Behymer Offers Three
Big Ensembles in
January

John Philip Sousa, the great American band leader, who has been famous at home and abroad since the days he was director of the United States Marine band in Washington, is bringing his organization to Los Angeles for a three-day festival, with different programs the afternoons and evenings of January 14, 15 and 16 at Philharmonic Auditorium.

This season the finest aggregation of players ever assembled under this magnetic leader will be heard, due to the gradual replacing in the last three years of the older men by artists who came under Sousa's jurisdiction during the Great Lakes Naval Training station days of the war time.

These men and boys are among the finest solo artists on their particular instruments in the country, and have been joined together into an almost perfect ensemble.

Their playing of the new Sousa numbers, "The Dauntless Battalion," "Nobles of the Mystic Shrine," "Mr. Gallagher, Mr. Shean," "Look for the Silver Lining" from "Sally," and dozens of other popular hits, make the programs strictly of the Twentieth century, modern jazz variety.

On January 22 and 23 the famous Ukrainian National chorus, singers from the Ukraine, with Alexander Koshetz, conducting appearing in their national costume and singing not only the folk tunes of their land, but many melodies typical of this country as well as famous chorals of the older composers, will be heard at the Auditorium.

Anna Pavlova, the first of the Russian artists to come to America and make a success here returns from her tour of the world, with a new company, productions and dances January 24. The engagement covers eight programs, with three matinees scheduled.

PHOTO

Music That Satisfies Longing for Melody In You Is All Right, Bandmaster Declares

"One of the most interesting questions I have been asked to answer," writes John Philip Sousa, the famous bandmaster, in *Farm and Fireside*, "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 every great European composer has taken its melody and worked it into fantasies for the violin and the orchestra."

"Only a few musical compositions do become standards. In my library at home I have 500 overtures alone, but I would have a hard job selecting twenty 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—but 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."

Many "Popular" Tunes Die.

"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 lovely 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 do. The same power which starts me trying to say something with music 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 outside ourselves—in all good music."

Public Is Best Judge.

"The public itself determines what music possesses this quality. If you do not play it the people will not come to listen. They 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 beginning 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 localities like 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 thirty-one 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 all alike, under their skins."

Plays Sunshine Music.

"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 just 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 'Godelle' and other 'played-out' tunes, having been with me for thirty 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 the sheriff in the smallest village to the presidency itself—that I would accept in exchange for what I am now doing. (At sixty-eight, 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 doctor must render sentence. The judge 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 the music."

"Because I know this is true I am just as eager and alert at the beginning of a performance today as if it were my first public appearance. I hope to keep at it, visiting and revisiting you all, for many years to come."

SOUSA'S BAND TO APPEAR IN CONCERT AT SAC. TUESDAY

Program Will Include Many of Sousa's Own Compositions. Soloists of Note Are Also Scheduled to Appear

When Lieut. Com. John Philip Sousa brings his famous band to Sacramento, January 8th, to fulfill a concert engagement at the state armory, a rare musical treat is in store for Galt music lovers who attend it.

The program includes many of Sousa's own compositions and arrangements which have been specially selected from his extensive repertoire to please the musical tastes of his audiences throughout the United States.

One of the most famous of Sousa's compositions is "The Stars and Stripes forever," the march that has thrilled thousands since 1893. It spurred the boys of '98 on to victory in the Spanish War. It cheered the doughboys over many hardships during the World War. It is, perhaps, the most vitally American tune ever written and because of its popularity efforts have been made to have it officially declared the national march of the United States.

With the famous director and his band are six soloists of remarkable ability.

Miss Nora Fauchald, a talented young soprano trained at the Institute of Musical Art in New York, was discovered by Sousa just after her graduation from that academy and her engagement for this season's tour of the United States promises a pleasing bit of variety in the program.

Another bright and charming spot in the program is the solo number by Miss Winifred Bambrick, harpist, whose charming technique and musical expression pronounces her an artist of rare appeal.

Miss Rachel Senior, violinist, who appears on the evening program is a most gifted artist, and another of Sousa's recent discoveries. She will be heard in a very delightful number.

The two other instrumentalists on the program who offer the charming balance which is a feature of all Sousa programs, are Mr. John Dolon, cornetist, Mr. George Carey, xylophonist and Mr. Meredith Willson, flutist. Their solos are a revelation in instrumental technique.

These artists and Sousa's band will be heard in both an afternoon and evening concert. Out of town music lovers as well as those living in Sacramento, will have the unusual opportunity of hearing what is universally considered the best trained band in the world under the personal direction of the "March King."



John Philip Sousa, the world famous bandmaster, who comes to the Kemper theatre Thursday afternoon only, February 17, with his band.

80-Piece Band Comes With Sousa Coliseum on 26th

Biggest Organization Ever Carried by Famous Leader—Soon To Be in Waco

When John Philip Sousa brings his 80-piece band—and half a dozen soloists—to the Cotton Palace coliseum the night of Jan. 26, it will be one time, at least, that the mammoth stage has been filled with music. There's one specially made horn in the band that's almost as big as the 6-foot-man that plays it. And that's one piece out of the band's 80.

90 Per Cent American Born
This is the largest number of men that Sousa has ever carried with him on a tour. But the greater part of them have been with him for many years. Ninety per cent are American born. When Sousa first started his band 31 years ago, 90 per cent of his musicians were foreign born.

When the famous band fills the coliseum with harmony, one of the greatest audiences the place has ever known, outside of Cotton Palace time, will be on hand, for inquiries for seats are already coming in thick and fast, although it has been advertised that the sale does not start until the twenty-first—a week from Monday.

Plays to Giant Audiences
The Waco audience will probably be one of the biggest that Sousa plays to on this trip. He played to 10,000 recently at Salt Lake City, in the auditorium there which is supposed to be the most perfect, from an acoustical standpoint, in the world. Last year, Sousa played to the biggest audience he has ever known—20,000 people, when he opened the new auditorium at Cleveland.

Seat Price Cut
One reason that Sousa draws big crowds is that he picks places like the Cotton Palace coliseum for his concerts, and puts the prices down where they are in reach of all. Box seats for the Waco concert are \$2, and other seats run from \$1.50 to 50c.

Coliseum Heated
Three dozen specially built gas stoves are being placed in the coliseum, to be ready in time for Sousa's appearance. This system was tried out at the recent Shrine charity show, and kept the big place warm on one of the coldest nights of the year.

Special car service will be arranged, and parties are now being made up in a number of towns throughout central Texas, for whom special sections of seats will be reserved.

SOUSA AND UKRAINIANS COMING

Behymer Offers Three Big Ensembles in January

John Philip Sousa, the great American band leader, who has been famous at home and abroad since the days he was director of the United States Marine band in Washington, is bringing his organization to Los Angeles for a three-day festival, with different programs the afternoons and evenings of January 14, 15 and 16 at Philharmonic Auditorium.

This season the finest aggregation of players ever assembled under this magnetic leader will be heard, due to the gradual replacing in the last three years of the older men by artists who came under Sousa's jurisdiction during the Great Lakes Naval Training station days of the war time.

These men and boys are among the finest solo artists on their particular instruments in the country, and have been joined together into an almost perfect ensemble.

Their playing of the new Sousa numbers, "The Dauntless Battalion," "Nobles of the Mystic Shrine," "Mr. Gallagher, Mr. Shean," "Look for the Silver Lining" from "Sally," and dozens of other popular hits, make the programs strictly of the Twentieth century, modern jazz variety.

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PINK

Austin Station 1/12/24

Noted Soprano Soloist To Sing Here With Sousa's Band; Great Musician Regards Her as a 'Find'



MISS NORA FAUCHALD

Miss Nora Fauchald, soprano, will be one of the five soloists to appear with the famous Sousa and his band at the University Men's gymnasium, Friday, Jan. 25, in two performances, matinee and night under the auspices of the Amateur Choral Club.

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 bandmaster, 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, 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, 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."

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 18 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 novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schell-Jag's 'The Victory Ball,' which crated 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 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."

Sousa Witnesses Parade Moving To His Own Marches

Lieut. Com. John Philip Sousa, who, with his famous band, comes to the Shrine auditorium on January 17, recently enjoyed the novel experience of watching a parade that was accompanied by his own famous march music. This master of band music, who has led the largest band in the world and written more popular band music than any other man, did not until recently have an opportunity to sit in the side lines, watching a parade, and listening to his own martial airs played by the several bands that participated.

Lieut. Com. John Philip Sousa, the famous band master, saw his first parade in more than 50 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 60 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 the President in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

Dallas Herald 1/13/24

To Bring Band Here January 30



JOHN PHILIP SOUSA

Lieutenant Commander John Philip Sousa and his famous band of one hundred musicians will appear in the thirty-first annual tour at the Dallas Coliseum Wednesday evening, January 30. A special matinee for school children is being arranged for 4 o'clock. A charming addition to this season's program is the solo number by Miss Winifred Bambrick, harpist. The instrumentation of the band calls for eighty-eight men, exclusive of soloists—the largest Sousa has ever taken with him on tour.

Beaumont Enterprise 1/18/24

Sousa Brings Band With Eighty-Eight Pieces Here

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 Philip Sousa's band, who brings his band to the Kyle on January 22. Sousa, is now on his 31st 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 18 years ago.

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Drum Report 1/27/24

Musical Programs Based On Taste Of Public, Says Sousa

Musical program making is largely a matter of keeping up with one's public, according to John Philip Sousa, bandmaster and march composer, who will bring his band to Fresno for afternoon and night concerts in the high school auditorium Thursday. Sousa annually plays before nearly three hundred audiences from Maine to California. "The musical program maker," says Sousa, "must realize that the musical tastes of the American public are constantly changing, 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 it before that 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 an 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."

BKyn Standard Union 1/13/24

Further, in the realm of grand opera, are dozens of miscellaneous scores, both foreign and native, such as Goetz's "Taming of the Shrew," Cherubini's "The Water Carrier," DeKoven's "Canterbury Pilgrims" and "Rip Van Winkle," Carl Goldmark's "Queen of Sheba," Fevrier's "Monna Vanna," Debussy's "Pelleas and Melisande," Rabaud's "Marouf." In the field of operetta, light and comic, are nearly all those by Offenbach, Gilbert and Sullivan, DeKoven, Sousa, Herbert, Lehar and others.

Modesto Herald 1/10/24

SOUSA DISCOVERED HER ON PRAIRIES; SHE'S NOW SOLOIST

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 bandmaster, 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 en-



MISS NORA FAUCHALD

gagement 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, 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. She will appear here with Sousa at the Strand in two concerts next Wednesday, January 10.

Los Angeles Record

SOUSA AND BAND MUCH ADVERTISED

No man in the world of music has had so extensively advertised a 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.

It is no exaggeration to say that he is known as the greatest band man in America and his band, numbering nearly one hundred, 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 on January 14-15-16, at Philharmonic Auditorium.

San Antonio Record 1/10/24

JOHN PHILIP SOUSA TO APPEAR AT NEW



The instrumentation of Lieut. Com. John Philip Sousa's Band for his thirty-first annual tour calls for 88 men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America.

There 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; four saxophones; eight saxophones; four trumpets; five trombones; four tubas; four drums; and one xylophone.

el Paso Herald 1/13/24

Sousa Features "Gallagher and Shean" With His Band



Uses Notable Vaudeville Composition For His Leading Humoresque This Season.

L. T. COM. JOHN PHILLIP SOUSA, who with his famous band will appear in El Paso next Saturday afternoon and evening, January 19, in Liberty hall, has built this season's humoresque on the topical duet which lifted two comedians from obscurity.

Every year, as his patrons know, 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 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 con-

temporary 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 Mr. Sousa's use of the tune in communities where "Sally" had never been played.

Some of the other novelties of the program will include Percy Granger's "The Country Garden" and Earnest Schelling's "The Victory Ball," which

created a deep impression and much discussion when played last year in the symphony orchestras of New York and Chicago; and "The Merrie, Merr Chorus," a collection of choruses from grand operas and light operas which has been put together into a Sousa melody. There will also be several new marches which will include "The Nobles of the Mystic Shrine," composed especially for and played for the first time at Washington last July by the massed bands of Shriners numbering 6822 pieces, directed by M. Sousa himself during the Shriner's conclave.

San Antonio Call 1/13/24

SOUSA'S BAND PLEASES BIG AUDIENCE

By CHARLES WOODMAN

Lieut. Commander John Philip Sousa and his famous band were given a royal welcome last night at the first of their five concerts in Exposition Auditorium and cheered by a vast crowd after every number.

Toward the end of the program Commander John S. Willis of C. C. Thomas Navy Post of the American Legion, escorted by a detachment of U. S. Marines, marched up the aisle and presented to Sousa a stand of the national colors as a testimonial of his services during the World War.

SHRINERS' BAND AIDS

Another feature of the concert was the performance of Sousa's new march, "Nobles of the Mystic Shrine," in which the Mystic Shrine Band of Islam Temple joined and for an encore its director, David C. Rosebrook, led the combined bands in the performance of Sousa's "Semper Fidelis," which provoked enthusiastic applause.

It was a long program that was stretched out until almost 11 o'clock with numerous extra numbers. First came Preston Ware Orem's rhapsody, "The Indian," and a little later Ernest Schelling's latest work, "The Victory Ball" fantasy, based on Alfred Noyes' poem of the same name, a composition fantastically modern but, as far as one could judge from a single hearing, quite in keeping with the treatment of the subject by the poet.

THREE SOLOISTS

Three soloists contributed a good share of the entertainment.

John Dolan, cornetist, played Demare's "Cleopatra" and the "Jocelyn" berceuse with beautifully clear tones.

George Carey gave a Chopin nocturne and waltz on the xylophone in a manner one would have thought hardly possible, but he evidently was more at ease with "Yes, We Have No Bananas."

Rachael Senior showed considerable skill as a violinist with Sarasate's "Faust" fantasia with the band and her interpretation of Beethoven's minuet with harp accompaniment by Winifred Bambrich was really fine.

Nora Fauchald, soprano, delighted the audience so much with her ballads that she had to give four instead of the one ("The Lark Now Leaves His Wat'ry Nest") on the program. Of them all it is difficult to say whether Sousa's "American Girl," "Carry Me Back to Old Virginia," or "Dixie" was the most pleasing.

HUMOROUS NUMBERS

The band numbers included Sousa's "At the King's Court" and "On With the Dance" and Granger's "Country Gardens" and while "The Stars and Stripes Forever" maintained its old time popularity, his humorous "Mr. Gallagher and Mr. Shean" provoked no end of laughter.

Sousa and his band with the same and other soloists were scheduled for matinee and evening performances at the Auditorium today and tomorrow.

San Diego Union 1/18/24

John Philip Sousa to Dedicate March to San Diego; School Children of City Asked to Choose Title

JOHN PHILLIP SOUSA, noted bandmaster and composer, will write one of his famous marches and dedicate it to San Diego. He wants the school children of this city to select the title, and has asked The Union to assist the children in arriving at a choice. A telegram received yesterday by The Union from L. E. Behymer of Los Angeles, conveys Sousa's wishes. The message reads:

"In view of the endeared feeling held by John Philip Sousa for San Diego, he has expressed the desire to write a march for San Diego. It is his wish that the school children of San Diego select the title for the composition."

Would appreciate your paper representing Sousa in the matter. Would suggest that you receive all suggestions for contest and appoint three music teachers to act with your editor in selection of title."

The Union appreciates the compliment the great bandmaster will pay this city and will be glad to receive suggestions from the children of this city. Three prominent music teachers of San Diego have been invited to serve with the Title Editor of The Union and have accepted the task. They are Mrs. L. L. Rowan, Madame Laura de Turczynowicz and Nino Marcelli.

Mrs. Rowan is vice president of the Amphion club, a well known contralto and teacher of singing and a leader in musical activities in San Diego for years past. Madame Turczynowicz is a teacher of singing, an operatic coach in charge of the production of the opera, "Hansel and Gretel" (Humperdinck), to be given under the auspices of Community Service as a benefit to support phases of music in the public schools not provided for by board of education funds. Signor Marcelli is founder and conductor of the high school orchestra, an orchestral conductor of international reputation, and a well known composer and cellist. The contest for selection of a

name for Sousa's march for San Diego is open to all school children of this city. They are invited to write to the Title Editor of The Union, advancing their suggestions for the most fitting name for the "March King's" composition. Write plainly and on only one side of the paper, and mail or bring your suggestion to the Title Editor of The Union.

The Title Editor and the three music teachers will select the most appropriate title from all submitted. It is planned to have the selection made by the time that Sousa reaches San Diego on his present tour and contestants are advised to make their selection and send them in without delay.

Salvestor Tribune 1/13/24

MUSICAL SUBSIDIES OPPOSED BY SOUSA

MAKE PEOPLE CARELESS AS TO QUALITY, DECLARES FAMOUS BANDSMAN.

An advance notice says:

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. 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, he declares. 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 3,000,000 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."

Oklahoma City Oklahoman 1/13/24

SOUSA'S BAND TO PLAY HERE

March King Says He Does His Best Work After Good Substantial Meal.

What restaurant in Oklahoma City puts out the best tenderloin steak?

Why ask? Well, that particular connoisseur may be the unwitting inspiration for a piece of music which might, ultimately add to the fame of Oklahoma City and Oklahoma.

And now, to get down to the story. When asked what is the inspiration for many of the suites and arrangements for which he is famous, John Philip Sousa, the famous bandmaster, who brings his organization to the Oklahoma City high school auditorium February 2, replied:

"A good tenderloin steak, German fried potatoes and plenty of bread and butter."

"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."

Nicholson

Waco News 1/17/24

Karem Temple To Entertain Sousa

Big Celebration for Noted Band Leader When He Comes to Coliseum Jan. 26

Karem Temple's telegram by wire to John Philip Sousa at San Francisco, inviting the famous bandman and his company to be guests of the Waco Shrine while in Waco, Jan. 26, was accepted in a telegram received yesterday by Potentate E. D. Burchette.

In replying, Lieutenant Commander Sousa invited the Shrine band to join him in the opening number of the program.

Play Sousa March

E. M. McCracken, director of the Karem band, said Tuesday night that he would accept the invitation of Sousa to join in the opening number of the program, and that the selection would be "Nobles of the Mystic Shrine," a march composed by Sousa, which Mr. McCracken described as being one of the most popular marches on his list.

Arrangements for the Sousa entertainment are in charge of Potentate E. D. Burchette, Band Director E. M. McCracken, Patrol Captain L. D. Dewey, and W. F. Quebec, recorder of the Karem Temple.

Now In Frisco

Sousa and his band is now in San Francisco, in the course of a nationwide tour.

His most recent event of interest was a concert to a mammoth celebration when the steamer President Harrison initiated the first "around the world" freight and passenger service under the American flag.

Waco Shriners Plan Banquet for Sousa

WACO, Jan. 14.—Plans to honor John Philip Sousa, when he appears here in concert January 26, at the Cotton Palace coliseum, are being made by the Karem Shriners. Mr. Sousa is a Shriner. An elaborate banquet is contemplated.

San Antonio Light 1/13/24

MANY HEAR SOUSA AT PORT ANGELES.

Splendid Band and Soloists Entrance Large Audiences.

John Philip Sousa easily won his way into the hearts of more than two thousand Olympic peninsula music lovers last week.

Both matinee and evening concerts at Port Angeles were well attended and appreciated to the highest degree. Port Townsend and many Jefferson county communities were well represented, the attendants coming home declaring that nothing better could be imagined or

wished for in the way of instrumental music.

Although only seventy-five of the full hundred-piece band were playing at the Port Angeles concerts, every number was perfection itself and not one complaint was heard. Solo numbers by Miss Senior, violinist; Miss Fauchald, soprano; Mr. Carey, xylophonist and Mr. Dolan, cornet virtuoso were features of both programs.

JOHN PHILLIP SOUSA.

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.

al. From the French nation he received the palms of the academy.

To Be Sousa's Guests.

John Philip Sousa, the march king, who appears in San Antonio on Monday, January 21, matinee and night, will give as one number on the evening program, "The Nobles of the Mystic Shrine," which was written for the Shrine reunion in Washington, D. C. where Mr. Sousa directed over 300 bands in the rendition of this number. It has been the custom this season, his thirty-first tour, for the Shrine bands of all the principal cities to participate, by special request of Mr. Sousa. San Antonio will not be behind the times, for the Alzar Shrine Band has accepted Mr. Sousa's invitation, and will appear with Sousa and his band, at the night performance, in the rendition of "The Nobles of the Mystic Shrine," a rather spectacular scene and number, as there will be fully 125 men participating. Frederick E. Mills, conductor of the Alzar Shrine Band and his men are busy in preparation, all assistance possible being rendered the local management by Harry W. Weber, illustrious potentate of Alzar Shrine.

SOUSA TO GIVE L. B. CONCERTS



Famous Band Leader to Conduct Poly Musicians in Several Numbers During Stay in City

All Long Beach will undoubtedly try to crowd into the municipal auditorium when John Philip Sousa brings his famous band to the city for two concerts, an afternoon matinee and an evening performance on Friday, the eleventh, both ap-

pearances being under the management of L. D. Frey.

This announcement holds additional interest because the great bandmaster has consented to direct the R. O. T. C. band of Poly HI in a couple of numbers at each concert. It is understood the boys can hardly sleep nights thinking about the honor that is to be theirs.

Mr. Frey states that anyone wishing to take advantage of Sousa's coming to purchase a season ticket for the Philharmonic orchestra, may do so for the same price as if the ticket had been purchased early in the season and had included the recital presented by Tito Schipa. This will make the Sousa concert less and the season ticket holder will be entitled to hear Ethel Leginska January 13, Emilio de Sogorza in February, Cherniavsky Trio in March, and the incomparable Amelita Galli-Curci in May.

Inspiration Counts Most

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, is the opinion of 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 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 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 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 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 in 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."

SCOTT HIGH ORCHESTRA SCORES

Scott High School Orchestra, numbering about 49 members, presented a concert yesterday afternoon in the Art Museum hemicycle in an able manner.

The entire group is made up of high school students, but it played selections by Rimsky-Korsakoff, Grieg, Tschalkowsky and Wagner in a manner which would have done credit to an organization of older musicians.

Miss Bessie Werum is director of the group, which showed the result of splendid training and which responded well to her baton.

The finest number on the program was Grieg's "Peer Gynt, Suite No. 1," which was played with comprehension and musicianship. "Anitra's Death" and "In the Hall of the Mountain King" receiving particularly effective treatment.

Rimsky-Korsakoff's "Eastern Romance" was played with fine tone and rhythm. Gillet's "Au Moulin" was cleverly presented by the strings, and Sousa's "Nobles of the Mystic Shrine" and the march from Wagner's "Tannhauser" were played with spirit.

BIG MASSED BAND TO GREET SOUSA

Life-Long Friend Will Be Among Those Taking Part In Welcome.

When John Philip Sousa steps off the train Saturday, he will probably be astounded as he looks with admiring glances at the graceful drum major of the large massed band, for the baton will be in the hands of a lifelong friend, Patterson Sprigg. "Pat" has decided to lay all legal matters and attire aside for this auspicious welcome to be tendered Sousa and be one of the boys.

Another familiar face to greet John and his band will be that of V. F. Safranek, nationally known composer and arranger of band and orchestra music, whose beautiful "Atlantis" suite is greeted with vociferous applause wherever it is rendered, who will conduct the massed band until the baton is turned over to Sousa.

"If all the musicians who have called up on the telephone in the last 36 hours put in an appearance we should turn out with a massed band of more than 100 pieces," said Harry Wright yesterday. "We want every band musician in the city to join in our welcome to Sousa."

The massed band will meet at the stage entrance of the Spreckels theatre Saturday noon and march to the depot to meet the train.

SOUSA'S BAND IN OAKLAND TONIGHT

The world's most famous band, conducted by Lieutenant Commander John Philip Sousa, "the march king," will be in Oakland today to give two concerts in the arena of the Oakland auditorium. The first concert was given this afternoon starting at 2:30. The evening performance will start at 8:30 o'clock. Sousa has a large company of soloists with him this year, in addition to his 100-piece band, including Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute; Miss Rachel Senior, violin, and George Carey, xylophone.

- The evening program follows:
1. Rhapsody, "The Indian".....Orem
 2. Cornet solo, "Cleopatra".....Demare John Dolan.
 3. Portraits, "At the King's Court".....Sousa
 4. Soprano solo, "The Lark Now Leaves His Wat'ry Nest".....Miss Nora Fauchald.
 5. Fantasy, "The Victory Ball".....Schelling
 6. Caprice, "On With the Dance".....Strung together by Sousa Being a medley of famous tunes.
 7. (a) Xylophone solo, "Nocturne and Waltz".....Chopin (b) March, "Nobles of the Mystic Shrine" (new).....Sousa
 8. Violin solo, "Faust Fantasia".....Sarasate Miss Rachel Senior.
 9. Folk tune, "Country Gardens".....Grainger

January clearance sale now in progress. Big bargains. Branstead's, 2009 Shattuck. Adv.

Sousa 'Stunts' To Be Given Here

Here are some of the "stunts" that the Sousa band of 100 pieces, led by its famous director, will give in the First Baptist auditorium January 28, matinee and evening:

"Mr. Gallagher and Mr. Shean," with 50 Mr. Gallaghers and 50 Mr. Shean's.

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 Schelling's weird composition, which has held Sousa audiences rapt.

"On With the Dance," a medley of famous dance songs of 1900, 1910 and 1920, 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 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.

The march of the wooden soldiers creates a thrilling sensation.

Reservations can be made at Harmony club office, Fakes & Co., Lamar 1992.

SOUSA BAND CONCERT TICKETS GO RAPIDLY

MODESTO.—According to reports concerning the preparation for the coming of Sousa and his band to Modesto for concerts next Wednesday afternoon and evening, submitted at the meeting of the executive committee of the Stanislaus County Musical association at the McNeil Music Company last evening, seats for the concert are going so rapidly that it is suggested that those with season tickets or tickets for the single night concert by Sousa's band, should reserve their seats immediately.

Those purchasing their tickets early have the privilege of reserving seats in advance while those buying their tickets the night of the concert will have little choice of seats. Seats for the Sousa matinee cannot be reserved.

Soloist With Sousa's Band From Prairie

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, which appears in Phoenix at the Shrine Temple auditorium Thursday, January 17, on its current tour.

The tour marks his 21st season as a bandmaster and his fourteenth tour 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. Dak., 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 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 is likely to 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, which produced Miss Fauchald, from which our new singers, both for the opera and the concert stage, will come."

THRONGS ATTEND SOUSA CONCERTS

Famous Bandmaster Concludes Appearances Here With Excellent Offering

With a program which surpassed any of his previous offerings in San Francisco, Lieut. Comdr. John Philip Sousa and his famous band appeared last night in the farewell concert of their local engagement in the Civic Auditorium.

The outstanding numbers on last night's program were Liszt's rhapsody, "The Fourteenth"; the suite, "Looking Upward," Sousa, and the military episode, "The Outpost," by Mackenzie. Others which scored were "The Secret," by Gautier-Hazel, as rendered by John Dolan, cornet soloist; Sousa's "The Bell of Bayou Teche," sung by Miss Nora Fauchald, soprano; Carey's "The March Wind," by George Carey, xylophone soloist, and Wieniawski's "Finale to Second Concerto," by Miss Rachel Senior, violinist.

Sousa's farewell appearance was witnessed by a large gathering of music lovers, while another representative crowd attended his afternoon program. The outstanding feature of the afternoon program was Sousa's suite, "Last Days of Pompeii." Misses Fauchald and Senior, who have scored a distinct hit with local music lovers, and Dolan also appeared on the afternoon program.

Sousa's Band To Appear In Two Concerts Here

Sousa's band will appear in two concerts today at the Fresno high school auditorium under the auspices of the Fresno Musical club—a matinee at 3 o'clock and an evening appearance at 8:15.

School children have been allowed a special admission price of 50 cents and will be excused from school in time to attend the afternoon performance.

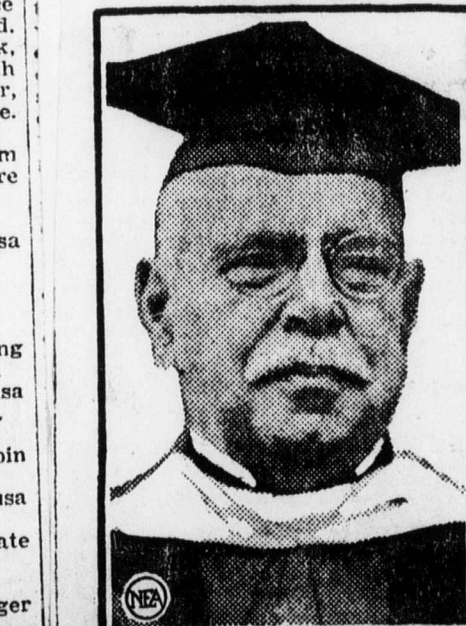
SOUSA PLAYING IN OAKLAND TODAY AND TONIGHT

The world's most famous band, conducted by Lieutenant Commander John Philip Sousa, "the march king," will be in Oakland today to give two big concerts in the arena of the Oakland auditorium. The first concert given this afternoon starts at 2:30. The evening performance will start at 8:30 o'clock. Sousa has a large company of soloists with him this year in addition to his 100 piece band, including Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute; Miss Rachel Senior, violin, and George Carey, xylophone.

The programs include selections to please every taste in music. Besides the ever popular Sousa marches including a number of brand new Sousa compositions the band will play selections from the opera, musical and comedy successes and popular tunes and airs of the day.

The evening program follows: Rhapsody, "The Indian," Orem; Cornet solo, "Cleopatra," Demare; John Dolan; portraits, "At the King's Court," Sousa; soprano solo, "The Lark Now Leaves His Wat'ry Nest," Miss Nora Fauchald; fantasy, "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" (new), Sousa; violin solo, "Faust Fantasia," Sarasate, Miss Rachel Senior; Folk tune, "Country Gardens," Grainger.

"Doc" Sousa



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.

PROCLAIM 'SOUSA DAY'

Acting Mayor Boyle Workman issued a proclamation Thursday setting aside next Monday as "Sousa Day." Workman said the city should do the bandmaster honor for having served his country during the war and for his genius as a musician.

Songs of a Century That Have Never Grown Old

Search for a Southern Stream With a Poetic Name Carried to the Atlas and Then Was Born Collins Foster's Famous "Old Folks at Home" Melody

CHORUS
SOPRANO
ALTO
TENOR
BASS

All de world am sad and drear-y Eb 'ry whar I roam.

Oh! dark-ies, how my heart grows wear-y, Far from de old folks at home

ritard. D.C.

D.C.

A Song That Quieted a Revelling Regiment in Civil War Days

Way down upon de Swanee ribber
Far, far away,
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation,
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

BY JOHN PHILIP SOUSA

It is said, by people whose business it is to know long strings of figures about everything, that this song and "Home, Sweet Home," are the most widely known songs extant. And because of this fact, because of the universal place they hold, many attempts have been made to trace them to ancient folksongs, tunes that had their beginnings in the mists of Time, and, like Topsy, "just grew up."

No greater proof could be given of the depth and sincerity of the inspiration behind them.

"Old Folks at Home," words and music, emanated from the lyric pen of Stephen Collins Foster, one of the most loved and saddest figures in American history.

Foster was born in Pittsburgh in 1826.

The gentle influence of good family, beautiful surroundings, cultured and kindly parents, is shown in the delicacy and

charm that, from the first, marked his music. He lacked musical training, perhaps, and never wrote anything in his more ambitious style that has lived. He had, really, only one gift—the talent for simple and beautiful melody. But that he had in bountiful measure. At 23 he found himself famous; adored by the public and the singers, and accounted America's most promising song writer.

One day he rushed into the office of his sedate lawyer brother, Morrison, and demanded—

"Morrison, what's the name of a river in the South with two syllables? I must have it for a song."

His brother thought a moment. "There's the Yazoo," he ventured. Stephen grimaced disgustedly. "How about the Pedee?" continued Morrison helpfully.

"Awful!" returned Stephen promptly. "Let's look in an atlas."

Together the brothers searched the Southern States. Suddenly Stephen's finger leaped to Florida.

"There!" he cried, and pointed to a very small stream labelled the Swanee. Then he hummed lightly to his brother:

"Way down upon de Swanee river,"

If the reader will substitute Yazoo or

Pedee, he will understand Foster's unerring instinct. The one is grotesque, the other comic. "Swanee" instantly suggests something graceful, and accords with the spirit of the song.

It has been attributed to Christy, a famous minstrel of that time. This is because Christy bought the right to bring out the song on the stage and publish the first edition under his own name—a custom common enough at the time. Hence the first five or six editions are credited to Christy. It was instantly successful.

A story illustrates the potency of its appeal. During the Civil War a Northern regiment, with pay long in arrears broke camp, got themselves roaring drunk in a neighboring town and returned riotously to camp. Discipline was shattered. Officers tried in vain to stem the mounting panic and disorder. Suddenly an inspired Captain had the band begin playing "Old Folks at Home." As it rose like a level, beautiful banner above the riot, quietness spread until the men, maudlin and weeping, were led off drunkenly to bed.

Foster died, alone and destitute, when only 38 years old, in New York. He had the lack of balance that sadly, too often, accompanies genius.

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Sousa and His Band Inspire Audiences With Martial Music

Two audiences which packed the Strand theatre to capacity, at the matinee children of the Modesto schools and at last night's program those who enjoy music from far beyond Stanislaus county's boundaries, had the rare privilege of listening to the famous Sousa's band and being literally filled with the inspiring music of the martial marches of his own composition. And the Stanislaus County Musical Association in bringing John Philip Sousa and his band to Modesto has scored another triumph for which appreciation of the entire community will be increasingly expressed through an increasing support for the artists' concerts brought here under auspices of the organization.

Little, if any, of the music presented by Sousa's band and soloists at yesterday afternoon's and last night's concerts was new to those who heard the programs, but—never before has either audience heard the selections which made up those two programs produced in a more striking and inspiring manner. John Philip Sousa is the quietest of band leaders, a modest leader with willingness for the members of his band to shine and to receive more applause than he. There are no gymnastics, no waving or arms or wilted collars from Sousa's leadership—he is one band leader who leaves it possible for his audiences to look beyond him and see and appreciate the artists who make up his wonderful organization, even to the genius who handles the "traps" and the bass drums in the swing of whose big stick alone there is movement to attract the eye and music to please the ear.

At the matinee yesterday all school children from kindergarten to the Junior College heard the Sousa program for the nominal admittance price of 50 cents. For that houseful of children alone to have opportunity to hear this world famous band would be justification for the efforts of the Stanislaus County Musical Association. And Sousa and his artists were generous with encores, three or four generous returns being the rule according to the persistence of applause.

Probably the most unique selection of the two programs was the weird presentation of the fantasy, "The Victory Ball" by Schelling based on Alfred Noyes' poem in the lines of whose several stanzas is sentiment and language leaving the reader with a strange mixture of strange feelings as indicated by these two stanzas:

"The cymbals crash and the dangers 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.
"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."

And the music is as weird as the language.

While Sousa's band as a unit is the substances of his programs, the soloists among the company add a rich variety to the pleasures of those who listen. Cornet solos by John Dolan, vocal solos by Miss Nora Fauchald, soprano, flute solos by Meredith Willson, harp solos by Miss Winifred Bambrick, violin solos by Miss Rachel Senior, and xylophone selections by the inimitable George Carey with the band as background leave marvelously pleasant memories and wishes for more of their music.

Of the band selections "Semper Fidelis" and "The Stars and Stripes Forever," well known marches of Sousa's own composition, both of which were given as encores, probably the inspiring favorites of last night's audience.

Sousa Reviews First Parade In Many Years

Lieut. Cmdr. John Philip Sousa, the famous bandmaster, who appears in Long Beach Friday for a matinee and evening concert at the municipal auditorium, under the business management of Mr. L. D. Frey, has been so busy the greater part of his life leading parades that he has seldom been able to review them.

Not long ago in New York he saw his first parade in 50 years.

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. 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.

Tickets for the matinee and the evening concert are on sale at the Southern California Music company, 119 East Third street.

SOUSA IS FETED AT KIWANIS LUNCHEON

Over a hundred members of the Modesto Kiwanis club and their friends attended the chicken dinner given today in the Modesto hotel in honor of the great artist, John Philip Sousa and his soloists, who appear in two concerts today in the Strand theater. Rev. E. H. Gum was chairman of the day and presided at the luncheon table.

The program opened with the singing of "America," followed by the salute to the flag. Then the Kiwanis club members sang their national club song. Sousa gave a 15-minute humorous talk. Each of the six soloists, Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Mr. John Dolan, cornetist; Mr. Meredith Willson, flute; Miss Rachel Senior, violin, and Mr. George Carey, xylophone, were introduced.

The high school orchestra, directed by Prof. Frank Mancini, who was a member of the Sousa band at the World's Fair in San Francisco in 1915, gave a number of selections.

Selby Oppenheimer, booking agent of the grand opera musical stars and under whose direction the Sousa band appears, was an honor guest at the dinner. Mayor Sol P. Elias officially represented the city of Modesto and there were representatives from all luncheon clubs as well as the members of the executive board of the Stanislaus Musical association.

H. M. Worthen, tenor, was applauded for his solo. The Kiwanis song written by Modesto's composer, Mrs. Winifred E. McGee, was sung for the first time by Charles Kerr. Mrs. McGee played the accompaniment. The song is to be the national song of the club and it has been dedicated by the local composer to the Modesto club. The club members joined Mrs. McGee in singing the chorus.

SOUSA SHATTERS MANY RECORDS IN MUSICAL CAREER

Greatest Audience of Band Master Was 70,000

Lieutenant Commander 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 city 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, O., September 30, 1922. The receipts amounted to \$17,778, a world 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.

Mr. Sousa will give two concerts in Houston on Thursday, January 24, at the auditorium.

MUSIC AS MEDICINE

The use of music as medicine is as old as the days when the harpers played soothing stuff to appease enangered royalty. Harmoniotherapy may yet come into full recognition along with the idea of curing goiter with high thinking.

The director of civic concerts in New York, who is often described as a musical evangelist, is even now telling Californians of the vast value of music as a curative of mental, moral, social and industrial ills. It has been found that music may be stimulative or soothing. During the war musical programs were furnished at numbers of the industries where large forces of men and women were at work. It was found that production under this musical stimulant was much greater than without it and the quality of the workmanship was also higher.

In the face of the evidence it would pay the Armours to have a symphony orchestra at their stockyards. The steel trust should have Sousa's band playing by the year. At insane asylums patients may be wrought into paroxysms of violence under certain barbaric or jazzy strains or be soothed to peaceful case by some simple melody in which the quiet harmonies dominate.

This musical crusader says that with certain programs of music in schools he can stimulate study and even simplify and make easier the path of the student of mathematics.

He argues that music is as potent an influence as electricity. One does not have to understand music to fall under its spell or yield to its suasion. In fact, it is better not to know too much. With the knowledge comes captious criticism and music is really most potent and important with those who cannot technically criticize it. This is a new idea—that music is more effective with those who know it not, but there may be something to it. There can be no objection to the larger use of music to soothe a stormy world.

SOUSA TO WAIT TO WRITE MARCH

Through a misunderstanding between L. E. Behmer of Los Angeles, booking manager, and John Philip Sousa, who opened a two-day engagement here at the Spreckels theatre yesterday, the new composition which was to have been dedicated to San Diego, has as yet not been written by the "march king."

Com. Sousa said last night that although he had not been informed of the contest conducted in the last two weeks by The Union in which the title of the new march was to be selected by one of San Diego's school children, he would endeavor to carry out the "commission" as soon as an opportunity presented itself.

He explained that the rigors of a long season through many states and the exigencies of continual travel had prevented him from devoting any great amount of time to composition, adding that he would do his best to fulfill San Diego's expectations.

Sousa Plays in Oakland Today

Following the conclusion of his San Francisco engagement, with the final concert given last night in the Exposition Auditorium, Lieutenant Commander John Philip Sousa and his band will today be heard in Oakland for matinee and evening concerts. Tomorrow the band will give two concerts in Sacramento, and on Wednesday will play in Modesto and on Thursday in Fresno.

The five concerts presented by Sousa were among the most successful on the mental tour of

TO ENTERTAIN SOUSA

American Legion Plans to Have Bandmaster at Luncheon.

Henry Lee Taylor, vice commander of Alamo post No. 2, American Legion, presided at the weekly luncheon of the club at the Gunter hotel Monday, which was the largest attended in months.

Ralph Durkee, past post commander, is acting post commander until a successor is elected at the meeting to be held Thursday evening, February 7.

At the suggestion of L. W. Benton a movement was started for the entertainment and reception of John Phillip Sousa, at the American Legion luncheon in the Gunter hall room next Monday noon, to which every bandmaster in the army would be the guest of the club. Director Sousa is a past post commander of the American Legion.

It was announced by R. W. Patton, chairman of the dedication committee, that the dedication of the Joel Chandler Harris school on Pruitt avenue, will take place at 3:30 Friday afternoon, the flag to be presented by the post.

Sousa Seat Sale Opened Today at Saunders Office

The seat sale opened today for the two concerts to be given at the City Auditorium on Thursday, January 24, by John Phillip Sousa and the largest touring band in the world. The demand for tickets is brisk, especially for the school children's matinee, several sections having already been reserved for students.

The Sousa concerts are under the local direction of Edna W. Saunders, who finds the popularity of America's march kind undiminished, according to the response of her clientele to the announcement that he would be presented here this season. The seat sale is at Mrs. Saunders' office, first floor of Harris-Hahlo's.

Chemical Essay Contest

HOUSTON TO HAVE SOUSA DAY JAN. 24

Lieutenant Commander John Phillip 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 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 10,000 concerts, an average of more than 300 concerts a season.

Thursday, January 24, will be "Sousa's day" in Houston, when he will give two concerts at the auditorium under the local direction of Mrs. Edna W. Saunders.

IN THEORY ONLY



An interesting question of the proprieties results from John Phillip Sousa's visit to San Diego last Saturday. Sousa, as the most famous bandmaster in America, was given a welcome judged appropriate to a bandmaster of that rank. He was met, royally greeted, by bands and handsmen—the best the city could produce. Several thousand citizens who gathered to enjoy the proceedings will testify that the bandsmen were good, too. Their music pleased everybody—including, no doubt, the guest of honor.

Yet a question arises. Com. Sousa has come from a daily routine of band music in scores of other cities. The first sound to greet him on his arrival here was that of band music. He rode up the street with band music following him, drowning out the generous applause of local citizens. He was handed the baton of the Naval Training station band and asked to conduct in rendering the national anthem. He did so. As he hurried through lunch at his hotel, the drums of this big band rattled along the streets outside. He went to the theatre and conducted his own band in program. He repeated at night. *Yesterday afternoon—more band music. Last night—band music again.

Here is the question: Is it not possible, though with all the kind intent in the world, to give a bandmaster too much band?

The affair was, in theory, a good deal as though we had staged a civic reception to Jack Dempsey by loosing a phalanx of local prize-fighters at him, and letting him have a good time by fighting his way through 'em.

Of course, this is just theory. Practically, we haven't a bit of doubt that John Phillip Sousa enjoyed the affair—and the more bands, the merrier.



'LA GLORIA DE SAN DIEGO' IS TITLE OF SOUSA'S MARCH

Union's Committee Selects Name From 450 Submitted By School Children of City; Boy Gets Honor of Winning Contest and Will Meet March King.

"La Gloria de San Diego."

John Phillip Sousa's new march, dedicated to San Diego, will go forth to the world under the above title. The committee of three judges selected by The Union chose this name for the "march king's" composition. The choice was made from among almost 450 titles suggested by the school children of San Diego in compliance with Sousa's wish. To Joseph Yrisarri, 2043 Front street, goes the honor of having selected the name that will be carried by the great composer's latest march.

"La Gloria de San Diego" possesses several points of superiority over all other names submitted, in the opinion of the members of the

committee. It is a Spanish title and the early history and traditions of this city are Spanish, while architecture is a distinguishing mark of San Diego. It contains the name of the city which Sousa desires to honor and, finally, it is easy of interpretation, has a rhythmic sound and is not difficult to memorize. In English it reads, "The Glory of San Diego."

The committee was composed of Mrs. L. L. Rowan, Countess Laura de Turczynowicz and Nino Marcelli.

The winner of the contest will have the opportunity today of meeting the "march king" and receive his congratulations on his success in selecting the title of the new composition in San Diego's honor.

SOUSA CLAIMS BASS DRUMMER IN HIS BAND BEST IN WORLD, AND TRUE ARTIST

The greatest bandmaster in the world without doubt is Lieut. Com. John Phillip Sousa, who brings his famous band to Tucson on January 18. The greatest bass drummer in the world on the authority of no less an authority than 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 everyone knows, drum heads 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 drum heads 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 \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sunshine, Helmecke's big drum beats true.

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.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. 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. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets, but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

SOUSA TO BE HONOR GUEST AT LUNCHEON

Kentucky Farm Bureau Head Chosen As Speaker on Program for Friday Noon

John Phillip Sousa, world famous band leader, will be the guest of honor at a luncheon arranged by the Chamber of Commerce, to be given at the Santa Rita hotel Friday noon, and Geoffrey Morgan, Kentucky farm bureau head, will be the principal speaker, it was announced at the office of the Chamber of Commerce yesterday.

"All business men and visitors are urged to attend the luncheon, that they may meet Sousa, and hear Geoffrey Morgan, who has a special message for the farmers and business men of this community," said Secretary A. H. Condron. "And as far as seating capacity will permit, the general public is invited to attend the luncheon also, but reservations will first have to be made at this office."

Mr. Morgan, who is secretary of the Kentucky state farm bureau, has gained wide reputation as an authority on co-operative marketing, and other subjects of direct concern to both producers and consumers. He made an enviable impression at the industrial congress in Phoenix last week, and it was through that organization and the state farm bureau, that we secured him to speak here next Friday."

The secretary expressed the hope that a large number of people will be present at the luncheon.

INSTRUMENTS NOT SOCIABLE.

In Organizing a Band Care Is Taken To Separate Antagonistic Kinds. John Phillip Sousa in Farm and Fireside.

Band instruments have personal peculiarities all their own. They are like guests 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.

Sousa Orchestra of 100 Will Play Here February 8

Music lovers and admirers of John Phillip Sousa who heard the march king and his orchestra here two years ago will welcome his reappearance at the Fair Grounds coliseum in two concerts, matinee and night, February 8.

Harry Askin, manager for the orchestra, is in Shreveport to make arrangements for the entertainment for which G. L. Fox is local manager. Lt. Commander Sousa will direct his orchestra in person on its two appearances here. The organization numbers 100 persons, including six soloists, Miss Rachel Senior, violinist, Miss Nora Fauchald, soprano, Miss Winnie Bambrick, harp, John Dolan, cornet, George Carey, xylophone, and Meredith Willson, flute.

Four new marches composed by Sousa since his last appearance here in January, 1922, of which three, "Nobles of the Mystic Shrine," "The Gallant Seventh" and the "The Dauntless Battalion," will be played at the February concerts.

Frequently at a dance in Sydney a feature number on the program will be

based on that stirring American martial air, "The Stars and Stripes Forever." The piece is converted into a one-step for the nonce, and dancers and orchestra alike "go wild" to the rousing music of John Phillip Sousa. In some cases the number is reserved for the release of multicolored toy balloons or a similar

activity. A recent American traveler in Australia saw a greater terpsichorean enthusiasm displayed by Australian when that Sousa march was being played than at any other time.

San Diego Union 1/13/24

Great Ovation Given Sousa as He Lands in City To Lead His Band Concerts at Spreckels Theatre

Sousa and his band came to town yesterday and got a reception seldom accorded even so noted a visitor. The top view shows the navy and civilian bands that followed Sousa up Broadway from the Union depot. Below, the march king is shown receiving a floral tribute from William Brown, naval training station bandmaster and a former assistant of the world-famous band conductor.



Massed Musicians Greet March King With His Own Compositions.

WELCOMED by thousands of San Diegans at the Union depot and along the line of march of the impromptu parade up Broadway, John Philip Sousa, world famous band leader, arrived yesterday afternoon and gave concerts at the Spreckels theatre in the afternoon and evening.

Sousa got a welcome seldom accorded a visitor to the city. Deeply touched, the march king expressed his appreciation for the tribute paid him and it seemed as if his work during the afternoon and evening concerts yesterday was a little better than even the famous march king's usual high-class performance.

BOY GETS FOOLED

As the big train pulled in 20 minutes late, the stirring notes of Sousa's own composition played by the navy training station band and the civilian bands present filled the air and necks were craned for a glimpse of the march king.

"Here he comes," gleefully shouted a small boy as he pointed to a blue-uniformed man descending the steps of the day coach. "See, he's got his name on his cap."

But that was a false alarm. It wasn't Sousa, but one of his bandmen, each of whom wears the march king's name and insignia as a cap device. The small boy was busy trying to follow the movements of a hundred Sousas and almost missed the great leader himself who descended the steps after his bandmen had disappeared in the crowd.

BOWS WAY THROUGH CROWD

Sousa acknowledged the stirring band music and the spontaneous applause by lifting his hat and bowing his way through the crowd. He was met by Maj. Gen. Joseph H. Pendleton and smartly saluted.

(Continued on Page 2)

the high marine corps officer. For Sousa himself is a lieutenant commander in the United States naval reserve force. Gen. Pendleton snappily returned Sousa's salute and the march king was introduced to the general and to Lieut. Com. J. R. Morrison, who greeted the noted visitor on behalf of Rear Admiral Ashley H. Robertson, 11th naval district commandant.

Sousa then met some old friends—William Brown, naval training station bandmaster, who helped Lieut. Com. Sousa organize the noted Great Lakes training station band during war times; Michaux Tennant, rum major of the Great Lakes aggregation, and R. E. Jeffrey and Patterson Sprigg, civilian friends of the march king.

Sousa was escorted to an automobile and the impromptu parade staged up Broadway with the band, stopping between Broadway and E street. Here Sousa alighted and turned to face the bandmen following.

The parade went up Broadway second street and then swung down, stopping between Broadway and E street. Here Sousa alighted and turned to face the bandmen following.



HANDED BATON

Bandmaster Brown handed the great leader his baton and Sousa took command. But it wasn't of his own compositions he directed. He paid tribute to another, "The Star Spangled Banner," he said crisply. "Watch your interval, now—" and he swung the baton as the band took up the stirring tune.

With heads uncovered, the crowd heard the band to the end and then Sousa handed back the baton. The automobile whisked him away to the U. S. Grant hotel where he barely had time to take a hasty luncheon before he appeared at the Spreckels theatre to direct his own band.

Little need be said about Sousa's band. The march king has gathered scores of talented musicians and blended their efforts in the famous Sousa style. For Sousa's band is the one by which all bands are judged.

Attend Sousa Band Concert in Modesto

NEWMAN, Jan. 10.—A number of Newman people were in Modesto Wednesday evening to hear Sousa's band, including Mrs. Gus Johnson, Mrs. Stone and little daughter Barbara, Mr. and Mrs. Ernest Beall, Mrs. J. H. Beall, Ivin Enos, Charles Davidson and M. L. Jenkinsen. The latter three attended the banquet of the Modesto Boys' band, given after the concert in honor of the famous bandmaster, as invited guests.

... wouldn't come to the

San Diego Union 1/14/24

'Romeo and Juliet' Induced March King to Part With His Far-Famed Crop of Whiskers

When John Philip Sousa who closed a concert engagement here last night, went to Washington, D. C., the city of his birth, to organize and conduct the Marine band, he was a whiskered youth, probably 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 his band.

BEARD WAS UNIQUE

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 black, luxurious, sly 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 1800 players at the great lakes naval station at Lake Bluff, Ill.

One afternoon he was a guest at a special performance of "Romeo

and Juliet" in the Chicago Auditorium. The curtain fell, there were recalls and cheers; and the audience turned in the intermission 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 apparently disappeared from the box.

HAS 'EM CUT

And Sousa did not return to the box, although 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 not recognized at all by friends or audience as he slipped quietly back to his seat in the box. He had gone around the corner from the auditorium, sat down in a barber's chair, and said quietly: "Take 'em off."

"As I watched the tableau at the end of Act 1," said Sousa, "after I had been Dufranne on the stage with a full crop of lace curtains on his face, surrounded by young, beardless Capulets and Montagues, an inspiration came to me. I thought of all the 40,000 blue-clad boys at Great Lakes. It dawned upon me that war was a time for sacrifice and I let 'em go. No, I never shall raise another crop. I haven't the time, or the energy and I am entitled to a bit of rest."

Tribune San Diego 1/10/24

SOUSA CONTINUES POPULAR POTPOURRI

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 unfolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding 10 years. When the second year rolled round, 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.

This city is a rubric in Sousa's transcontinental tour, and the March-King and his band will appear here at the Spreckels theater next Saturday and Sunday.

Oakland Tribune 1/13/24

One movie star has given up a career because of a bad disposition. It has been decided that conduct unbecoming and obstreperous is not to be tolerated in this star, the movie lots are no longer open to him, and the theaters will not throw his presentment upon the screen. The star, unlike others, is making no protest. He accepts the dictum in silence, and is not using any of the accepted methods to regain a place in popular favor. Joe Martin, baboon, is one motion picture actor who knows when he is through.

Now that John Phillip Sousa has been made a doctor of music he may feel the public's pulse and discover if the beat is still jazz.

San Diego Union 1/13/24

JOHN PHILIP SOUSA TO APPEAR AT NEW



The instrumentation of Lieut. Com. John Philip Sousa's Band for his thirty-first annual tour calls for 88 men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America.

There 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 surrupsaphones; eight saxophones six cornets; four trumpets; five french horns; five trombones; four baritone; six tubas; four drums, one harp and one xylophone.

Dallas Journal 1/14/24

THEATER FARE FOR WEEK.

A tiger rose when Bluebeard's eighth wife, in search of a thrill, played the song of love on a broken violin—hot dog. Which, in brief, is the line-up for the week at a number of Dallas theaters.

Only one special attraction holds the boards Monday, "The Gingham Girl," musical comedy, at the Majestic, matinee and night. The Eight Victor Artists will be at the Coliseum Friday night. Seats are on sale for Sousa's Band, matinee and night, Jan. 30, and John McCormack, Feb. 1, both at the Coliseum, as well as for grand opera, Feb. 29 and March 1.

L. A. GREET'S SOUSA AND FAMOUS BAND



John Phillip Sousa, America's famous march king and bandmaster, who has arrived in Los Angeles on a concert tour with his noted musical organization.

WORKING ON OPERA

Commander Sousa announced that he is at work on a new opera in collaboration with Robert W. Chambers, the author. The time for the production of the opera is indefinite.

Sousa's band will give its first concert of the southern California series at Long Beach tonight, will go to San Diego Saturday and Sunday and return to Los Angeles for three appearances at the Philharmonic auditorium beginning Monday.

Commander Sousa was given a navy commission during the war and trained 3500 "gob" bandmen at Great Lakes Naval Training station.

SOUSA TO SERVE AS TRAFFIC COP

Great Bandmaster Accepts Police Orders

When John Phillip Sousa arrives in town Monday noon he will proceed to Seventh and Broadway



NORA FAUCHILD

escorted by U. S. Marines and for ten minutes direct traffic at that busiest of corners, on invitation of Captain Heath of the traffic squad. Sousa will be here for a three days' engagement of his famous band at Philharmonic auditorium with Monday, Tuesday and Wednesday, both matinee and evening programs.

Nine soloists will be used, including Nora Fauchild, and the programs will all differ in character and appeal to all tastes.



JOHN PHILLIP SOUSA

Music Becomes Necessity to People, Declares American March King

Music has become a necessity to the American people and is no longer merely a diversion, it was declared today by John Phillip Sousa, noted march composer and band leader, who arrived in Los Angeles with his 86-piece band for a series of concerts in Southern California.

Speaking at a Rotary club luncheon at the Biltmore hotel at noon, Sousa, who, as a lieutenant commander was in charge of navy bandmen during the war, stated that music, particularly band music, is going ahead by great strides in the nation and that the United States has achieved rank at one of the great musical nations of the world.

Greeted by a detachment of United States marines and a large crowd on his arrival at the Southern Pacific station earlier in the day, Commander Sousa received an enthusiastic ovation from the throng.

GREETED BY MARINES

His blue uniformed figure was quickly recognized and bursts of handclapping accompanied him through the station to the street where he entered an automobile and was taken to the Van Nuys hotel.

The marine detachment which greeted Commander Sousa on his arrival was headed by Captain Glenn E. Hayes. The veteran band leader and "March King" smilingly shook hands with Captain Hayes and each of the non-commissioned officers who composed the detachment. Sousa's band career began as director of the famous Marine band at Washington.

How on his first visit to Los Angeles, 32 years ago the playing of hymns by his band brought to a dramatic end a drought from which the city was suffering was related by Commander Sousa.

MUSIC BRINGS JOY

"It hadn't rained in Los Angeles or the surrounding country for two years," he said, "and the whole district was suffering."

"We played that first night in an old tabernacle and a woman who had heard the band in the east requested a selection I had arranged from a number of hymns. I called it 'Songs of Grace and Songs of Glory.'"

"Just as the band struck into the opening bars the slate roof of the tabernacle sounded with the first drops of rain."

"Two old farmers in the front row threw their arms around each other and cried with joy and the audience was greatly moved."

"Of course, it was a simple coincidence but it was one of the most dramatic things I ever saw."

Sousa's Band, With 86 Members, Here to Play

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Lieutenant Commander Sousa was taken to the Van Nuys hotel, after which he addressed the Rotary club in the ballroom of the Los Angeles Biltmore.

"I have been visiting Los Angeles for 32 years. It is no idle statement when I say that nowhere else have I been better received than here," Commander Sousa said.

TELLS OF INCIDENT

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"Two old gentlemen in the front row stood up in the aisle and embraced each other and wept for joy."

"I hope my present visit will bring with it an equal amount of happiness to Southern California."

WARMLY GREETED

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A delegation of United States marines, under the command of Capt. Glenn E. Hayes, escorted Commander Sousa from the depot to the Van Nuys hotel.

This was in token of the appreciation felt by the marine corps toward the famous band master, who was largely instrumental in the formation of the first marine band.

City Has \$16,500,000

SOUSA PLEASED WITH TOUR

Fourteenth Excursion Into Southland Finds Dean of Bandmasters Wielding Baton Vigorously

(Illustration on Picture Page)

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Sousa and his band will be heard here at the Philharmonic Auditorium on Monday, Tuesday and Wednesday.

The bandmaster is now 68 years of age. He has conducted his own

band for thirty-two years, and was for twelve years before that in charge of the United States Marine Band in the East. During his musical career Sousa has composed many famous marches in addition to numerous other musical compositions. He now leads a band of eighty-three pieces with as much vigor as ever; also he is still composing. Mr. Sousa says he expects to conduct concerts in Los Angeles for many years to come.

Sousa was the honored guest of the Rotary Club yesterday at the luncheon at the Biltmore. He led the audience in the singing of "America" and made a brief address concerning his visit to "The Land of the Bolsheviks."

Dean of Bandmasters
—John Phillip Sousa
as he appeared yesterday en route to San Diego. He will return to Los Angeles with his band next week.



Proclamation Declares Monday as 'Sousa Day'

Acting Mayor Workman yesterday issued a proclamation naming Monday as Sousa Day in honor of John Phillip Sousa, "the March King," who will be in Los Angeles on that date.

Is Jack Damneev

Enterprise
Riverside
1/12/24

Los Angeles
Herald
1/10/24

261



—C-V Service Photo.

PROUD OF INTRODUCTION—Jackie Coogan, film star,



Refuting The Osler Theory—John Philip Sousa, "March King," is going as strong as ever though a grandfather five times. These are his grandchildren. Acting Mayor Workman named the 14th inst. as "Sousa Day" here.

Phoenix Republic
1/13/24

Soprano With Sousa's Band



MISS NORA FAUCHALD

was brought from a prairie town of South Dakota to become the soprano soloist with Sousa's band. Mr. Sousa declares that the singers of the future are probably to be secured outside the congested areas of the East probably from the West, where development of talent is less restricted and along more enduring lines.

SOUSA BAND PROGRAM AT STRAND TONIGHT IS ANNOUNCED

The program to be given by John Philip Sousa and his band of 100 musicians tonight in the Strand theater will vary from many of the programs given by the world renowned bandmaster and his players inasmuch as many popular selections will be played. Sousa's programs were formerly either of his own compositions or classical numbers. He now introduces popular selections which appeal to the public as part of his program. Many of the popular selections are revised by the artist and this adds greatly to their appeal.

Modesto will hear the following program played tonight:

- 1—Rhapsody, "The Indian," Orem
- 2—Cornet solo, "Cleopatra," Demare
- 3—Portraits, "At the Kings Court" Mr. John Dolan
- 4—Soprano solo, "The Lark Now Leaves His Watry Nest" Miss Nora Fauchald
- 5—Fantasy, "The Victory Ball" Schelling
- 6—Caprice, "On With the Dance" Strung together by Sousa (Being a medley of famous tunes)
- 7—(a) Xylophone solo, "Nocturne and Waltz" Chopin
- 8—Violin solo, "Faust Fantasia" Sarate
- 9—Folk Tune, "Country Gardens" Grainger

Encores will be selected from the following compositions 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, Rameses, El Capitan, Washington Post, The Gallant Seventh, The Fairest of the Fair.

Now that John Philip Sousa has been given the degree of Doctor of Music we take it for granted that any one of us is privileged to call the doctor when a jazz band plays.

Monday Proclaimed John Philip Sousa Day

Next Monday, January 14, will be known as "John Philip Sousa" day in Los Angeles. Angelenos will gather to honor the world-renowned band leader who will be the guest of the city on that day. Acting Mayor Boyle Workman yesterday issued a proclamation, calling upon all local musical organizations to observe the day. Arrangements for the reception to the noted composer will be completed today by the committee in charge.

Sousa Will Direct Broadway Traffic Rush Monday Noon

Motion pictures taken in connection with Sousa as traffic officer will be shown by the Express Animated Weekly at the California theater all week, beginning January 19.

John Phillip Sousa on Monday will show the world that his directorial ability is not confined to bands.

On Los Angeles' busiest corner, which is Broadway at Seventh street, at noon, he will direct traffic, according to announcement made today.

Capt. Cleveland Heath of the traffic division of the Los Angeles police force, has received the promise of the world famous bandmaster to keep the great conglomeration of pedestrians, automobiles and street cars untangled for a time at the most crowded intersection on the Pacific coast.

Sousa, before he takes the job away from the usual traffic officer, will march down Broadway, heading the American Legion band and a company of marines, from the Van Nuys hotel.

SOUSA AND HIS BAND ARRIVE HERE TODAY

En route to Long Beach where he appears this afternoon and tonight, John Philip Sousa and his band will pass through Los Angeles today.

Tomorrow afternoon and evening the organization will play in San Diego, where the Shrine and Marine bands are turning out in uniform to escort him to the theater, later playing under his baton one of his famous marches.

Monday noon in Los Angeles before opening his three-day engagement at the Philharmonic Auditorium, he will direct traffic at the corner of Broadway and Seventh street, this being considered by Capt. Heath of the Traffic Squad the busiest corner in town, has been assigned to this greatest of leaders for a ten-minute contest.

MAYOR CALLS FOR WELCOME TO SOUSA

(Illustration on Picture Page)
Acting Mayor Workman yesterday called upon citizens to welcome to Los Angeles next Monday John Philip Sousa, the bandmaster. The Acting Mayor said: "I deem it fitting that we give him public recognition, and do him honor by designating and observing Monday, January 14, 1924, as Sousa Day."

Sousa Is Given Hearty Welcome

WELCOMED by a delegation of the United States Marine Service, and members of the Hollywood American Legion Band, John Philip Sousa and his organization will rest a few hours in town today before going to Long Beach, where they play tonight.

Tomorrow afternoon and evening, also Sunday, this organization plays in San Diego.

Monday noon he has been invited by Captain Heath of the Los Angeles Traffic Squad to direct the traffic at the corner of Broadway and Seventh streets, going direct from there to the Auditorium, where he opens a three day engagement at the Philharmonic Auditorium.

HUGE BAND TO MEET SOUSA IN SAN DIEGO

(Special to Illustrated Daily News)
SAN DIEGO, Jan. 10.—A 400-piece combined naval and civilian band will greet John Phillip (Sousa) when he arrives here Saturday.

in Court

TWO BANDS PLAYING THRILL AUDIENCE

One of the pleasing features and at the same time spectacular numbers of the great concert given by Sousa's famous band at the Armory in Sacramento on Tuesday night was the dual playing of two bands in widely separated locations—one that of Commander Sousa, the other the great Ben Ali Temple band led by Robert N. Fenton, former director of the Marysville Municipal band.

Both bands played in such unison that it was difficult for those in attendance to distinguish at times which band was playing the best. The number, something new in musical circles, was the recipient of a storm of applause.

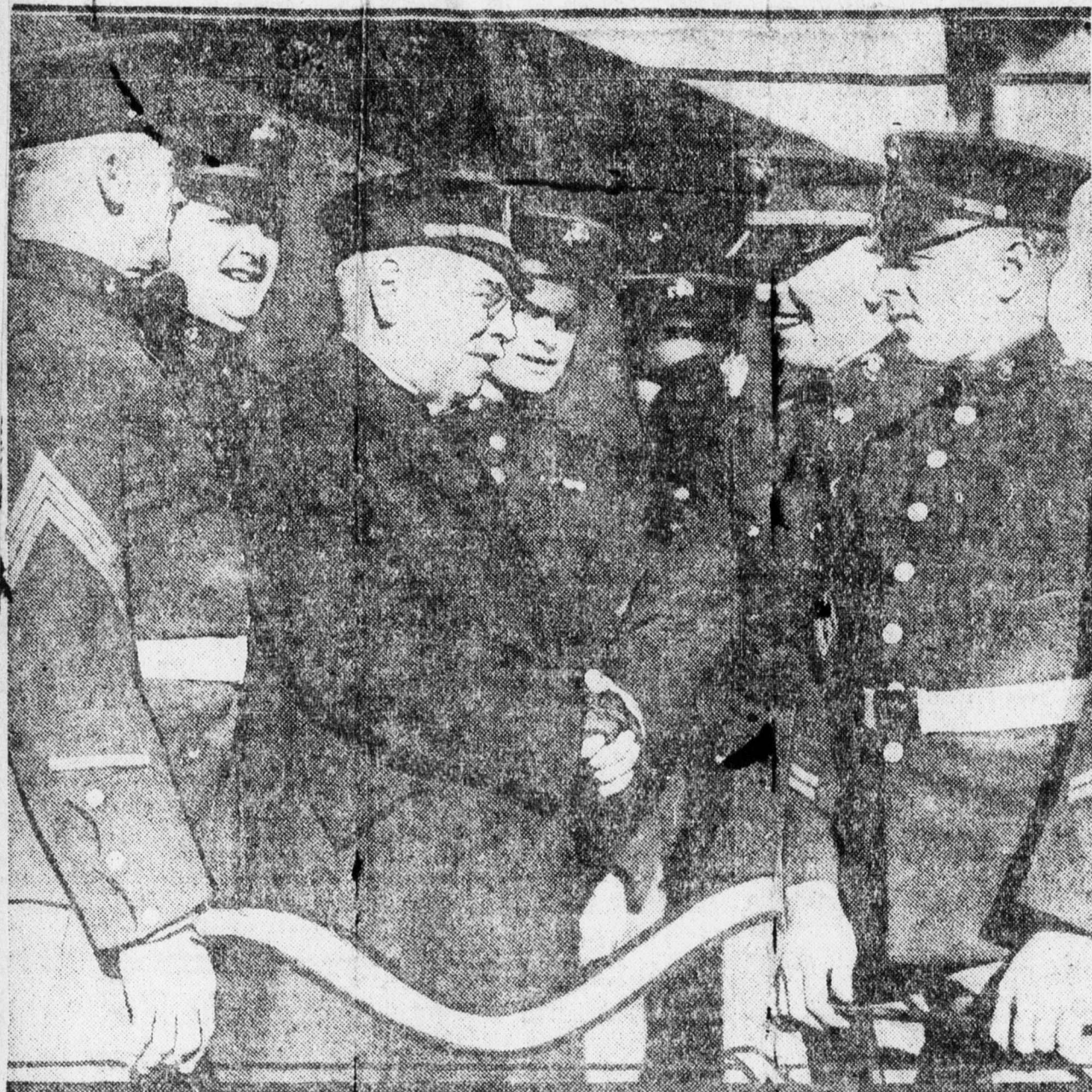
SOUSA IS STILL POPULAR

John Philip Sousa, famous band leader and composer of military music, is popular with Houstonians, if the ticket sale for his concerts is a criterion. Sousa's band will be here on Jan. 24 and will give matinee and night performances in the city auditorium.

JOHN PHILIP 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 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.

SOUSA HERE FOR CONCERTS; RECALLS FIRST VISIT TO L. A.



Lieut. Com. John Philip Sousa greeting members of marine recruiting detail on arrival in Los Angeles.

Sousa Has Plan to Encourage Art Interest

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.-Commander John Philip Sousa, who brings his band here January 11, 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 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 include women's clubs, church societies, lodges and schools. 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 of a Sousa concert."

Great Band Leader Tells of 'Rain Making' as Musicians Played Noted Composition

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Lieutenant Commander Sousa was taken to the Van Nuys hotel, after which he addressed the Rotary club in the ballroom of the Los Angeles Biltmore.

"I have been visiting Los Angeles for 32 years. It is no statement when I say that nowhere else have I been better received than here," Commander Sousa said.

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overflowing crowd of admirers. He was scheduled to play at Long Beach this afternoon, at which time he will jointly conduct the Shrine band of that city and his own band in rendering the composition written by him for the Shrine convention at the Washington, D. C., convention last June. The name of the composition is "Nobles of the Mystic Shrine."

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This was in token of the appreciation felt by the marine corps toward the famous band master, who was largely instrumental in the formation of the first marine band.

SOUSA PRAISES BOYS' BAND CONCERT

The Modesto Boys' Band held a reception at Stanislaus hall last night, which was in the nature of a Triumphal March of the Modesto Boys' Band into the good graces of the greatest band leader of the all, John Philip Sousa.

Francis Mancini, director of the boys, made the musicians of the leading band of the United States, sit up and take notice when the Modesto boys played one of Sousa's favorite marches with all the pep and flourish of the old master.

When the strains of the "Wedding Ring" were wafted over the auditorium, the 73-year-old music master pricked up his ears, puffed at his long perfecto and watched for mistakes. They did not occur, and Mancini scored 100 per cent. This was the number that the boys won the \$500 prize with at the Sacramento State Fair.

Professor Sousa while a man of few words, as the fatigue of the long 35-week tour is telling on him, spoke words of laudation when asked by S. J. Strauss, the musical critic, his opinion of the boys said: "Really, without flattery, I will say it is the best boys' band I have ever heard."

Selby Oppenheimer, the well known San Francisco impresario, who books only the best musical artists who come to this coast said:

"How is this organization maintained", and when informed said, "the city or county should get behind the organization as the can they can advertise the community in a very effective manner."

Some day Mancini will lead his juvenile artists on a tour of California and Oppenheimer thinks they are good enough for the big time.

Lester H. Shock assistant and manager of the Modesto Boys' Band, was toastmaster at a banquet which preceded the concert. The entire roster of the Sousa band was present, and with members of the Modesto band and invited guests made up an assemblage of nearly three hundred.

Mayor Sol P. Elias and Sheriff Grat Hogan were present.

now planning departure after three years service here. (Times photo.)



DRUMMER 'GREATEST' SOUSA'S DECLARATION

Lieut. Commander John Philip Sousa, who will bring his band here for two performances on Jan. 28 at the First Baptist Auditorium, has stated that his bass drummer, August Helmecke, is the greatest in his profession in the world. For the last 15 years, Helmecke has been beating out of his great instrument the rhythm and spirit of the famous Sousa marches.

Helmecke uses a specially made drum, constructed under Sousa's orders, which is supposed to be the largest in the world. The manufacturers were told to spare no expense in evolving a drumhead that would withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted, so they watched skin markets for over a year before they collected the required materials. Then Sousa received the enormous drum and a bill for \$3,500. But the drum lasts.

The concerts which will be given by Sousa and his band will be under the auspices of the Harmony Club.

Made Flivvers Move in Harmony—John Philip Sousa, noted bandmaster, trying his hand at directing traffic on his arrival in Los Angeles yesterday. (Times photo.)

Loc but lat 16,

greatest bandmaster, exchanged his uniform yesterday. He resigned as traffic cop but the things he did to Seventh street and Broadway in five minutes required half an hour's time of six police officers to undo. He had tangled the city's busiest street intersection into an almost inextricable mess.

Sousa and his band of eighty-three pieces arrived in Los Angeles from San Diego shortly before noon. He was greeted at the Santa Fe Station by the Hollywood American Legion Band, the University of Southern California Band, six United States Marine sergeants, six swagger sticks, Impresario Behrmer, eight cameras, Acting Mayor Workman and the acting Mayor's diamond-studded police badge.

UM-PAH, UM-PAH

From the station, Bandmaster Sousa led the procession to Broadway and southward to Seventh street. Sousa marches were played or route by the two local bands, while Sousa's bandmen trailed in the rear. Along the route the curbstones were jammed. Automobiles and pedestrians swung into the line of march. And the congestion was such that Sousa's bandmen were lost somewhere along the line.

UNFAMILIAR NOTES

Automobiles, trolley cars, and hordes of pedestrians within a few seconds were wedged into a solid, surging mass—clanging cars, honking autos, cursing men, giggling girls. But Sousa directed on, waving his hand this way, that way, the other way. The traffic jam grew worse—a maelstrom of cars and autos and panting people. And all to the tune of half a dozen motion-picture cameras.

So Sousa, deciding that as a traffic cop he's a darned good bandmaster, quit his job.



—C-V Service Photo.

PROUD OF INTRODUCTION—Jackie Coogan, film star, is the same as all small boys when bands are concerned. Hearing the band play is enough to thrill any boy's heart, not to mention the honor of being introduced to Bandmaster (Lieut. Com.) John Philip Sousa.



John Philip Sousa

SOUSA PLEASED WITH TOUR

Fourteenth Excursion Into Southland Finds Dean of Bandmasters Wielding Baton Vigorously

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Sousa was the honored guest of the Rotary Club yesterday at the luncheon at the Biltmore. He led the audience in the singing of "America" and made a brief address concerning his visit to "The Land of the Bolshewicks."

LOCAL KIDDIES WILL APPEAR AT SOUSA LUNCHEON

Musical and Speaking Program Arranged for Meeting Honoring Noted Bandmaster

An excellent musical program is being arranged for the Chamber of Commerce luncheon, to be held Friday, January 18, in honor of John Philip Sousa and Geoffrey Morgan. It was stated by Secretary A. H. Condron, last night. Two of the principals on the program will be Jane and Helen Thorpe, talented daughters of F. H. Thorpe, of the Arizona National bank.

"These children have been pronounced by Mrs. Simon Heineman as being two of the most remarkable child musicians she has knowledge of," said the secretary. "They display exceptional ability, and possess unusual technique, even in executing the most difficult classic selections. Jane Thorpe, aged 10, plays the violin, and Helen Thorpe, aged 14, the piano, and their appearance at the luncheon will be a distinctive feature."

P. H. Ross, in charge of Farm and Home week, at the University, has agreed to announce the Friday luncheon on the campus, so that all attending the farm and home demonstrations, from other communities, will have an opportunity to attend the gathering.

Acceptance of an invitation to speak at the luncheon by Geoffrey Morgan, Kentucky farm bureau secretary, is declared by Chamber of Commerce officials to be "a stroke of good fortune." Morgan, it is stated, has a special message for business men and farmers, principally on co-operative marketing.

SOLOIST WITH SOUSA BAND



This is Nora Fauchald, soprano soloist with the famous Sousa band, which begin an engagement at Philharmonic auditorium, Monday afternoon.

SOUSA OPENS L. A. CONCERTS

Perhaps the most famous and beloved band conductor in America is John Philip Sousa, who begins a three-day engagement in Los Angeles Monday afternoon at Philharmonic auditorium, under the direction of L. E. Behymer.

For 35 years Sousa has been a popular idol, starting with the days when he was director of the Marine band in Washington, D. C. During that period, he has made countless transcontinental tours, and two around-the-world trips, creating everywhere much comment and excitement.

The veteran leader is bringing eight soloists this season—seven instrumentalists, six from the band, Nora Fauchald, soprano, and Rachael Senior, violinist.

The six programs announced are each entirely different, but they include the favorite marches by Sousa, with a number of new compositions and selections from popular opera successes.

During the World War, Sousa was made a lieutenant commander in the navy in connection with his recruiting activities.

SOUSA IMMENSELY POPULAR WITH MEN

That Sousa is the best-beloved of all present day conductors is indicated by the fact that the majority of the men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons. The average length of service of the 88 men in the band is about eight years, and there are several men who have been with the march king more than 20 seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flier" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert.

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, gloating 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 seasons 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 35 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 To Attend Shrine Banquet

John Philip Sousa, his bandmen and Mrs. Edna W. Saunders will be guests of honor at a luncheon to be given by Shriners at the Rice Hotel at noon Jan. 24. Acceptance of the invitation has been received by A. W. Snyder, director of Arabia Temple band.

The Shrine band will join with Sousa's band in playing "Nobles of the Mystic Shrine."

BAND IS SUPERFINE

Sousa Fascinates Listeners With Presence and the Music Played by Organization

Certain things in America are institutions, even though they do not come logically under the definition of the word. Among them are Yale and Harvard, the government building at Washington, D. C., New York, California climate, Schumann-Heink, John MacCormack and Lieut. John Philip Sousa and his band.

The famous conductor led his men through a stirring program opening their engagement here yesterday afternoon. As always with the Sousa forces it is not so much what they play, but the glorious manner in which it is played.

In tone quality Sousa's band is unlike almost any other organization, for throughout there is not only an appeal to the rhythmic sense, but the ear is always satisfied quite as much with the pleasing tone quality. When one thinks of Sousa it is of stirring rhythms, but the distinctive conductor is far more than a time beater; there is vast intelligence and musicianship behind everything, no matter how simple or difficult.

Everyone loves Sousa's music. It has an appeal that is universal. There is nothing involved about it; it hits direct, and touches the heart and memory rather than the intellect.

The audience listened to about everything that they have ever heard, old and new, all their life. There was the "Toreador Song," "Spring Song," "Kammenoi-Ostrow," "Invitation to the Ball," "Believe Me If All Those Endearing Young Charms," "Dixie" and many others.

There were a number of Mr. Sousa's compositions which are worthy of special mention, but they are almost too well known to need mentioning. As well he is including his later numbers.

Miss Nora Fauchald, soprano, sang the exquisite "Villanelle," by Dell Acqua. Her voice impressed one as a high lyric coloratura; her tone quality is pleasing, and her interpretation better than others.

Jan. 15, 1924. John Philip Sousa and his band played to capacity houses last evening and at the matinee which opened his three-days engagement here. The matinee for to-day and performances for tomorrow afternoon and evening are likewise S. R. O. events. Nora Fauchald, soprano, appearing with the band, has made many friends here and her clear high voice is heard to advantage in the numbers selected for her. Rachel Senior offers violin solos.

Music in Los Angeles



—Illustrated Daily News Photo.

TRUCK'S WHEEL BREAKS THROUGH PIER—Planking of Long Beach's pleasure pier was not stout enough to bear van filled with instruments of Sousa's band yesterday. Inset shows fisheye view of truck's off rear wheel protruding through the flooring.



—Illustrated Daily News Photo.

DISTINGUISHED BANDMASTER SPEAKS—In addition to being a foremost musician, Lieut.-Com. John Philip Sousa proved his ability as speaker at the Rotary club's luncheon in the Biltmore hotel yesterday. Left to right, L. E. Behymer, Lieut.-Com. John Philip Sousa and Harry Mason, president of the Rotary club of Los Angeles.

SOUSA, 'MARCH KING,' HERE AFTER 32 YEARS

John Philip Sousa, the "March King," and his eighty-five piece band arrived yesterday for a series of concerts in Southern California.

He addressed members of the Rotary club at luncheon at the Biltmore at noon. A detachment of marines greeted him at the station. He was given an ovation by the crowd. Sousa paid his first visit to Los Angeles thirty-two years ago.

The first concert was given at Long Beach last night. Today and tomorrow the band will play at San Diego, where Sousa will be greeted upon his arrival by a massed band of 400 pieces. Monday Sousa's band will play the first of a series of three concerts at the Philharmonic auditorium.



JOHN PHILIP SOUSA

SPEAKING OF JAZZ

Speaking of jazz music, James W. Dean contributes valuable notes on the subject in his However Comma column today. Jazz of today will be the classic music of tomorrow, he says, and again, it is "representative American music." It is called "the first form of American music that America can call its own."

The highbrows are about to capitulate and the jazz that was scorned will become the fad of the musical centers.

There are many indications that this phenomenon is developing right under our very noses. Recently an opera singer startled her audience by giving a jazz concert. She must have thought it real music, and she sent her audience home thinking, no doubt.

Then comes John Philip Sousa and makes this popular music a prominent part of his concert, adding his word to back it up as real music. What a triumph this is for the American people, who liked jazz first.

Sousa Directs Traffic



Auto drivers at Seventh and Broadway yesterday responded to the orders of 'Officer' John Phillip Sousa as well as his musicians do ordinarily.

JOHN PHILIP SOUSA, noted bandmaster, substituted the police whistle for the director's baton yesterday and directed traffic at Seventh and Broadway for a hectic few minutes.

Music of fifty-seven varieties of honking automobile horns played a symphony for him instead of his French horns, drums and the usual musical instruments of a band. That he filled his temporary post with due credit was admitted by both travelers and members of the police department. So far as known, nobody drew a tag while he was on duty at this, Los Angeles' busiest corner.

The director-composer arrived in the city yesterday morning and was met at the train by Acting Mayor Boyle Workman, a military escort, a detachment of police, friends of long standing, and two bands—those of the American Legion and the University of Southern California.

When the distinguished guest was escorted to his hotel, both bands visited The Examiner Building at Eleventh and Broadway and entertained employees of the paper with some of Sousa's best known works.

He is here with his musical organization to fill a three-day engagement at the Philharmonic Auditorium.

SOUSA, 'MARCH KING,' HERE AFTER 32 YEARS

John Philip Sousa, the "March King," and his eighty-five piece band arrived yesterday for a series of concerts in Southern California.

He addressed members of the Rotary club at luncheon at the Biltmore at noon. A detachment of marines greeted him at the station. He was given an ovation by the crowd. Sousa paid his first visit to Los Angeles thirty-two years ago.

The first concert was given at Long Beach last night. Today and tomorrow the band will play at San Diego, where Sousa will be greeted upon his arrival by a massed band of 400 pieces. Monday Sousa's band will play the first of a series of three concerts at the Philharmonic auditorium.

WELCOME AWAITS SOUSA

Reception Planned for Famous Bandmaster on Arrival
This Morning for Concert Series

When John Philip Sousa, that "Grand Old Man" of band leaders, arrives here this morning, he will be welcomed by a small army of greeters, headed by Acting Mayor Boyle Workman, who has declared today to be Sousa day.

Escorted by Capt. McNary of the Central Police Division, Capt. Heath of the traffic department, a contingent of United States Marines under Sergt. Spencer, and both the Hollywood Legion Band and the University Band under Harold Roberts, the parade will continue from the depot over First street to Broadway, then south to Se nth and Broadway, where Lieutenant-Commander Sousa will direct the traffic for ten minutes at high noon.

After a light luncheon, Mr. Sousa will be escorted to the Philharmonic Auditorium, where at 3 o'clock he opens a three-day engagement. Every program during this engagement will be entirely different, for at all times this popular director keeps twenty programs in readiness for presentation.

"All my programs, though, have one thing in common; 'The Stars and Stripes Forever,' laughingly commented Sousa recently. "It is true that I do not always print the name of the march in the play bill; but that is a little jest of mine. I am never permitted to give a concert without including

Sousa Will Open Music Festival

WITH the three-day festival band music to be given at the Auditorium tomorrow, Tuesday and Wednesday, L. E. Behymer presents the first of three famous organizations he is bringing to California this month.

SOUSA CITY'S GUEST TODAY

Today has been set aside by Acting Mayor Boyle Workman as "Sousa Day" in honor of the famous bandmaster, who is scheduled to play a three-day engagement at the Philharmonic Auditorium.



John Philip Sousa
(Photo copyright by Underwood & Underwood)

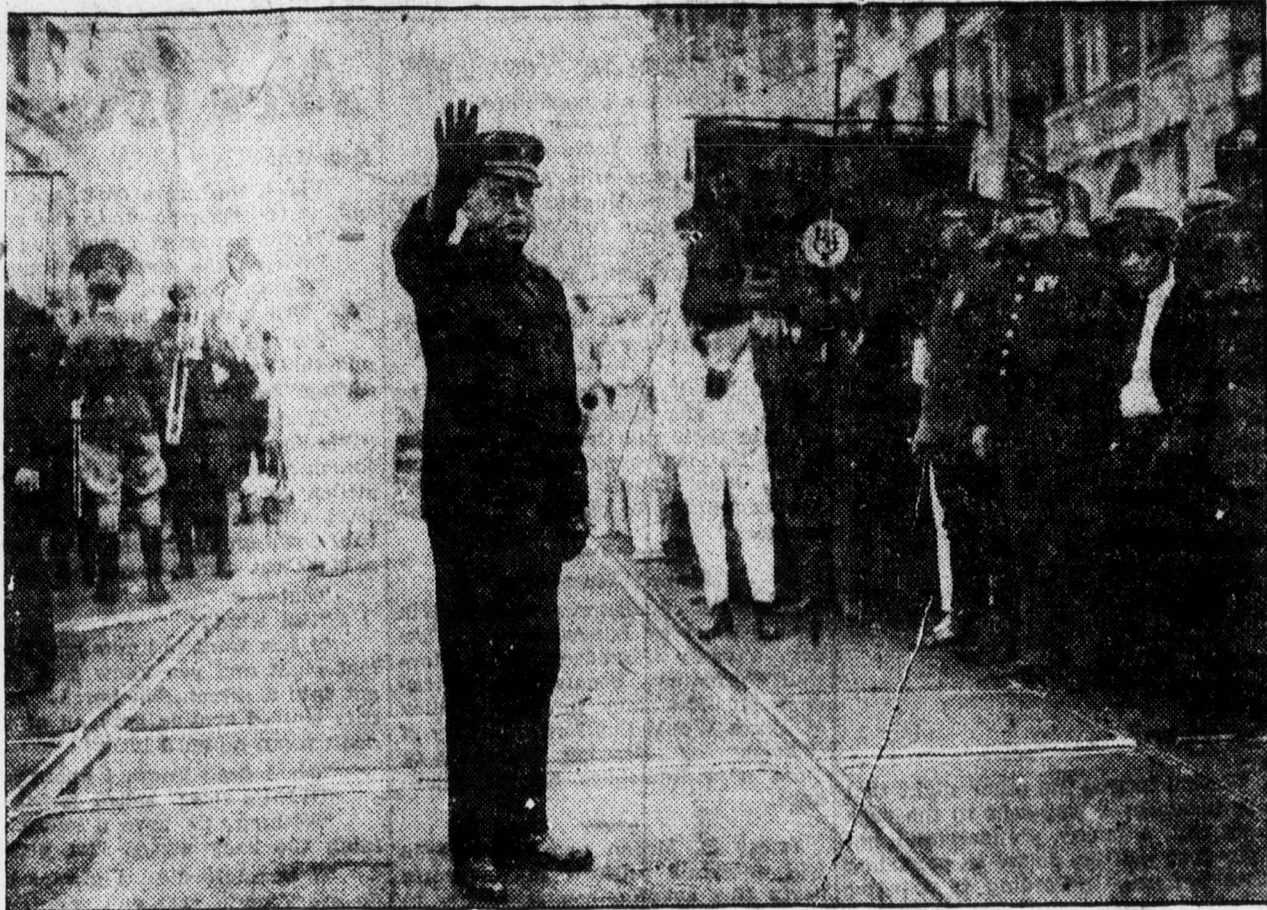
Although John Philip Sousa has several times appeared publicly in Los Angeles during the past week, he will officially be welcomed to Los Angeles this morning when he arrives at the station returning from other engagements.

He will be met by Acting Mayor Workman, two bands and a military escort. A police squad under Captain McNary of Central station and Captain Heath of the Traffic Bureau will form a guard of honor with a contingent of Marines headed by Sergeant Spencer.

The Hollywood American Legion Band and the University of Southern California Band under Harold Roberts will lead the march up First street to Broadway and down Broadway to Seventh street where Sousa will pause at non to direct traffic.

Opening the program tonight at the Auditorium, Sousa's famous band will play for the first time in this city, the "Mystic Shrine March," composed for the bandmaster for the recent Shriner's convention at Washington.

Alright in His Place



Sousa directing traffic.

John Philip Sousa, famous bandmaster, exchanged his baton for a traffic cop's whistle during his visit in Los Angeles, with the result that as a traffic director he was voted a good musician. In less than five minutes he cleared the city's busiest street intersection into an almost inextricable mess, requiring, it is said, a half hour's time for six police officers to untangle it. This picture shows Sousa directing traffic. Sousa and his band will play here February 2. The engagement will be at the high school auditorium and not at the Shrine auditorium.

Sousa and Band Here Tomorrow For Six Concerts

By E. D. B.

TOMORROW afternoon at the Philharmonic auditorium Bandmaster (Lieutenant Commander) John Philip Sousa, famed throughout the world as "The March King" and undoubtedly the greatest trainer and director of brass band organizations of the past quarter century, begins a three-day (six-concert) engagement with his 1924 band of upwards of 100 pieces, which he declares to be the finest ensemble of band musicians he has ever directed, not even excluding his Great Lakes Naval Training Station organization of 300 pieces over which he wielded his baton during the war.

Interesting musical novelties fairly swarm throughout the Sousa programs, which will be changed completely for each of his appearances here tomorrow, Tuesday and Wednesday afternoons and evenings. The famous Sousa marches, which have been making musical history for the past thirty years, will be played as encores to the fresher numbers, which include innumerable soloists and "stunts" that are guaranteed to keep the celebrated bandmaster's audiences in a fever of enthusiasm throughout the rendition of the generous programs of harmony.

Tomorrow afternoon's performance will be in the nature of a special school children's matinee, although there will be plenty of room for the grown-ups, too. "Sousa" is a name dear to the heart of every boy and girl in the country, both of yesterday and today, and it is expected that the auditorium will—as it should be on such notable occasions—be crowded to the rafters during each appearance of the great leader and his master musicians.

Sousa Concert Program Told

Anticipation will be intensified over the forthcoming concert by Sousa's band with the announcement of the program, which includes as soloists, Nora Fauchald, soprano; Winifred Bambrick, harp; John Dolan, concert; Meredith Willson, flute; Rachel Sr., violin; George Carey, xylophone. Following is the Friday matinee program:

"A Bouquet of Beloved Inspirations" (Entwined by Sousa); cornet solo, "The centennial" (Bellstedt) John Dolan; suite, "Leaves from My Note Book" (Sousa); "The Genial Hostess," "The Camp-Fire Girls," "The Lively Flapper;" vocal solo, "When Myra Sings" (Lehman), Nora Fauchald; "The Portrait of a Lady" (Kamennoi-Ostrow), (Rubinstein); fantasia, "The Merrie, Merrie Chorus" (combined by Sousa); flute solo, "Valse" (Goddard), Meredith Willson; march, "The Dauntless Battalion" (new) (Sousa); harp solo, "Fantasia Oberon" Weber-Alvares), Winifred Bambrick; tunes, "When the Minstrels Come to Town" (Bowron).

The evening's numbers will include: Rhapsody, "The Indian" (Orem); cornet solo, "Cleopatra" (Demare), John Dolan; portraits, "At the King's Court" (Sousa); "Her Ladyship, the Countess," "Her Grace, the Duchess," "Her Majesty, the Queen"; soprano solo, "The Lark Now Leaves His Watry Nest" (Parker), Nora Fauchald; fantasia, "The Victory Ball" (Schelling); caprice, "On With the Dance" (Strung together by Sousa); xylophone solo, "Nocturne and Waltz" (Chopin), George Carey; march, "Nobles of the Mystic Shrine" (new) (Sousa); violin solo, "Faust Fantasia" (Sarasate), Rachel Senior; folk tune, "Country Gardens" (Grainger).

S. S. Harvard

The steamer Harvard left Sunday afternoon on her scheduled northbound run. Included in the large passenger list were the following Long Beach residents: E. P. Lapp making round trip to San Francisco; Miss J. Brown to San Francisco; Ben T. Bower to San Francisco; Mrs. E. C. Gilmore to San Francisco; Miss Mary Huff to San Francisco; Orville Freeby to San Francisco; Mr. and Mrs. Morgan Keaton and children, Helen and Morgan, Jr., to San Francisco; Mrs. E. L. Lewerenz to Berkeley; A. F. Cornell to San Francisco.

L. U. B. A. Club

Mrs. Eleanor West, 2229 East Seventh street, will be hostess to the L. U. B. A. club at its meeting Friday afternoon. Mrs. Edna Fisher will act as assistant. "England" is the subject under discussion and Mrs. Harper Wright will be the reader of the study hour.



—Bunnell Photo, S. D.—

HONOR FAMOUS BANDMASTER—John Philip Sousa listening to the 400-piece band that welcomed him upon his arrival in San Diego. He will spend several days in the southern city and inspect the naval base.

Friends to Greet Sousa and Sackett

Headed by the Shrine Divan, members of El Malda temple, who are sponsoring Sousa's appearance at Liberty hall Saturday, are planning an enthusiastic welcome to the March King when he arrives Saturday morning. The Boy Scout band will be on hand to extend a hearty welcome not only to Mr. Sousa but to Maurice Sackett, one of their former members who has made good. Harry Swain and Maurice Schwartz will extend greetings in behalf of the Boy Scout membership of El Paso.

The Forum club has signified its intention of being at the station to join in the welcome and it is highly probable that other civic organizations will be represented. Mr. Sousa will be escorted to his hotel by members of the Shrine Divan.

The management states that a few good seats are left for the evening concert. A good choice may yet be had for the matinee.

Musical Features Crowd New Week



INSTRUMENTS NOT SOCIABLE

In Organizing a Band Care Is Taken to Separate Antagonistic Kinds.

John Philip Sousa in Farm and Fireside.

Band instruments have personal peculiarities all their own. They are like guests 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.

LUNCHEON TO BE GIVEN AT NOON IN HONOR SOUSA

March King and His Band Will Give Matinee and Evening Concerts in Armory

John Philip Sousa will visit Tucson today.

At noon today the famous bandmaster will be the guest of the Chamber of Commerce at a luncheon arranged in his honor. The general public is invited to attend this luncheon, to be given in the Santa Rita hotel at 12. Reservations will not be necessary, Secretary Condon of the Chamber of Commerce, said last night, but did not guarantee there would be seats for everyone.

Sousa and his band will give two concerts during their day in Tucson. Both programs will be given in the armory. The afternoon concert will start at 3. At Sousa's request, children from the Arizona Children's Home will be complimentary guests.

The evening concert, starting at 8, will find 100 ex-service men the guests of the famous bandmaster. In addition, Sousa has requested that all local students be granted a special admission price.

The sale of seats has been good, representatives of Sousa here said last night, but the big rush is expected after the actual arrival of the march king and his organization.

Violin Soloist



MISS RACHEL SENIOR, violin soloist, who will appear here Monday evening, January 28, under the auspices of the Harmony club, at the First

Baptist church with Sousa and his band. This is her first appearance in Fort Worth. She was recently discovered by Sousa who was favorably impressed with her talent.

Sousa Gains Praise Here For Concert

The inimitable John Philip Sousa and his band came to Phoenix yesterday, appearing twice at the Shrine Auditorium in both a matinee and evening performance. Always a gracious conductor, Sousa is still the old-time favorite, as the applause of his listeners attested. There is the same ease in his direction, the same painstaking striving for the fine effects and apparently the same co-operation among the members of his organization that has been apparent in the many years that he has played for the public in the country wide and more extended tour.

Sousa has always surrounded himself with artists of superlative merit. They have never been allowed to grow stale to the exacting taste of the public for the band master, recognizing the fact that even the best may surfeit the appetite of the music lovers if presented too often, believes in bringing new artists and new compositions. The soloists appearing on the present tour are of almost equal merit, and one feels that comparison would be out of order.

Listed, they are Miss Winifred Bambrick, a proficient harpist; Miss Nora Fauchald, possessing a voice of unusual quality and smoothness; John Dolan, cornetist, and easily ranking among the best; Miss Rachel Senior, violin, an artist in the strictest interpretation of the term, and George Carey, who gave a new glimpse of the possibilities of the xylophone in interpreting numbers admittedly difficult and of musical value.

The program last evening was sufficiently varied to appeal to the fancies of the large audience. It was descriptive, especially in "The Victory Ball," reminiscent of the World War, and so clearly suggesting the things related in it, that there was a noticeable uneasiness among those who listened. A group of portraits, an Indian rhapsody, and a delightful grouping of folk tunes, were included in the offerings.

The reaction to the marches, made famous by Sousa in his many years of popularity and some more recent compositions, were instantaneous. Probably no other marches have brought the quickening of the pulse to as many persons, or the ready response to their martial theme.

Sousa needs little further comment, he has been distinctive in his chosen field of achievement and years have made little difference in the effectiveness of his work.

Friends Awaiting the Coming Here Of Maurice Sackett

El Paso Boy Scouts are anxious for the appearance here Saturday of Sousa's band, for it means the triumphant homecoming of one of their former members, Maurice Sackett.

Maurice, one of the original members of the El Paso Boy Scout band and a protégé of the El Paso Rotary club, which helped bear his expenses to New York for musical study, is now a member of the band and will visit his father and mother, Mr. and Mrs.



MAURICE SACKETT

J. W. Sackett, 410 Arizona street, while here with Mr. Sousa. His mother is giving a dinner Saturday evening for Maurice and some of his closest friends. The Boy Scout band will be at the depot Saturday morning on his arrival, to greet him. Other friends will also be there.

High School Graduate. Maurice graduated in May, 1922, from the El Paso high school. In September of the same year he left for New York, where he studied the flute at the Damrosch Institute of Musical Art, under George Barrere. Last July he signed a 32 weeks' contract with Mr. Sousa. The Sousa tour includes, the eastern, central, western and southern states and also Canada. In all probability Sousa will make a tour of Europe after the completion of this tour of the United States and Canada, which will end in March. Maurice will go with them if the European tour is made.

Maurice began his musical career in a local life and drum corps under the direction of P. J. Gustat. Later he took up the flute and the piccolo.

Was Assistant Director. Prior to leaving El Paso, Maurice was assistant director to Mr. Gustat, who is director of the Boy Scout band. Maurice was also a member of the De Molays and played very often for the Rotary, the Kiwanis, the Salesmanship club, the Woman's club and for numerous benefit affairs.

Maurice has written about the Scout bands in the different sections of the country that have played with Mr. Sousa and he feels that when the great bandmaster hears the local Boy Scouts play he will say that El Paso's Boy Scout band is the best in the country.

SOUSA'S BAND HAS CROWDED THEATRE

Two audiences which packed the Strand theatre to capacity, at the matinee for children of the Modesto schools and at last night's program, those who enjoy music from far beyond Stanislaus county's boundaries, had the rare privilege of listening to the famous Sousa's band and being literally filled with the inspiring music of the martial marches of his own composition. And the Stanislaus County Musical Association in bringing John Philip Sousa and his band to Modesto has scored another triumph for which appreciation of the entire community will be increasingly expressed through an increasing support for the artists' concerts brought here under auspices of the organization.

Little, if any, of the music presented by Sousa's band and soloists at the two concerts was new to those who heard the programs, but—never before has either audience heard the selections which made up those two programs produced in a more striking and inspiring manner. John Philip Sousa is the quietest of band leaders, a modest leader with willingness for the members of his band to shine and to receive more applause than he. There are no gymnastics, no waving or arms or wilted collars from Sousa's leadership—he is one band leader who leaves it possible for his audience to look beyond him and see and appreciate the artists who make up his wonderful organization, even to the genius who handles the "traps" and the bass drums in the swing of whose big stick alone there is movement to attract the eye and music to please the ear.

Probably the most unique selection of the two programs was the weird presentation of the fantasy, "The Victory Ball" by Schelling based on Alfred Noyes' poem.

While Sousa's band as a unit is the substance of his programs, the soloists among the company add a rich variety to the pleasures of those who listen. Cornet solos by John Dolan, vocal solos by Miss Nora Fauchald, soprano, flute solos by Meredith Willson, harp solos by Miss Winifred Bambrick, violin solos by Miss Rachael Senior, and xylophone selections by the inimitable George Carey with the band as background leave marvelously pleasant memories and wishes for more of their music.

SCHUMANN-HEINK, SOUSA BACK IN L. A.

There are a few musical stars whose vogue with the public age does not stale; in fact, the passage of years seems to endear them still more. Two artists of this caliber will be enjoyed in Los Angeles next week when John Philip Sousa and his band open a three-day engagement at the Philharmonic Auditorium, and Ernestine Schumann-Heink, beloved singer, returns for a second and farewell recital Thursday evening.

For 35 years, starting with his leadership of the United States Marine band in Washington, Sousa has been delighting audiences all over the world. His round-the-world tours have been as spectacular as the famous one of Theodore Roosevelt, while his annual transcontinental treks through the United States have popularized him and his vital, colorful marches and music in every hamlet and city.

Eight soloists, seven instrumentalists and Miss Nora Fauchald, soprano, are traveling with the Sousa organization this year. During the Los Angeles engagement six entirely different programs will be given starting with the Monday matinee.

With an entirely different program, although including arias from the operas which are so essentially her own and new songs in English, Mrs. Schumann-Heink will sing her second and farewell concert at the Auditorium Thursday evening.

CHANNING AS ROMEO TWICE

"HE once played with Sousa, but only once," is a familiar line, and with slight variation it may be applied to Channing Pollock. Put it this way, "he twice played Romeo, and only twice," and it will.

Harp Solo Will Be Feature of Sousa Concert

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.

Ernest Schelling, the concert pianist, was inspired by a poem of Alfred Noyes to write an orchestral piece called "A Victory Ball," which is described as a colorful piece with a decided dash of the military. He began it in 1922 and the work had its first performance last February by the Philadelphia Symphony orchestra, under Stokowski; then Sousa's band played it but it suffered greatly by the transcription from full orchestra to brass band. Last week the Cincinnati Symphony orchestra under Fritz Reiner, played it twice.

Reiner is to make his debut as an accompanist in Cincinnati on January 22, as he consented to play for Elena Gerhardt, the great "lieder" singer. At a recent recital in New York Madam Gerhardt shocked many of her listeners by including on her very serious program six not very new popular American songs, one of them being "Alexander's Ragtime Band."

AMUSEMENTS Pure Song To Be Sought In Sousa's Bill

In a jocular mood, recently, Lieut. Com. John Philip Sousa, whose famous band will appear here Thursday, January 17, at the Shrine auditorium, under the auspices of the Musician's club, out of the wealth of his musical experience, drafted up a bill, which he may present to the next 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 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-a-day.

"Proposing laws seems to be our

national pastime," says Sousa, "and 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."

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.

SINGER FROM DAKOTA.

From far out on the Dakota prairies Lieutenant Commander 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, 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 6 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 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.

Phoenix Rotary Club Directors To Dine Sousa

Rotarian John Philip Sousa will be the guest of directors of the Phoenix Rotary club at an informal dinner at 6 p. m., today at the Hotel Adams, E. M. Allen, secretary of the local Rotarians, announced last night. Sousa and his band will play two concerts in Phoenix today at the Shrine Auditorium.

Charles Willis, president of the Kiwanis club, and Al Moore, president of the Lions Club, have been invited

to attend the dinner in Mr. Sousa's honor.

The famous musician and premier bandmaster will be welcomed by George H. Todd, president of the Rotary Club, and will probably give a short talk. There will be no formal program, however. According to Mr. Allen, the original plan was to entertain the distinguished visitor, who is a member of the Washington, D. C. Rotary club, at a noon luncheon, but a wire from him yesterday informed local officers that the special train carrying the band probably would not arrive in Phoenix in time for a noon engagement.

ZEBRA SKIN DRUM FOUND TO BE BEST

UNIQUE INSTRUMENTS USED
BY BASS DRUMMER WITH
SOUSA'S BAND.

Lieutenant Commander John Philip Sousa, who brings his famous band to the Coliseum here on Jan. 30, matinee and night, says the greatest bass drummer in the world is August Helmcke, who with his big bass drum for the last fifteen 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 Helmcke what is believed to be the largest bass drum in the world. 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 drumhead 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 drumheads have withstood a dozen tours. In Vancouver and Palm Beach, in rain and sunshine, Helmcke's big drum beats true.

There is a story behind the cymbals with which Helmcke punctuates the Sousa marches. Several years ago Helmcke 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.

"The average layman does not realize the importance of the bass drummer to a band," Sousa said. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than a 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. And no one, I think, who has watched and heard Helmcke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmcke is not touring with Sousa he is a member of the orchestra of the Metropolitan Opera House in New York.

Sousa Declares His Bass Drummer Is Greatest of His Profession



August Helmcke, bass drummer for Sousa's Band, is termed by the band master as greatest in the world.

Actual Sheik Included In Sousa's Band

Rodolph Valentino only made believe when he assumed the role of an Arab chieftain in the motion picture presentation of the tale, "The Sheik." But Gerald Byrne, now with Sousa's band, which appears in the Shrine auditorium here Thursday, December 17, has had the actual experience 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) Sofar." 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. If he does not go at once, 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.

As to how he became an Arab—but let Byrne tell it: "My first acquaintance with the Arabs came when I was little more than a baby," says Byrne. "My father was first master gunner of the Royal Garrison Artillery at Aden, where I was born in 1896. One day I wandered away from home and was picked up by a band of desert wanderers. For several years I stayed with the tribe, playing with the Arab children and living as one of them. Then, one day, I was seen by some people who recognized me as the long lost Gerald Byrne. The result was an attack upon the band by soldiers and several Arabs were wounded. Of course, I was rescued and my father and my mother were supremely happy.

"Afterwards I lived in India, Gibraltar and other distant lands, but I went to school in Ireland, where I was given a good musical education. But the call of the desert was strong in me, and when I became of age I went back to Arabia to find the men whom I had learned to respect and admire. They welcomed me as a brother, and I went out with them on many an expedition, adopting their dress, living as they did, in the open, and gradually taking upon me the appearance of a desert dweller. Often in the cities where English and Americans go, I have seen beautiful women of fine Caucasian families who seemed infatuated with the Arab and his ways. I know I was believed to be an Arab, although of a little lighter complexion, perhaps. But we always held aloof. The Arab has a keen pride of race, and of course I was reared as an Arab."

Gerald Byrne, this musician who is called "The Sheik of Sousa's Band," is a handsome chap. His rugged life in the open has given him a romantic appearance, which, no doubt, has stirred many a feminine heart. But his heart is far away, and as yet unoccupied by thoughts for any save his beautiful horse, his music and his art, for he is a painter as well as a musician.

And the freedom of the desert life is calling him again. Sousa and his band appear here tomorrow under the auspices of the Musicians' club.

Sousa Opens Engagement Here Today

John Philip Sousa, "The March King," comes to Phoenix audiences today with afternoon and evening programs. Both appearances will be at the Shrine Auditorium and are under the auspices of the Musicians' Club of Phoenix. The afternoon program will start at 3 o'clock and the evening program at 8:15 o'clock.

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 Lieutenant Commander 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 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 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 within an hour or two more. There are composers of 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 numbers 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."

—Columbia Film Co.

Make Plans for Coming Of Sousa Here On Saturday

Plans are under way in several quarters to observe the arrival here Saturday morning of John Phillip Sousa and his band.

The Boy Scout band is preparing to



JOHN DOLAN
Cornet Soloist With Sousa's Band

march to the depot in a body to meet the great bandmaster and march king and tender a reception to him and to Maurice Sackett, El Paso boy now playing in the Sousa band. Maurice is a former member of the Boy Scout band and his parents reside here.

At noon Mr. Sousa is to be the guest of the Presidents' Forum at a luncheon in the Toltce club. Members of the Presidents' Forum will meet him at the depot on arrival, along with the Boy Scout band, Harry Swain, Scout commissioner and Maurice Swartz, president of the local Boy Scout Council, will also meet Mr. Sousa on arrival and will attend the luncheon.

The Sousa band will play a matinee and a night concert in Liberty hall, under the auspices of El Maida shrine. The Shrine band will play with the Sousa organization in the evening and the Boy Scout band will play in the afternoon.

SOUSA'S SUCCESS DUE TO FORESIGHT

FAMOUS BANDMASTER, TO APPEAR IN DALLAS, KEEPS IN TOUCH WITH PUBLIC.

John Philip Sousa's success in maintaining his hold upon American musical audiences is attributed by the famous bandmaster to the fact that he "keeps up with his public" by changing his programs to meet the tastes of the people, which are constantly changing. Sousa and his band are to appear at the Coliseum on Jan. 30, matinee and night, under the MacDonald-Mason auspices. Arrangements are now being completed for a children's matinee at 4 o'clock in the afternoon, for box parties of Campfire Girls and for naval cadets who took training under Sousa, who holds a commander's rank, at the Great Lakes Training Station. Special marches written by Sousa for each of these groups will be played on his Dallas appearance.

Of his method of formulating his programs, Sousa says: "The program maker must realize that the musical tastes of the American people are changing constantly, and he must realize it a bit before the public realizes it. It does not do to come back from a tour and say that a certain type of music has lost its appeal. One must learn to anticipate the passing of that particular kind of music and eliminate it before the tour begins, and not afterward."

Seats are now on sale for the Sousa Dallas concerts.

Jazz Music As Played By Sousa Discussed by College Harmony Class

Mention of an editorial that appeared in the News recently concerning John Philip Sousa and jazz music started a discussion yesterday in the second year harmony class of the Junior College.

Mrs. Edna Barr Love, instructor in music, asked the class to express an opinion as to Sousa's program in which he played several so-called jazz selections.

The class agreed that Sousa probably gave jazz a prominent place in his program because he desired to bring out the best features of it. The class members had noticed that in playing jazz Sousa's band did not imitate the "jazz orchestra" style and reached the opinion that probably Sousa was trying to elevate jazz.



—Milligan Photo.

A SMALL BOY AND A BAND—Jackie Coogan, film star, is no different from the other youngsters as far as bands are concerned. When the band begins to play Jackie's heart leaps, and in this case when he was introduced to Bandmaster (Lieutenant-Commander) John Philip Sousa said heart turned a couple of somersaults.

SOUSA'S BAND TO PLAY HERE FEB. 8

John Phillip Sousa and band of one hundred pieces, including the following soloists, Miss Nora Fauchald, soprano; Miss Rachel Senoir, violinist; Miss Winnie Bambrick, harp; Meredith Wilson, flute; George Carey, xylophone; John Dolan, cornet. Lieut. Commander Sousa will present two new programs here Feb. 8, including the following numbers: "On With the Dance," "The Merrie, Merrie Chorus," Ernest Schelling's "The Victory Ball," the sensational hit of the leading orchestras this season; two new Sousa marches, "The Dauntless Battalion," and "Nobles of the Mystic Shrine;" two new Sousa humoresques entitled, "Mr. Gallagher, Mr. Shean!" and "Look for the Silver Lining," from "Sally" and the ever popular Sousa marches as played by the world's most famous band.

The band will give two concerts here, Friday matinee and evening, February 8th, at the coliseum.

G. L. Fox is local manager for the concert, and tickets will go on sale February 4 at the Hirsch & Co. store.

SOUSA AND HIS BAND HERE TOMORROW



A photographic reproduction of an oil painting by Paul Stahr which was presented to Lieut. Commander John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the war.

JOHN PHILIP SOUSA, the "March king," is returning on another visit to San Antonio and will give two concerts, Monday, January 21, at Beethoven Hall, matinee and three o'clock and in the evening at eight fifteen p. m. Sousa, who has nearly completed his threescore years and ten, in his dual capacity of composer and director occupies an unique position in American life.

Though he has written light operas, symphonic poems, suites, waltzes and songs, it is through his marches that he is best known and will be longest remembered. A Sousa march not only has the unmistakable stamp of his individuality, but in its verve and nervous energy it embodies certain traits of the American people. Whether or not his audiences are conscious of this, they always applaud his marches with special favor.

There is only one Sousa, and his pronounced personal characteristics both as a wielder of the baton and a writer of stirring parade music have undergone very slight transformation during his long career.

The following are the program of the two concerts to be given here tomorrow.

Matinee
Lieut. Commander John Philip Sousa, Conductor.
Harry Askin, Manager.
Miss Nora Fauchald, Soprano.
John Dolan, Cornet. Miss Winifred Bambrick, Harp. Meredith Wilson, Flute.
1. "A Bouquet of Beloved Inspirations" Entwined by Sousa
2. Cornet Solo, "The Centennial" Bellstedt
3. Suite, "Leaves from my Note-book" Sousa.
(a) "The Genial Hostess."
(b) "The Camp-Fire Girls."
(c) "The Lively Flapper."
4. Vocal Solo, "When Myra Sings" Lehman
Miss Nora Fauchald
5. "The Portrait of a Lady" (Kamennoi-Ostrow) Rubenstein
Intermission
6. Fantasia, "The Merrie, Merrie Chorus" Compiled by Sousa.
7. (a) Flute Solo, "Valse" Godard
Mr. Meredith Wilson
(b) March, "The Dauntless Battalion" (new) Sousa.
8. Harp Solo, "Fantasia Oberon" Weber-Alvares.
Miss Winifred Bambrick
9. Tunes, "When the Minstrels Come to Town" Bowron

Evening
Miss Nora Fauchald, Soprano.
John Dolan, Cornet. Miss Rachel Senior, Violin. George Carey, Xylophone.
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
Intermission
6. Caprice, "On With the Dance" Sousa
Being a Medley of famous tunes.
7. (a) Xylophone Solo, "Nocturne and Waltz" Chopin
George Carey
(b) March, "Nobles of the Mystic Shrine" (new) Sousa.
Augmented by "The Alzafar Shrine Band" (Frederick E. Mills, Conductor)
8. Violin Solo, "Faust Fantasia" Sarasate
9. Folk Tune, "Country Gardens" Grainger

HARPIST WITH SOUSA'S BAND



Miss Winnifred Bambrick, harpist, will be heard when Sousa's band plays at the Fair Grounds Coliseum, matinee and night, February 8.

SOUSA HAS MANY RECORDS IN HIS GLADING CAREER

Greatest Conductor of World Says He Got Biggest Thrill in March During War.

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 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 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.

BRASS BAND BORN IN GERMANY IN 1840

(John P. Sousa in Farm and Fireside)
The brass band is not a very old institution. It has existed for less than a century. "That little German band" was the father of all modern brass bands. Along about 1840, in Germany, the "band" was born; though, 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 "Thurner 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 twelve 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 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 twenty years ago.

Like everybody else, I speak of a "brass band." But in my band only half of the instruments are brass. We carry sixteen first clarinets, six second clarinets, six two-thirds, two alto clarinets, two bass clarinets or thirty-two 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 Sousaphones—an invention of my own, replacing the tuba—one harp and three batteries of drums. With myself, a secretary and a treasurer, this makes eighty-three 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 instruments, 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 seventy-five 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.

PROGRAMS FOR SOUSA CONCERTS HERE ON FRIDAY ARE ANNOUNCED

Two brilliant programs will be given in Tucson by Sousa's band Friday afternoon and evening in the Armory. These programs are a history of American tastes in music, as the master director absorbs the tastes of the American people during his tours and expresses them in his concerts.

The four soloists accompanying the band will appear on both afternoon and evening programs. The programs to be given are as follows:

Matinee Program
1. "A Bouquet of Beloved Inspirations," entwined by Sousa.
2. Cornet solo, "The Centennial" (Bellstedt), Mr. John Dolan.
3. Suite, "Leaves from My Note-book" (Sousa); "The Genial Hostess,"

Evening Program
1. Rhapsody, "The Indian" (Orem).
2. Cornet solo, "Cleopatra" (Demare), Mr. John Dolan.
3. Portraits, "At the King's Court" (Sousa); "Her Ladyship, the Countess," "Her Grace, the Duchess," "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," strung together by Sousa, being a medley of famous tunes.
7. Xylophone solo, "Nocturne and Waltz" (Chopin), Mr. George Carey; march, "Nobles of the Mystic Shrine" (new), by Sousa.
8. Violin solo, "Faust Fantasia" (Sarasate), Miss Rachel Senior.
9. Folk tune, "Country Gardens" (Grainger).

Encores will be selected from the following compositions 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. Sheehan, 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 Capitan, Washington Post, The Gallant Seventh, The Fairest of the Fair.

MISS HANNAH HARRIS DIES
Discovery of Sousa Long Connected With Music Academy
Miss Hannah Harris, said to be the discoverer of John Philip Sousa, died yesterday at her home in Alden, Delaware County, after a long illness.

Miss Harris was eighty-one. For more than forty years she was actively connected with the Academy of Music, managing the ticket department until her retirement in 1916.

Sousa Accepts Invitation of Arabia Temple

Lieutenant Commander John Philip Sousa and the soloists and principals of his band will be guests of Arabia Temple Band at luncheon at 12:15 on January 24, the date of Mr. Sousa's matinee and night concerts at the City Auditorium.

Acceptance of the local band's invitation was received Wednesday morning in a telegram to its director, A. W. Snyder, from Mr. Sousa, who wired from Los Angeles:

"Many thanks for your kind invitation to luncheon. Will be very happy to attend."

The luncheon will be given at the Rice Hotel and will be attended by members of Arabia Temple Band; A. C. Fulton, potentate, and other members of the divan; with George E. Kepple, recorder, presiding. Mr. Sousa's local manager, Edna W. Saunders, will be one of the guests of honor.

In the afternoon Mr. Sousa's band will give a school children's matinee, which will also be open to grown people, and at night he will give another program, with Arabia Temple's Band joining the big visiting organization in playing "Nobles of the Mystic Shrine," the official march of the imperial council, composed by Mr. Sousa at the request of the Shriners.

This number will be seventh on the program, according to present plans, and the Arabia Temple Band members will occupy boxes until time to join Mr. Sousa's band on the stage. They will wear Turkish brigand costumes.

Pity Those That Try
Marquette University has given Sousa a degree. He is a Doctor of Music. Well, music needs one.—Cleveland Press.

Mr. Askin, manager for Sousa and his band, has just wired from the south that the receipts for the last two weeks where the band has played in California have exceeded \$65,000, the largest business ever played to by any musical attraction in that period of time.

USA GIVES DE LIGHTS ON DIRECTING

Bandmaster Heard
Two Long Beach
Concerts

REIVES OVATION
FROM AUDIENCE

tows Praise Upon
erbert Clarke Local
Band Leader

John Philip Sousa in an in-
terview after the matinee band pro-
gram Friday afternoon, "I believe in
conducting rather than leading."
He added with a twinkle in
his eye, "I surely hate a musician
who doesn't take the suggestion."
Sousa was the great leader's re-
sponse to questions relative to how
he accounted for his ability as a
conductor and whether he had
ever employed his present self-
disciplined manner of directing the
band, so that he seems to be
conducting rather than commanding.
After gesturing on the part of
the band leader, he calls "angularity,"
saying, "I departed from the angu-
larity of the Teutonic and Latin
style, and people seemed to like my
style."
Asked how he happened to be a
band director, Sousa began his
narrative in this way: "I was
born, and then I started." He went
on to tell how at the age of 11 he
was asked his audience by his first
solo, how at the age of 17
he conducted an orchestra, and at
19 was made head of the United
States Marine band. Twelve years
later he was called by a Chicago
musician to the line of activity in
which he is at present engaged.
His work is everything to him,
he asserts. "Nothing that the gov-
ernment or the people could be-
lieve upon me would give me more
happiness." In reply to a question
about his title of lieutenant-com-
mander given him during the war,
he didn't seem to care to have it
attached to his name. "My hair
doesn't curl so well without it;
that's all."

Sousa has appeared about 10
times before Long Beach audiences.
Speaking of Long Beach people, he
said, "Of course I always watch my
audiences and I think they're my
friends." He seemed to think that
musical enterprises had a good
chance of success here when he de-
clared, "Wherever commerce is suc-
cessful, there is the greatest art.
When people begin to make money,
they turn their eyes to artistic en-
terprises."

Of Herbert Clarke, the new di-
rector of the municipal band, Sousa
said, "He is a talented man. What
Long Beach can do for him is to
give him a fully equipped band, one
of at least 60 musicians."

That Sousa's audience were in-
deed his friends was no secret to
anyone who heard the enthusiastic
applause from the crowd estimated
by those in charge of the sale of
tickets as 1500 at the matinee and
over 2000 in the evening. The num-
bers on the program were familiar
and popular without verging on the
tawdry. Descriptive music—for ex-
ample, the campfire girls prepar-
ing for their blyouac, "The Genial
Hostess," and "The Lively Flapper,"
seemed to predominate, to the es-
pecial delight of the young people.
The leader was generous with en-
cores, and carried out to some ex-
tent the usual feature of his pro-
grams, in which he gives the au-
dience an opportunity to under-
stand the part performed by each
instrument.

Talks to Club



DISTINGUISHED BANDMASTER SPEAKS—In addition to being a foremost musician, Lieut.-Com. John Philip Sousa proved his ability as speaker at the Rotary club's luncheon in the Biltmore hotel yesterday. Left to right, L. E. Behymer, Lieut.-Com. John Philip Sousa and Harry Mason, president of the Rotary club of Los Angeles.

Sousa's Ban-

An advance notice says:

The chorus is glorified by Lieut-
enant Commander 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 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 theat-
rical producer has glorified the
American girl. Sousa and his band
will appear here at the city auditor-
ium Jan. 23.

"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 rea-
sons. 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 remem-
bered, and because operatic records
are largely sold upon the reputation
of the soloist rather than upon the
merits of the composition, the chor-
uses have not received their due
there."

"To my mind, some of the most
inspiring music in the world is con-
tained in the Kermesse scene from

"Faust," the Pilgrims' chorus from
"Tannhauser," the anvil chorus from
"Trovatore" and the elopement chorus
from "Pinafore." The band is essen-
tially 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."

Interesting Week For Music-Lovers Commences Today

By E. D. B.

THERE are several interesting
highlights in the new musicat-
week, beginning this afternoon with
a repetition of the seventh symphony
concert by the Philharmonic orches-
tra, with Helen Teschner Tas, violin
virtuoso, as guest soloist.

On Monday afternoon Bandmaster
(Lieutenant - Commander) John
Philip Sousa and his musical organ-
ization of 190 pieces open a three-
day engagement at the Auditorium,
giving two concerts each day, after-
noon and evening.

Monday evening finds the Zoellner
quartet giving its third concert of
the season at the Biltmore hotel
music rooms.

Thursday evening, at the Gamut
club, Master Albert Bercl Keklovitz,
child violinist, will be heard in his
first public recital.

Mme. Schumann-Heink comes
back to the Auditorium on Friday
evening for her final Los Angeles
appearance of the season.

Next Saturday afternoon witness-
es the triumphant return to this
city of the great "whirlwind" of the
violin, Jascha Heifetz, who will play
at the Philharmonic then and on the
following evening.

The week closes with the reappear-
ance of another "whirlwind"—this
time of the pianoforte—in the per-
son of Erwin Nyiregyhazi, who has
yielded to popular demand for a re-
turn concert under the management
of Merle Armitage of the Fitzgerald
Concert bureau.

IT is most encouraging we should think to manage an attraction that just
naturally sells itself. This is ever the case with Sousa's band. Miss E.
M. Resch, under whose management the band is coming, reports tickets sell-
ing rapidly not only in San Antonio, but in all the neighboring towns. The
music of this band is especially pleasing to men and also those who cannot
sit in the seats of the mighty in the musical world. We had always felt rather
upish because we really enthused over its music. We expressed this feeling
recently in conversation with a musical high brow and he said: "Yes, their
music is very good. I sometimes go to hear it myself." We felt squelched.
One of the attractions on this occasion will be the playing of the Alza-
far Shrine Band. One of the numbers played will be "The Nobles of the
Mystic Shrine." This is done at Mr. Sousa's request. All Shrine Bands
have given this number at the points visited by this organization on this its
thirty-first tour. The number was composed by Mr. Sousa for the great
Shrine reunion in Washington, D. C., where he directed over three hundred
bands in the rendition. There will be several out of town parties attending
the concert, among them two from New Braunfels, Emil Egling and his
pupils, Dr. R. C. Reynolds and party and another party from Seguin.

SOUSA PROGRAM IS EVER VARIED

"When I first started out at the
head of the band which bears my
name, I had trouble in putting to-
gether 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-bandman,
in the course of an interview on his
career in general and on the work of
holding in readiness a band of be-
tween 80 and 100 trained instru-
mentalists. 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 al-
ways 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 en-
actment. It seems to be the people's
idea of the national march; and I
guess that's good enough."

Sousa, Guest of L. A. Masons, Gives Many Witty Gems

John Philip Sousa, band master,
raconteur and artist, was the
honor guest of the Masonic club at
the Alexandria yesterday. Sousa is
a member of Hiram lodge, F. and
A. M., of Washington, D. C., and a
Shriner.

Sousa, who ripples wit as he does
music, convulsed the gathering
with a series of stories, during
which he convinced his hearers
that the stage lost a star comedian
when the great musician took up
the band master's baton.

The musician maintains a "poker
face" while cracking his jokes and
leaves the laughter to his audience.

Among his stories he told this one:
"I was driving out to one of your
new townships and on the grounds
I met a young woman who told me
her father had hopes of building a
great city there. She told me her
father said the place needed only
two things, water and good society.
I told her that is all hell needs."

BRASS BANDS CRADLE FAME, SOUSA FINDS

Says Many Prominent Amer-
icans Once Played in
Them; Will Be Guest of
Arabia Temple.

Membership in a brass band as a
boy or 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, whose band will play
here Thursday afternoon and Thurs-
day night, with Arabia Temple
Shrine Band joining the visiting or-
ganization Thursday night for the
playing of Sousa's new march,
"Nobles of the Mystic Shrine." Mr.
Sousa and his principals will be
guests of the local band for lunch-
eon at the Rice Hotel Thursday.

Wherever Mr. 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. In the local Shrine
band there are, in addition to a
number of professionals and ex-pro-
fessionals, a number of prominent
Houston business men who find in
this form of relaxation their favor-
ite recreation.

A few months before President
Harding's death he and Mr. Sousa
were together at Chester, Pa., to re-
ceive honorary degrees from the
Pennsylvania Military College. In
the course of the conversation, Mr.
Harding remarked that he had been
a bandsman as a boy. Mr. Sousa
then recalled a large number of men
whom he had met in his 31 years
at the head of his own band who
have been members of brass bands,
and they both agreed that the brass
band has been an important feature
in the social life of American towns.

"A generation ago," Mr. Sousa
said, commenting upon the conver-
sation, "the brass band was a mat-
ter of intense pride in most commu-
nities and membership was eagerly
sought. That condition has not en-
tirely passed, and I find many cities
where the band is rightly considered
the community's best advertising as-
set. In several states, among them
Kansas, municipalities are author-
ized to levy a tax for the support of
municipal bands. Membership in the
band brings a uniform, and I do not
pretend to be original when I re-
mark that nothing catches the femi-
nine eye quite as quickly as a uni-
form. It also brings concessions
from employers, and occasional op-
portunities to see the world through
trips to neighboring cities."

"There is scarcely a city in which
I do not meet men who have been
more than ordinarily successful who
break down and confess that they
have held membership in brass
bands. Most of them seem to have
been players of alto horns, tenor
horns, E-flat cornets and E-flat clar-
inets, instruments that have almost
disappeared from modern brass band
instrumentation. So many of them
were performers on fast disappear-
ing species of instruments that I
have often wondered what has be-
come of the cornetists, the trom-
bone players and the drummers.
Were all cornet players doomed to
mediocrity? Did trombone players,
like the good, die young? Does every
felon's cell hold an ex-brass drum-
mer?"

"Seriously, however, for the good
of music, I am much gratified that
community pride in brass bands has
enjoyed tremendous growth over the
country in the past few years. 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 war
have become musical directors in
their communities."

Mr. Sousa's afternoon concert at
the City Auditorium Thursday will
be a school children's matinee, but
grown people may attend it also.
At night the Arabia Temple band
members, in Turkish brigand uni-
forms, will occupy boxes until time
to join the visiting organization on
the stage for the "stunt" number.

The luncheon Thursday at 12:35
is expected to be one of the most
elaborate affairs the band has ever
arranged. G. E. Kepple, recorder,
will preside, and the potentate, A. C.
Fulton, with other members of the
divan, will be present. Mr. Sousa
and his principals, including Edna
W. Saunders, the local manager, will
be guests of honor.

SOUSA STUDIES MUSICAL TASTES OF AUDIENCES

One of the secrets of the success
of John Philip Sousa the famous
bandmaster, who will be in Dallas
for two concerts on January 30, is
the tie he has established between
his audience and himself. For
thirty-one years he has been giving
concerts from one end of this coun-
try to the other and in that time
he has learned just the type of pro-
grams to select for each town. This
has been achieved by responding to
special requests. Never in all these
years has he refused to play a re-
quested number. A record of these
requests kept from place to place
has brought about this unique rec-
ord. These serve as invaluable in-
dex to the tastes of the various
communities.

A specially arranged "Dallas"
program will be presented here. In
the afternoon, one especially for
the school children including the
"High School Cadet March" and
the March of the Camp Fire Girls.
Box parties for Camp Fire Girls
and of boys who took training un-
der Lieut. Commander Sousa at the
Great Lakes training station are
being arranged by the MacDonald-
Mason company who is bringing the
band to Dallas. In the evening a
specially arranged program of old
favorites and new song hits is
scheduled. At all times Mr. Sousa
has eighty selections ready to be
played at the mere mention of the
number.

HUMORESQUE TUNE IS BUILT BY SOUSA

John Philip Sousa has built this
season's humoresque on a tune
known in every corner of America,
the topical duet which lifted two
comedians from obscurity, "Mr.
Gallagher and Mr. Shean." Every
year, as his patrons know, Sousa
sets his lively imagination to work
on a humoresque or fantasia.

This year his fancy turns to "Mr.
Gallagher and Mr. Shean," the fool-
ish song which has served to make
of its two singers national figures.

Sousa is booked to play two
concerts in Fort Worth, matinee
and night performances on Jan. 23,
under the auspices of the Harmony
club.

SAN FRANCISCO'S MAYOR PROCLAIMS "SOUSA DAY"

San Francisco, Jan. 11, 1924.

John Philip Sousa came—after an absence of three years—and as always, conquered. His visit took on a special significance and the Mayor declared a "Sousa Day." This designation applied to the day of the arrival of the March King, who is at the same time a fine specimen of an American, a fact emphasized by honors from the American Legion.

When Mr. Sousa and his band arrived, they were met by a representative of the mayor and escorted from the ferry to the hotel by a police delegation and a noisy, but a "clear-the-track" escort of the traffic squad on motor-cycles.

The evening brought the first of the series of concerts. There was the usual inimitable Sousa development of band music. The famous marches were the encores. For one of them, the Shriners' Band, red-fezed and smiling, came upon the stage and, under the baton of Sousa, played with his men the march dedicated to the Shrine. Another feature was the presentation of a stand of colors from the Thomas Post of the American Legion of which Sousa is an honored member.

In the series was one concert for the children. A band composed of youngsters was accorded the distinction of playing under the baton of Mr. Sousa. All told, the engagement was full of picturesque events and highly successful.



John Philip Sousa

Musical Stunts To Feature Sousa Concert Saturday

John Phillip Sousa, with his famous band of 88 pieces, will arrive in the city tomorrow morning at 8:40, coming on a special train. They will appear at Liberty hall in matinee, starting at 3 p. m., and in evening concert at 8:20.

Sousa's selections range from Wagner's "Tannhauser," full of the red-blooded fire of melodrama, down through the lighter choruses to the popular dance hits, such as "Yes, We Have No Bananas." For encores he responds with his inspiring marches, which set the feet tapping time with the rhythm of the compositions.

Interspersed in the program will be solos by John Dolan, cornetist; Miss Frances Senior, violinist; Miss Rachel Bambrick, harpist; George Carey on his mammoth xylophone and others.

The Sousa stunts, original and reflecting the Sousa interpretation throughout, are big features of all his programs. "Mr. Gallagher and Mr. Shean," with 40 Mr. Gallaghers and 40 Mr. Sheans, is one of the best. Another stunt is a series of instrumental duets while the band plays "Three o'Clock in the Morning." There is a new instrumentation, a saxophone octet in conjunction with Carey and his xylophone. The "Victory Ball" is described as a remarkable interpretation of Shilling's weird composition that has never failed to enthrall a Sousa audience.

"On With the Dance" is a medley of extracts from the late and popular dance and song hits of the day.

From all indications Liberty hall will be filled to capacity for both concerts.

Harpist With the Sousa Pand



MISS WINIFRED BAMBRICK

SOUSA'S BAND COMING

Will Give One Concert Only on Afternoon of February 7.

Sousa, called "The March King" and with whose composition, every musician and every one who ever heard music, may be said to be familiar, bring his famous band here on February 7, for a matinee concert only at the Kempner. He cannot give an evening concert owing to a road show having previously been booked. Sousa's band has been famous for more than three decades and his marches are heard everywhere at home and abroad. The Ohio State Journal says of the band, in part:

"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 exorted.

"And why not? Give 50 as clever woodwind and reed instrumentalists, and they are equally as good as 100 violins.

"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 Phillip Sousa took chances with his program that few directors possess courage enough to take."

Dakota Song Bird Who Is Appearing With the Sousa Band



NORA FAUCHALD.

The vocal soloist with Sousa's Band which will appear at the Coliseum, matinee and night, Jan. 30, will be Miss Nora Fauchald. She is a North Dakota girl of Norse parentage and did some of her studying abroad.

Famous Band Leader Gives Concerts in L. B.



JOHN PHILIP SOUSA

AT THE KEMPNER



John Philip Sousa, who appears with his band in one special performance at 2:00 o'clock p. m., at the Kempner theater, February 7.

Sousa Guest Of Clubs At Dinner Here

Rotarian John Philip Sousa, famous director of his band, which is now appearing in Phoenix, was the guest of honor at an informal dinner given by representatives of the local Rotary, Kiwanis and Lions clubs at the Hotel Adams last night. George Todd, president of the local Rotary club, presided.

Mr. Sousa was the principal speaker of the occasion and made a short talk in which he discussed music and art. He told of the influence that good music has had upon civilization and traced the development of music and art down to the present time.

The speaker also reviewed the present situation in world politics, discussing the problems that must be solved before the economic conditions which now exist can be remedied.

Among those present at the dinner were A. L. Moore, president of the Lions club; Charles Willis, president of the Kiwanis club; George Todd, president of the Rotary club; P. G. Spillsbury, president of the Arizona Industrial Congress; E. M. Allen, Howard Peek, Lloyd Lakin and Clarence C. Boynton.

SOUSA WRITES NEW COMPOSITION BASED ON GALLAGHER AND SHEAN

Every year, as his patrons well know, John Phillip 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 a half

SOUSA TO FEATURE FAMOUS MARCH IN PROGRAM IN DALLAS

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly thirty years old and today efforts are being made to have it officially named by congress as the national march. This stirring number will be, as in previous concerts, a special feature of the Sousa program at the Dallas coliseum Wednesday, January 30. Though the famous bandmaster has twenty distinct programs, "The Stars and Stripes Forever" is included in each because there has never been a concert given since 1898 that this march has not been played, as a regular feature or by special request.

Back in 1898 the United States as a nation began humming it at the time this country was at war with Spain. When the war ended people kept on humming it and today it is more popular than ever, having cheered thousands of dough-boys during the recent World War. It has become, experts declare, the most truly American tune anybody has heard.

SOUSA'S "PROSPERITY MARCH"

"Prosperity March" is the apt designation given to John Philip Sousa's fourteenth transcontinental tour, which has been as great a success financially as artistically. At Milwaukee, for instance, where two evening and two matinee concerts were given, box-office receipts reached \$15,000. In other cities results were equally gratifying, but this is not surprising, for Sousa's Band is an organization known to all, and everyone who has once heard it goes to the concert the next time it "comes to town." Mr. Sousa and his men are now appearing in the South.

a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played. Sousa's Band is booked for two performances in Austin tomorrow at the University men's gym.

isa was born in Washington, D. C. and has every right, therefore, to write of "Stars and Stripes" as the most popular band of all American history. Directly, the farm almost lost its "March King." As a boy he visited each summer an uncle's farm in Maryland. One of his chores was riding of colicky horses for hours at night. He became a confirmed man. A few months ago his eye went blind and drew, causing him serious injury. He is "on the road" again, drawing more than \$500 a month for this season and when he traveled with him, obtaining opinions stated in this article, a der that was still sore had rubbed him of none of his almost mysterious powers. A "King Cotton" caused that half-pleasurable, painful rippling along the base of his scalp.

—EARLE C. REEVES.

"Swanee River" the Great American Ballad

appreciate very much the invitation of the editors of Farm and Fire to tell you 4,000,000 folks who it something about my experience as a band leader during the last 31 years. Let us hope what I have to will be interesting. Goodness knows, I have had enough interesting experiences among you; have been treated very kindly by you, and feel writing to you that I am writing to people that I have known very pleasantly for a long, long time.

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 anyone, everywhere. I answer with the slightest hesitation, "Swanee River." I defy anyone to turn up his nose at it. That it has become a standard proved by the fact that even great, European composers have taken its melody and worked it into fantasies for violin and orchestra.

Eighty few musical compositions do come standards. In my library at home I have 500 overtures alone, but 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 condemn 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—but 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.

"Traumeri" 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.

No Slave to Big Names 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 down-hill—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 lovely 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 do. The same power which starts me trying to say "My—gosh!" has music, through 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, some-how, 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 outside ourselves—in all good music.

The public itself determines what music possesses this quality. If you do not play it the people will not come to listen. They 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.

Popular Appeal of the Band

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

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 all 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 just 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.

Sunshine Music

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 "Redelia" 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 heart.

A Modern Institution

You know, the brass band is not a very old institution. It has existed for less than a century. "That little German band" was the father of all modern brass bands. Along about 1840, in Germany, the "band" was born; though, 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 "Thuner 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 band-master-general, Wiprecht, who invented the bass tuba, the giant bass horn of today.

An American brought the band into 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 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 Sousaphones—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.

All Instruments Necessary

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 instruments, and must learn 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 loud trombone, the heroic clarinet, and the sentimental French horn each have their timental 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. Skillful auditor would never find them again. The image would be destroyed. Skillful 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.

High Salaries For Musicians

As a result, a young musician in this country may look forward to a

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 20s.

A Fine and Busy Life

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 21 and will end on March 15—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 any joy—oblivious to everything except the music.

Because I know this is true I am just as eager and alert at the beginning of a performance today as if it were my first public appearance. I hope to keep at it, visiting and revisiting you all, for many years to come.

WETS DECLARE THE

Galveston News 1/23/24

SOUSA CONCERT IS SCHEDULED TONIGHT

PROGRAM TO BE GIVEN AT AUDITORIUM BY CELEBRATED BAND.

With the announcement of the program for the concert to be given at the city auditorium tonight at 8:15 o'clock by John Phillip Sousa and his celebrated band, music lovers of the city are looking forward to an evening of considerable pleasure. The band is being presented here under the direction of Mrs. Edna Woolford Saunders.

Lieutenant Commander Sousa, who will serve as conductor, will be assisted by Miss Nora Faycald, soprano; John Dolan, corner; Miss Rachel Senior, violin, and George Carey, xylophone.

The program as arranged, includes a number participated in by El Mina Temple Shrine Band of Galveston, William Schneider, conductor, the song being dedicated to the "Nobles of the Mystic Shrine."

The program follows:

Rhapsody, "The Indian" (Orem). John Dolan.

Portraits—"At the King's Court" (Sousa), "Her Ladyship, the Countess," "Her Grace, the Duchess," "Her Majesty, the Queen."

Soprano solo, "The Lark Now Leaves His Watry Nest" (Parker).

Fantasy, "The Victory Ball" (Schelling).

Caprice, "On With the Dance," strung together by Sousa, being a medley of famous tunes.

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

"Nobles of the Mystic Shrine" (Sousa).

Violin solo, "Faust Fantasia" (Sarassate), Miss Rachel Senior.

Folk dance, "Country Fair" (Grainger).

more than two years ago. 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 Phillip 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 entr'acte in the theatre in Melbourne, I supposed it was an easy tribute of welcome to us Americans in the east; 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."

Beaumont Enterprise 1/23/24

SOUSA'S BAND DRAWS CROWD

Composer and Heralded March King's Popularity Is Not Waning.

John Phillip Sousa, the famous band conductor, composer and widely heralded march king of the United States, identified himself with Beaumont yesterday in a truly democratic way. He conducted a concert by the Magnolia band during the noon hour at the refinery and during the evening's program at the Kyle theatre he played Dr. Harry Cloud's popular march, "Magnolia Blossoms," and Prof. Joseph Rice's "San Jacinto March." The latter piece is a regular number on the Sousa program this season. Dr. Cloud is conductor of the Magnolia band and Professor Rice has been the director and conductor of the Beaumont City band for several years. The "San Jacinto March" was written more than a year ago and Sousa's attention was directed to it when he appeared here last year.

Two concerts were given by the Sousa organization at the Kyle theatre yesterday. The afternoon program was entirely different from the evening program, but compared equally with it in point of brilliancy and elaborateness. Perhaps there was a slight leaning toward lighter selections for the afternoon but in a general way the selections chosen could very well be interchanged without weakening either concert.

Sousa's new march, "The Dauntless Battalion," was played during the afternoon and for the evening a new composition by the great march composer, "Nobles of the Mystic Shrine," was presented and stirred much interest and enthusiasm.

The fantasy, "The Victory Ball," by Schelling was far and away the most elaborate thing on the evening's program and made a lasting impression on the lovers of gorgeous music. It is a descriptive piece strikingly significant and peculiarly fascinating in its originality and vigor.

The interruptions by solo artists proved a very delightful feature of the program. Miss Nora Fauchald, soprano, sang Parker's "The Lark Now Leaves His Watry Nest" and avowed with "Carry Me Back to Old Virginia" and "Dixie" for the encore. She has a very sweet and tone-perfect voice which greatly pleased the audience. The violin selections by Miss Rachel Senior drew from the audience a generous approval and prolonged applause.

John Dolan's cornet playing was pleasing and artistically perfect, while the xylophone numbers by George Carey brought round after round of applause and he generously responded with several encores. The added selection by the saxophone section pleased as saxophones always do and the playing of "Stars and Stripes Forever" put the audience into a patriotic fervor.

Sousa was as usual liberal with the encore numbers and they included many of his popular marches and the "Mr. Gallagher and Mr. Shean" number added a bit of humor to the program besides being popular in a musical way.

The famous conductor was the recipient of two hands.

over and over before I ever put it onto paper. I seldom change a note after I have written it down."

It takes but five minutes to play it after he has written it, but it takes him six months to compose it.

How He Started

Sousa does not accept his success as entirely due to himself. Replying to A. P. Coles, who had commented upon his success, he said: "I had the best opportunity of any bandmaster in the country to become a success."

"Just think of it," he continued, "I was leader of the U. S. Marine band for 12 years and during that time played hundreds of times at the White House, and had the opportunity of meeting all the great men of the nation and many of the world's greatest. Therefore, when I started out with my own band 32 years ago, I was well known. This helped me greatly towards success."

Mr. Sousa is 69 years of age. He was 25 when appointed director of the Marine band and served 12 years in that capacity. He has been at the head of his own band 32 years. His first public appearance with his own band, to try it out before appearing in a large city, was in the small town in New Jersey from which Harry Potter came to El Paso.

That Mr. Sousa and his band are as popular as ever was attested by the great outpouring of people at his afternoon and evening concerts in El Paso Saturday.

Has Big Audiences

Both audiences were larger than when he was here two years ago—and he was generous with his encores. Some of the soloists gave as many as four and five encores. Mr. Sousa played his own compositions generally for encores for the band, and that his music lives in the hearts of the people was evidenced by the hearty applause each of his marches received.

His newest march, "Nobles of the Mystic Shrine," was heard here for the first time as one of his program numbers at the evening concert. In the afternoon the Boy Scout band played two Sousa marches under the Sousa baton during the intermission.

Floral Offerings

At the evening performance each of the three young women soloists in the band was presented with a beautiful bouquet by El Maida temple of the Mystic Shrine, under whose auspices the band played, and Mr. Sousa was given a massive floral offering worked in the Shrine emblems of the star and crescent and the scimitar. Mr. Sousa, after the concert, asked Julius Lorentzen, El Maida potentate, to send his flowers to the patients in a Masonic hospital with the joint compliments of El Maida and himself.

Saturday evening Mr. Sousa entertained at dinner at Hotel Paso del Norte for Maj. Gen. R. L. Howze and Mrs. Howze, Mr. and Mrs. Alvin Dixon, Jr. and Mrs. Boyd Ryan and Mr. and Mrs. G. A. Martin and son, Chris, of El Paso, and Misses Nora Fauchald, Rachel Senior, and Winifred Bamwick, soloists of his company.

El Paso Herald-Examiner 1/23/24

Dallas Star 1/3/24

SOUSA'S BAND WILL PLAY HERE JAN. 30

John Phillip Sousa, beloved dean of American band masters, will give two performances in Dallas at the Coliseum, Wednesday, Jan. 30. The matinee will be given for the school children of Dallas, altho adults may attend. A special rate for the children will obtain.

On his recent engagement in California, permission was given for a local Shriner's band to march upon the stage and participate in the spirited rendition of the famous Sousa's composition, "Knights of the Mystic Shrine." This march was written for the historic occasion on which the late President Harding was initiated into the order.

The local management hopes to arrange this feature for the night program. John Phillip Sousa is one of the ablest musicians and most distinguished composers and leaders of bands in the world. His programs, as selected for Dallas, contain the best works of all countries. His ever popular marches will form "additional" numbers.

Tickets for the concerts are on sale at Bush & Gerts, management MacDonald-Mason.

John Philip Sousa to Lead Magnolia Band at Noonday Concert at Oil Refinery

Famous Musician Finds In Beaumont What He Has Been Advocating for Years—Music With Industry.

John Philip Sousa, America's famous bandmaster, whose music has been popular in this and other countries for several decades, will lead the Magnolia band in the out-of-air bandstand at the Magnolia refinery here at noon today.

Lieutenant Commander Sousa, who won the title during his participation with the United States navy at the Great Lakes training station during the world war, will face mechanics, boiler-makers, pipe-line men and other refinery men in their overalls—probably one of the most unique groups of musicians the famous band leader has ever asked to direct. He will take the position of Dr. Harry Cloud.

Sousa's Manly Music

SOUSA'S marches are still powerful memories of strident, impelling melodies, with a martial clangor, a debonair gallantry of motif, which were masculinely joyous.

For the "Stars and Stripes," "King Cotton" and "The Washington Post" we have with us today the maniacal yamps of the saxophone, the wails of the horn's libido and the miasmatic febrility of the tom-tom.

It has been a poor trade. Commander Sousa, can't you do, like Johnny of the war time ballad, "come marching home again" and give us manly music?

Sousa Wants the Traps

SOUSA has been mighty nice while here, talking boost stuff to clubs and telling us what a great town we have, but—

In his heart he doesn't think we amount to much because—

Back East, particularly with the aristocratic group that do trap shooting at the White Mountain, Mr. W. A. S. in the Washington Hotel, Sousa is a devoted shot, slaughtering blue rocks by disintegrating their clay by the score.

A Los Angeleno met him there last season, and commented upon having known him in Los Angeles.

"Los Angeles? Oh! Yes, Los Angeles, to be sure; very poor trap shooting there," was his only comment.

Can't Advise Suicide

NO, M'D. M. T., TT can't advise suiciding, nor can he advise not suiciding.

He suggests that before you decide, you read Madame de Staël's essay on that subject.

You are in a bad fix, but so are thousands of others; if you cut your throat you will be considered a coward.

But there is a strong argument to be made, for the moral and physical courage of those who, when they feel they are through, go out by their own act.

Life is a sorry jest if you undertake to analyze it; but if you drug yourself with traditional conventions, that began in the beginning of Time, and if as well you train yourself to laugh—it can be endured.

It's Sporting Law

IN all elemental problems sporting law prevails.

True, you didn't ask to sit in the game, but you are in it, and the world despises a quitter; the man who refuses to play out his string, the fellow who cashes in as soon as he loses a pot, the boy who motions his seconds to throw up the sponge when he gets a jab to the jaw are dubbed yellow.

Guess you'd better stay white.

Magnolia band director, who built the new well known organization virtually story by story, player by player.

Sousa will be at the refinery from 12:30 until 1 o'clock this afternoon as the guest of E. E. Plumly, Magnolia refinery general manager. His acceptance of Mr. Plumly's invitation, made through J. D. Hensley, came in a message yesterday. Sousa will be met here at 9:40 this morning when he arrives from Galveston with his band.

Mayor B. A. Steinhagen, George J. Roark, directors of the chamber of commerce and the Y. M. E. L., and approximately 200 other prominent Beaumont business men will be the guests of Mr. Plumly and the refinery officials at the Sousa reception. There will probably be brief addresses. Sousa comes to Beaumont for afternoon and evening performances at the Kyle theatre.

Lieutenant Commander Sousa readily accepted the invitation of

(Turn to page nine, column two)

Mr. Plumly to come to the refinery and to appear at the head of the great musical organization which the refinery has created for its men and women. He has for years been a proponent of music and especially band music for industrial plants. He contends, and his theory has been justified in hundreds of instances over America, that music goes a long way towards making men happier, and thus making them better workers, no matter what their line of endeavor is. He has urged music in industrial plants, for this reason, among others, the justly proud officials of the Beaumont Magnolia plant asked him to come here.

"Lieutenant Commander Sousa will face a musical organization which will undoubtedly surprise him," said one official yesterday. "The band is a new band, having been organized little more than a year ago by Dr. Cloud. It has built continually, and has constantly been enlarged and bettered."

It was really the work of the band which resulted in Mr. Plumly's procuring the radio broadcasting station for the Beaumont plant. While the band daily performs for the refinery world here, and upon occasion appears before the citizenship of Beaumont, still Mr. Plumly, urged by other officials, saw clearly that with the radio coming into are popularity, the band music could not long be confined to the ears of the refinery folk and the people of Beaumont. So the general manager ordered the purchase of the equipment announced this week, and the music which Sousa will hear at noon today, and which he will direct with the baton which has entertained millions of Americans and many in other countries, as well as at the head of America's finest, the naval bands, will, within 30 days, be heard in every section of this country and parts of Canada and Mexico via the airwaves.

Lieutenant Commander Sousa's first visit to Beaumont, when his present degree of fame was not as wide as it is now, was 23 years ago, at the very height of the Spindle Top boom. Prominent citizens of Beaumont in those days, several of whom are recalling the event now, took the bandmaster to the oil field by a surrey. Oil did not hold the allure then that it now does and the oil field men "turned on" a few ushers to permit him to see for himself how gushers act.

Sousa then saw oil flowing out of the grounds but today he will see it in another version. He will see it in a refinery, and on the veranda of what musicians and others say is the finest band at least in this section of the state—the one that took Texas by storm at the state exposition of 1923 at Dallas.

Members of the Magnolia band will be the guests of the company tonight's performance of Sousa's and at the Kyle theatre, through the courtesy of Mr. Plumly.

Sousa Directs Organization at Noonday Concert.

While a north wind tried to steal the musical score from under his left hand, Lieutenant Commander John Philip Sousa, famous for more than a third of a century as America's greatest bandmaster, whipped the Harry Cloud's baton in the air as the Magnolia Petroleum company's band trotted out its best style with Sousa's own "Stars and Stripes Forever."

The incident occurred while Sousa, the guest of E. E. Plumly, general manager of the Beaumont refinery, led the Magnolia band in its open-air concert on the refinery campus yesterday at noon. City officials, chamber of commerce directors and 200 other citizens heard the concert. At its close the famed musician was the guest of refinery officials at the luncheon in the plant dining room.

Lieutenant Commander Sousa was plainly surprised. The band leader, during his long career, has often directed local musical organizations. It was with at least a slight air of doing a duty that Sousa left Mr. Plumly, strode to the bandstand, was introduced to Dr. Harry Cloud, the band director, and graciously directed that Dr. Cloud take his men through the first number, "Storm and Sunshine."

It was cold, and especially so for Beaumont, and for two or three minutes the musicians gave in to the atmosphere, but when they warmed up, and that was quickly, they struck a responsive chord in Sousa's heart, for music is his greatest love and for long he has fostered music in industrial plants. He looked from man to man and he smiled, for the verdict was "good music."

It was a crowd of workmen that faced Sousa. Dr. Cloud, picking up a clarinet and "sitting in," was the only man in a white collar. The rest, pipe-line men, mechanics, boiler makers, still men and others, were grease besmudged and picturesque—probably the most unique aggregation of first-water musicians that Sousa has ever directed. For the second number of the program, arranged by Dr. Cloud, Sousa took the band through the difficult Tobani number, "The Opera Mirror," followed by "Stars and Stripes Forever," and Dr. Cloud's composition "Magnolia Blossoms."

It was the operatic number, a fantasia, that focused Sousa's attention.

"Have Made Progress" "These men know what they are doing," he told refinery officials, "and I can say that they have made remarkable progress in the two years they have trained."

He told this to the men in complimentary remarks to them during a brief intermission, but he asked that they "put their feet on the ground" telling them that no great musician ever crossed his legs. No detail escaped Sousa in the brief program, for he was plainly taken with the men and the music.

Although 62 years old, an age that perhaps no other American band leader has ever reached on the platform, Sousa had much of the same vim and swing that he displayed in his summer days at Willow Grove, in Philadelphia, in New York, and on tour. His uniform was under an overcoat, made necessary by the chilly air.

While "Magnolia Blossoms" was in its peopled part the Magnolia whistle blew, and there was barely time for the men to finish.

"The fires are burning under the stills," said J. D. Hensley, plant official, who presented Mr. Plumly's invitation to Sousa, "and the refinery whistle is no respecter of persons."

Extends Invitation.

There is a "story" in Mr. Hensley's successful attempt to bring Lieutenant Commander Sousa to the refinery. He began a search for Sousa more than a week ago. No one knew where he was playing. All that was known was that Sousa was playing in the south. Finally a motion picture man in Dallas sent word that Sousa was to appear in San Antonio. So Hensley got the musician's manager on the long distance wire Monday morning and after a conversation of 15 minutes Sousa accepted and came to Beaumont.

It was a victory for the refinery, which will, within 30 days or less, complete installation of a high-powered radio broadcasting station from which the band music will be sent to nearly every corner of North America.

The appreciation of the refinery for Sousa's appearance was expressed to him during the luncheon by Mr. Hensley. The event was attended by Mr. Sousa, E. E. Plumly, J. D. Marchbanks, H. H. Ziller, Ralph Kinsloe, Dr. Harry Cloud, Ben D. Jackson, W. J. Crawford, George J. Roark, C. S. Dickens, Courtney Marshall, the Misses Winnifred Bambrick, harpist; Nora Fauchald, soprano, and Rachel Senior, violinist, who are featured on the Sousa concert program.

Shriners Are To Entertain Sousa

Potentate A. A. Fulton of Arabia Temple Shrine will be high chief at the entertainment announced by Shriners for 8 p. m. Wednesday at the city auditorium. Masons, Eastern Stars and affiliated organizations are invited.

Sousa's band will be given a luncheon Thursday noon at the Rice hotel by the local Shrine, when John Philip Sousa, leader, will be presented with an honorary membership in Arabia Temple.

HUGE AUDIENCE TO HEAR SOUSA

Noted Band Leader Gains in Popularity With Public Which Loves His Compositions

INTEREST in the dean of American band music masters, John Philip Sousa, seems to have accelerated rather than to have abated. Last night the walls of the Philharmonic Auditorium bulged with music lovers desirous to hear this veteran of the band field and his glorified band.

Although he has a number of soloists with him on this trip, and although they are acquitting themselves with high honors at each performance, nevertheless, the band music, per se, holds at least an even break with the popularity of the "incidentals."

Last night, the "U. S. Field Artillery" piece, by Sousa himself, carried the house off its feet. This piece was not on the program and followed the extremely effective "Finlandia" tone poem by Sibelius. Nora Fauchald, soprano, could not leave the platform following her "The Bells of Bayou Teche" (by Sousa) until she had given three encores.

John Dolan's cornet solo last evening was a very good selection, "The Secret," by Gautier-Hazel. This was followed by an encore, "Beneath Thy Window," which was excellent. The big suite of the first part of the program was "Looking Upward," a sanguine and optimistic band group by the noted leader himself.

The big piece in the second part of the program was Koenemann's "At Fremersberg." The euphonium solo by Joseph De Luca was very well received. Sousa's march, "Sabre and Spurs," was so enthusiastically applauded that an encore was given. This was followed by Rachel Senior playing Wieniawski's "Finale to Second Concerto." Mackenzie's "The Outpost" was, perhaps, as warmly received as anything on the program. It was the last number and was most militarily impressive.

Girl Soloist Uses Violin Father Made

Miss Rachel Senior To Appear Here With Sousa's Band

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his famous band, who comes to the auditorium Thursday matinee and night, 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 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, 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-beloved 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

AMERICAN MUSICIANS
The native-born American musician is at last coming into his own, according to John Philip Sousa, who declares that 90 per cent of his band are home products. Ten years ago it was just the other way around and 90 per cent were foreign-born and foreign-trained. Of the 10 per cent today who hail from European climes 5 per cent are naturalized citizens and the rest have made application for naturalization papers. The musicians who come to the United States today expect to remain, the conductor declares, whereas formerly they merely desired to annex some extra money and return to music-loving Europe.

Few musical geniuses are found among the music students today, for the simple reason that a majority of them do just enough study and work to "get by." Mr. Sousa ascribes as a reason for the dearth of genuine musicians in the present era the fact that thirty or forty years ago it was extremely expensive to study, and the remuneration for even the most talented was pitifully small. Consequently, only those who were consumed with the divine fire of inspiration were apt to undergo the sacrifices necessary to obtain a training and dedicate themselves to a lifetime of penury.

But today music is one of the best-paid professions in America and attracts hordes who intend merely to do well enough to earn a good salary, with no aspirations for higher things. This class comprises 90 per cent of all musicians he has come in contact with, according to Sousa, and 8 per cent of the rest work tremendously hard but have no genuine talent to enable them to gain laurels. These are the tragedies of music. The remaining 2 per cent have the combination of genius and love of hard work that spells success and from these will come the masters. The famous director points out that in music, as well as the other arts, neither talent nor hard work alone will enable a student to scale the heights of greatness, but the two together will overcome any obstacles.



MISS RACHEL SENIOR.

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.

Sousa's band plays Thursday matinee and night under the direction of Edna W. Saunders.

THE MUSIC MASTER

John Philip Sousa is another of those marvelous souls who reck not who shall make his country's laws while he can write its marches. No man has done more than he to give temper and character to American music. His name has an Old World swing, but there is no more distinctive American in the world than Sousa. He has been pounding patriotism into the breast of Americans for more than fifty years. He was born in the city of Washington and has been in an official American atmosphere all his days. He has been a music master for nearly half a century and was for many years the head of the United States Marine Band, which was the musical mouthpiece of the government. His marches carry the spirit of America and exhale a vibrant, strident, exuberant patriotism that is exhilaratingly contagious. Their very names are billboards for a better America. May John Philip outlast his generation and in another world may it be his portion to put a little more pep into the angels by his inspiring direction of "Stars and Stripes Forever."

San Diego 1/14/24 Waco Tribune 1/20/24

EDISON'S IDEAS OF MUSIC TOLD BY SOUSA

John P. Sousa and Thomas Edison are fast friends. Sousa last related an incident in connection with a visit he made to the Edison laboratories at East Orange, N. J., where Edison had called him to a conference regarding organizing units among the Edison employees.

Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his point, therefore, might be that any other individual who has no peculiar technical training, but who has a natural appreciation of musical values. He rather shocked me by the statement that of all the pieces he had heard during his life, but four were of particular significance to him.

He also surprised me by the statement that of the records made by his company, the best-selling was a rather old-fashioned melody entitled 'Take Me Home, Kathleen.' As is generally known, Edison is rather deaf, and struck me as a coincidence that the old song is also the favorite of the great genius, who is also Walt Mason, the prose poet.

His prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Edison has been compensated with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense.

Our talk turned to present day musical tendencies. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'jazz doesn't sound so bad that way.'

I asked Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise, because with his sense of rhythm seemed natural that he would write rhythmic music. Then he said that if he composed he would write music which would be entirely independent of the E string, because more love-sensuous as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in print world. I confess myself unable to classify Edison's musical nature in any way but under the general head of 'unorthodox.'



William Bell, 6 Feet, 6 Inches Tall, with His "Sousaphone," Coming to Cotton Palace Coliseum, Saturday, Jan. 26

Biggest Man Is With Sousa Band

And William Bell Also
Handles the Biggest
Sousaphone as Band
Specialty

William Bell, six feet, six inches tall, with his "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 in Waco Saturday, and all of their players are men of more than average size, none being less than six feet, one inch in height. Sousa 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.

St Petersburg
Jan 11/20/24

SOUSA'S CORONETIST
A CONSUMMATE MASTER

When Lieut. Com. John Philip Sousa comes to St. Petersburg for his concert, to be given at the

...aza, on Feb. 15th. he will have with him, among other notable soloists, John Dolan, considered by many critics and musicians the best cornetist in America, if not in the world. Mr. Dolan has all the qualities of an artist and, though the cornet is considered one of the most difficult of band instruments to master, he executed the most difficult selections with the greatest ease, and his tones always are a joy to his hearers. Mr. Dolan is not only a finished musician, but a cultivated man of most engaging personality. But to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's great worth looms in the fact that he is the consummate master of his chosen instrument—the solo and concert cornet.

Other soloists appearing with Sousa's Band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Lucca, euphonium; William Bell, sousaphone, and George Carey, euphonium.

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How Russian "Lecture" Went Over is Told

John Philip Sousa, member of the Hiram Lodge, F. and A. M. of Washington, D. C., and a Shriner, was the guest of honor at the Masonic Club luncheon at the Alexandria yesterday. The famous bandmaster was introduced by Irving J. Mitchell, president of the Masonic Club, who said that Mr. Sousa has a right to the title "Master Builder" because he develops in the minds of the people that sense of harmony which is essential to strength and constructive action.

Sousa's band moves multitudes to tears, but Mr. Sousa seems to desire that his words shall inspire laughter. Whether the peerless leader voluntarily seeks this reaction for himself and his audience against his more serious hours, or whether nature has provided him with this method of relief from his intense labors, it is a notable fact that all his public addresses in Los Angeles have scintillated with gems of humor.

HAS "INDIAN FACE"

The stage lost a good comedian when Sousa decided to be a bandmaster. He is a success as a jokester, because he has enough common sense and self-control not to laugh at his own jokes. During his address yesterday he maintained the "Indian face," even when his audience was convulsed with laughter.

"I've been around town a good deal since coming here, taking in everything the real estate men would let me take in—which is considerable," said Mr. Sousa. "I was driven out to one of your numerous new townships and on the grounds I met a young woman who told me that her father had hope of building a great city there. She told me that her father said the place needed only two things—water and good society. I told her that is all he needs."

Among other stories of his experiences abroad, Mr. Sousa told of an address he gave before the Club of the Nobility in Russia.

THE WINK DID IT

"The American Consul-General whispered to me that the toastmaster had been saying nice things about me, and that it was up to me to respond," said the speaker. "I insisted that I knew no Russian, and he said, 'Well, talk English—repeat the alphabet—say anything, and give me a wink when you want applause.'"

"Well, I told all the jokes I knew," said Mr. Sousa, "and at proper intervals I winked at our Consul-General, who started the applause. The members of the club were exceedingly polite, and cheered me to the echo, following the lead of the Consul-General. That evening we gave a concert at one of the big theaters."

"Next morning the porter of my hotel came running to my room with a newspaper in his hand and shouting, 'Oh, sir, see what wonderful things the paper says about you!'"

"Yes," I replied, "I understand that the people liked the concert."

"Oh, I don't mean the concert," he said, "it's about your lecture. The paper says you gave a most remarkable address about the progress of music in America!"

Sousa Is "Discord" as Traffic "Cop"

LOS ANGELES, Calif., Jan. 15 (Staff Correspondence)—The traffic problem of this city—a subject which furnishes material for speeches at Chamber of Commerce dinners and Y. M. C. A. debates—still remains unsolved, though John Philip Sousa, bandmaster, has had the opportunity of solving it.

Whatever the cause, the fact remains that Los Angeles streets in the downtown district groan with an automobile traffic which packs them solid from curb to curb and threatens to crowd pedestrians off the sidewalks. Various methods of relief are being sought, and the advent of Mr. Sousa was an opportunity not to be overlooked. He was met at the Santa Fe station by two bands and an official delegation of the city government, and escorted to the corner of Seventh Street and Broadway—the center of town—to be a traffic "cop" for five minutes.

But the hand which manipulates the baton with distinction was not equal to the hurried motorists who crowded in from all directions; and while some half dozen motion picture cameras ground merrily the musician wove four strands of traffic into one complex and inextricable knot, and, sliding between fenders and running boards, hurried on to his hotel.



SELECTS MARCH TITLE UNAIDED

Nine-Year-Old Spanish Boy
Picks Winning Name for
Sousa Without Any Help.

A 9-year-old pupil of Washington school proved the winner a fortnight ago in a contest in which several hundreds of older school children took part. Joseph Yrisarri, 2043 Front street, won the honor of selecting the title for a march that John Philip Sousa will write in compliment to San Diego. "La Gloria de San Diego" was the title suggested by the little man and a committee of three music teachers and The Union's title editor decided that this title was the best of a large number submitted.

Joseph selected the title all by himself, enlisting the aid of his parents to translate it from English into Spanish. He conceived the idea that a musical composition, dedicated to San Diego should have a Spanish title as this city was Spanish in its origin. Joseph himself is of Spanish origin, his father and grandfather having been born in New Mexico of pure Spanish stock and his great grandfather a native of old Spain.

The picture shows the bright youngster in boy scout uniform. He is not yet a member of the scouts, not being old enough, but expects to join just as soon as he is eligible and already has proved himself with the uniform.

Sousa Will Talk of 'Reminiscences' at Masonic Luncheon

John Philip Sousa will be the headliner on one of the best programs of recent months which has been arranged for the Masonic club luncheon tomorrow in the Alexandria hotel.

The world-renowned band baster will speak personally on "Reminiscences." This talk has never been given before, it is said, and the famous composer will tell of many of his interesting experiences that are new. His appearance will be more interesting to Masons, because last night at the Philharmonic auditorium he played for the first time his "Imperial Shrine March," which, it is said, exceeded all other stations.

Claude Bauer, pianist-composer just arrived in Los Angeles from New York, is also to appear and add to the unusual attractiveness of the affair.

All members, their ladies and guests are invited to this luncheon, which judging from advance reservations, will be well attended.

BAND IS SUPERFINE

Sousa Fascinates Listeners With Presence and the
Music Played by Organization

Certain things in America are institutions, even though they do not come logically under the definition of the word. Among them are Yale and Harvard, the government building at Washington, D. C., New York, California climate, Schumann-Heink, John McCormack and Lieut. John Philip Sousa and his Band.

The famous conductor led his men through a stirring program opening their engagement here yesterday afternoon. As always with the Sousa forces it is not so much what they play, but the glorious manner in which it is played.

In tone quality Sousa's band is unlike almost any other organization, for throughout there is not only an appeal to the rhythmic sense, but the ear is always satisfied quite as much with the pleasing tone quality. When one thinks of Sousa it is of stirring rhythms, but the distinctive conductor is far more than a time beater; there is vast intelligence and musicianship behind everything, no matter how simple or difficult.

Everyone loves Sousa's music. It has an appeal that is universal. There is nothing involved about it; it hits direct, and touches the heart and memory rather than the intellect.

The audience listened to about everything that they have ever heard, on and on, all their life. There was the "Toreador Song," "Spring Song," "Kammet-Osrow," "Invitation to the Ball," "Believe Me If All Those Endearing Young Charms," "Dixie" and many others.

There were a number of Mr. Sousa's compositions which are worthy of special mention, but they are almost too well known to need mentioning. As well he is including his later numbers.

Miss Nora Fauchald, soprano, sang the exquisite "Villanelle" by Bellacqua. Her voice impressed me as a high lyric coloratura; her tone quality is pleasing, and her interpretation better than others.

There were many open harmonies, progressions of hollow character, and here and there even an effect of hopelessness not unmixed with a certain dizziness and awfulness. In every way this is an unusual composition, indicating the realism and impressionistic colorings for which the composer of today is ever seeking.

There are artists in the United States to elect a president; and bringing with him the American band, and the American soloists, with which he has routed the tradition that American music and musicians must be foreign born.

When the Sousa train rolled into El Paso this morning, the demonstration at the station rivalled that given him at San Diego last week, when 15,000 people, 4000 automobiles and a horse and buggy took part. In San Diego they say no one but President Wilson ever received such a reception as did the "march king" of America, the man who has turned America's leading bands from 90 per cent foreigners to 90 per cent Americans.

Writes Novels

In his hotel room here, with visitors, friends and acquaintances streaming in on him, with his telephone constantly ringing with invitations to many functions, Sousa was as unperturbed and as happy as a school-boy. He wouldn't talk about his concerts—but would talk about anything else. His hobby is now writing—and he has turned out four novels. "I won't discuss my music, but I'll talk about my stories for hours," he said. "They're a family of children that need help."

The past few years have been very active ones in Sousa's musical composition work. His "Stars and Stripes Forever" march, which was written 30-odd years ago, and is still the standby of every band in the nation, is now being rivalled by his "Nobles of the Mystic Shrine," and other compositions of recent years. And among them is a wedding march, which Sousa composed for those who objected to being married to foreign music—its royalties have convinced Sousa that "Americans actually enjoy American music."

Inspired By Steak

"Inspiration?" he repeated when asked what inspired his best compositions.

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," was his answer. "The old tale of being inspired by love—by storms—by solitary contemplation—may be all right. But I imagine more composers than myself have found inspiration in a good steak. I remember that one of the best marches, from the standpoint of popularity, 'The Diplomat,' was written after I had eaten one of the best steaks I ever tasted, at a hotel in Mitchell, South Dakota. And I dedicated it to the cook."

SOUSA'S BAND IS EXCELLENT.

The Wichita Beacon, on December 5 said editorially of John Philip 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 handshake of fellowship and understanding."

Sousa and his band will play the Kemper theatre one performance only, February 7, at 2 o'clock. It was impossible to hold this major attraction for more than one performance as the musical attraction, "The Gingham Girl," had previously been booked for the night performance.

"NATION STILL YOUNG," SOUSA.

While the majority of those who take their music seriously are shaking their heads in sorrow that 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 can not see any argument against them. They are fleeting in their fame, and I can not 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, Gen. 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. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Local Amusements

An advance notice says:

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieutenant Commander John Philip Sousa's Band, which will appear at the city auditorium Wednesday. 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 band 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 '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 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."

SAN FRANCISCO GIVES SOUSA ROUSING WELCOME

Famous Band King Returns After Two Years' Absence—Much Enthusiasm at Fifth "Pop" Concert—Chamber Music Society Gives Program—Persinger Gives Recital—Orchestra's Numbers Varied—Notes

San Francisco, Cal., January 13.—John Philip Sousa returned here after an absence of two years, and, under the management of Selby C. Oppenheimer, gave five concerts during his three day stay. At each performance Mr. Sousa played to capacity audiences. His programs contained many of his own compositions which he conducted with accustomed dash. In the rendition of the Nobles of the Mystic Shrine, the Sousa forces had the co-operation of the Islam Temple Shrine Band. Mr. Sousa at each concert was the recipient of a hearty ovation.

Sausa and His Grandchildren



Lieut. Commander John Philip Sousa appears here with his grand children, but he appears with his band at the Kemper Theater February 7th for a special performance at 2:00 o'clock in the afternoon. It was impossible to keep Sousa and his Band for the day on account of a Musical Comedy Road Show playing the Kemper Theater that night.

SOUSA, GREAT BAND MASTER, TELLS OF HIS "INSPIRATIONS"

Famous Musician and His Organization to Be Seen in Austin Next Friday.

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 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."

Sousa's Band will give two performances in Austin next Friday at the University men's gymnasium. This famous organization comes here under the auspices of the Amateur Choral Club.

One of Sousa's Stars



Miss Winifred Bambruck, celebrated harpist, who is one of the feature performers to be seen here when Sousa's Band appears at the University men's gymnasium next Friday, matinee and night.

SOUSA'S NOT A TRAFFIC COP

America's Great Bandmaster Raises Merry Discord in Five Minutes With Whistle

(Illustration on Picture Page)

John Philip Sousa, America's greatest bandmaster, exchanged his baton for a traffic cop's whistle yesterday. He resigned as traffic cop five minutes later—but the things he did to Seventh street and Broadway in five minutes required half an hour's time of six police officers to undo. He had tangled the city's busiest street intersection into an almost inextricable mess.

Sousa and his band of eighty-three pieces arrived in Los Angeles from San Diego shortly before noon. He was greeted at the Santa Fe Station by the Hollywood American Legion Band, the University of Southern California Band, six United States Marine sergeants, six swagger sticks, Impresario Behymer, eight cameras, Acting Mayor Workman and the acting Mayor's diamond-studded police badge.

UM-PAH, UM-PAH

From the station, Bandmaster Sousa led the procession to Broadway and southward to Seventh street. Sousa marches were played en route by the two local bands, while Sousa's bandmen trailed in the rear. Along the route the curbstones were jammed. Automobiles and pedestrians swung into the line on march. And the con-

gestion was such that Sousa's bandmen were lost somewhere along the line. At Seventh and Broadway, plans had been made for Sousa to be a traffic policeman for five minutes, but soon Sousa learned that he cannot control downtown traffic as he does his great band with a flutter of his finger. He mixed his signals.

UNFAMILIAR NOTES

Automobiles, trolley cars, and hordes of pedestrians within a few seconds were wedged into a solid, surging mass—clanging cars, honking autos, cursing men, giggling girls. But Sousa directed on, waving his hand this way, that way, the other way. The traffic jam grew worse—a maelstrom of cars and autos and panting people. And all to the tune of a dozen motion-picture cameras.

So Sousa, deciding that as a traffic cop he's a darned good bandmaster, quit his job.

Sousa Directs Traffic



drivers at Seventh and Broadway yesterday responded to the orders of 'Officer' John Philip Sousa as well as his musicians do ordinarily.

SOUSA'S TWO PROGRAMS.

John Philip Sousa, one of the greatest and best loved figures in America, is returning to San Antonio for a brief visit. Two concerts will be given at Beethoven hall, on Monday, January 21, at 3 o'clock in the afternoon and at 8:15 in the evening. Sousa has been called "an American institution," and his universal popularity has placed him uniquely in the hearts of music-loving America. His three-score years and ten are almost completed in his dual role of director and composer. Sousa's marches will be longest remembered, although he has written light operas, waltzes, songs and symphonic poems. His "Stars and Stripes," "King Cotton," "High School Cadets," "Washington Post" and other marches of his composition have made this particular type of music the most thoroughly American of any class. In fact, Sousa's marches are all reflections of some inspiring chapter of American history, conveying to us the spirit and zest of those times. Since the early eighties, Sousa has recorded America's most picturesque stories in stirring pieces of melody.

The characteristic that perhaps has endeared Sousa to his country more than his genius is the fact that he is so thoroughly human, so mat-

ter-of-fact about his art. He does not hair pulling or strutting, nor does he thirst for applause. He simply gets music from his band, and those who have heard Sousa's concerts say that his lively, swinging tunes are vivid inspirations, forever cheering men on to sacrifices, conquests, and victories.

The following are the programs of the two concerts to be given here:

Matinee.
Lieutenant-Commander John Philip Sousa, conductor.
Harry Askin, manager.
Miss Nora Fauchild, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute.

1. "A Bouquet of Beloved Inspirations" Entwined by Sousa
2. Cornet solo, "The Centennial" Bellstedt
John Dolan.
3. Suite, "Leaves From My Notebook" Sousa
(a) "The Genial Hostess,"
(b) "The Campfire Girls,"
(c) "The Lively Flapper."
4. Vocal solo, "When Myra Sings," Lehman
(Kammawnoi-Ostrow) Rubenstein

Intermission.
6. Fantasia, "The Merrie, Merrie Chorus," Compiled by Sousa
7. (a) Flute solo, "Valse," Godard
Meredith Nicholson.
(b) March, "The Dauntless Battalion" (new) Sousa
8. Harp solo, "Fantasia Oberon," Weber-Alvarez
Miss Winifred Bambrick.

9. Tunes, "When the Minstrels Come to Town" Bowron
Evening.
- Miss Nora Fauchild, soprano; Miss Rachel Senior, violin; John Dolan and net; George Garsy, xylophone.
1. Rhapsody, "The Indian" Oren
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 Leaves His Watery Nest" Parker
Miss Nora Fauchild.
5. Fantasy, "The Victory Ball" Schelling

Intermission.
6. 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 Tunes, "Country Gardens" Grainger

*Jacksonville
Games 1/21/24*

SOUSA IN CONCERT
HERE IN FEBRUARY

Great Bandmaster to Be at Armory
St. Valentine's Day.

John Philip Sousa will be heard in Jacksonville on St. Valentine's day giving two programs, a matinee and also a night performance, February 4, in the county armory under the auspices of S. Ernest Philpitt.

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, it 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 lively 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 train trains are without sleepers.

SOUSA AND BAND
MAKE BIG HIT

Veteran Director and His
Wonderful Organization
Please Audiences.

When one goes to hear Sousa and his band, he or she usually looks forward to a sort of musical recreation that is afforded only by that master artist. Regardless of whether the individual in the audience has a mere speaking acquaintance with music or is an intimate friend, there always is pleasure in whatever program John Philip Sousa has to offer.

His appearance Monday night at Beethoven Hall, under the local management of Mrs. Edith M. Resch, was no exception. As usual the "marching king" was crowned anew by an enthusiastic San Antonio audience, and as usual he drew practically a capacity house. As usual again, men instead of making up a mere fraction of the audience as at most musical offerings, were in preponderance.

The laboring man rubbed elbows with the professional expert; the buck private enjoyed the program as much as his ranking officer; musician and mere lover of music both paid tribute to the genius who is gifted, yet sensible enough to know what they want.

Whether it was "No, No, Nora," or a Beethoven minuet, Sousa offered San Antonio band music at its best—no, band music at its ideal, for Sousa and his band, as he is affectionately known, make up the criterion by which all other such organizations are judged.

Sousa and his band invested every offering Monday night with a personality that made it life. If it was a new jazz piece, Sousa managed—and therein lies the saving grace for anybody who offers jazz—not to take it over seriously. Musical high-brows instead of being offended, smiled at the absurdity and humor of it, while the worshippers at the shrine of popular music saw their too cutting capers of sheer exuberance.

Then there were ever so many of those marches that are known wherever there is a band, whether it be the organization that gives a concert on the little town square on Saturday night or the Alzafor Shrine Band or a Fort Sam Houston military band, on the program last night. "United States Field Artillery," "Stars and Stripes Forever" and "The Nobles of the Mystic Shrine" were some of them.

There was the whimsy of the three portraits "At the King's Court," a new composition by Sousa which gives first the picture of "Her Ladyship, the Countess," then "Her Grace, the Duchess," and finally the majestic pageant accompanying the appearance of "Her Majesty, the Queen."

Then Sousa and his band gave the audience at Beethoven Hall a distinct surprise Monday night in the fantasy, "The Victory Ball," Schelling's picturization of Alfred Noyes' poem by that name. The irony that has made the supreme sacrifice of thousands upon thousands of the fallen supreme tragedy because the strife and selfishness still continue, is brought out in a puzzling and vaguely disturbing fashion in this composition.

John Philip Sousa and his band were ably assisted in their program Monday night by Miss Nora Fauchild, soprano; Miss Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophone player.

Miss Fauchild's lovely, lilting voice won for her a storm of applause, after which she responded with "The American Girl," "Carry Me Back to Ole Virginia."

Miss Senior's unprogrammed numbers included Beethoven's "Minuet," and a waltz (Brahms-Hochstein).

Mr. Carey gave a variety of selections on his xylophone, much to the delight of his audience, ranging from a variation of Dvorak's "Humoresque" to the latest popular music.

San Antonio's Alzafor Shrine band took a place on the stage and joined in the playing of Sousa's new march, "Nobles of the Mystic Shrine," and several other numbers immediately following.

Another one of the delightful offerings of the program Monday night was the playing of Grainger's "Country Gardens" by the band. The composer himself has given San Antonio music lovers this composition from the Beethoven Hall stage, but those who heard both, know that the charming picture lost nothing and gained much when Sousa played it.

Busy Program for
John Philip Sousa
As Guest of City

Acting Mayor Workman, two bands, a military escort, a police detachment and many of the close friends of John Philip Sousa have completed a schedule which was expected to keep the famous bandmaster busy until a late hour today fulfilling a program arranged for what the acting mayor has designated as "Sousa day." The events were arranged in honor of Lieutenant Commander Sousa, who today opens a three-day engagement at the Philharmonic auditorium.

THE SOUSA SPELL

APEX OF TONAL DISCIPLINE
IN BAND

By Edwin Schallert

One pleasure I generally reserve for myself during a season of theatrical and musical and flinical doings, when that pleasure happens to be available, and that is a visit to whatever auditorium Sousa happens to be playing at when he is in the city. If I don't happen to review his opening concert, I generally drop in some time later, for I know of no more interesting stimulus than listening to the band of the remarkable Lieutenant Commander. The peak of his popularity is not yesterday nor today, but is constant, even as the peculiar fascination he offers in the music of his ensemble is unchanging as the measure of time.

John Philip Sousa has played to sold-out houses practically since his engagement has opened here, and his programs have been magnificent evidence of what his name and work mean. For beside the printed numbers the encores demanded have been so many that listeners have probably lost all count of the number of pieces he has played.

The program that he gave last night was not limited to any one type of music. It offered Wagner and Elgar and McDowell, and dozens of popular numbers even to the inevitable, if half forgotten, "Yes, We Have No Bananas." They seemed to follow one after another, classic and fantastic and popular, without any rhyme or reason in a sweeping flood of tone.

It doesn't matter that Sousa breaks all the conventional rules of taste in the arrangement of his selections. He can do this without apologies, and nobody, even the most ardent devotee of traditions, would care a jotney. He has a way and a power that are absolutely individual, and though he is as inscrutable and calm as a sphynx, it doesn't seem as if the fireworks could be any more spectacular than when he plays one of his big marches, with the whole gang of instrumentalists arising from their seats of one accord, and coming down in front of the audience and blaring a great fanfare into the popular ear.

Sousa played a number by a French composer, Dukas, which as a rule only symphony orchestras attempt. It is called "The Sorcerer's Apprentice" and is described as a scherzo. It is considered a very difficult composition, and is full of odd and grotesque effects.

Though it might not be played with all the pause and fine flourish that goes with a symphony orchestra rendition, it was given with some climaxes that were absolutely compelling in their resounding sweep. Sousa directed it as he directs all numbers, with a phlegmatic easy swing of the baton, that betokens seemingly no concern over the response of the members of his band.

In a way Sousa has idealized musically the military spirit. His discipline is expert, and he handles his ensemble like a West Point captain would a company of cadets. It is not a question of whether the result is mechanical or not. You do not care. It is simply that there is a perfection of order and of clock-work precision, and in bringing it to so fine an apex of fulfillment Sousa has made this precision a really glorious thing.

CERTAIN SONGS
NETTLE SOUSA

Bandmaster May Introduce
Bill Against Local
Numbers.

In a jocular mood recently, Lieut. Com. John Philip Sousa, the famous bandmaster, coming tomorrow to the Kyle, out of the wealth of his musical experience, drafted up a bill, which he may present to the next congress in the interests of music in the United States. Mr. Sousa's bill is entitled the Pure Song Bill and if passed, it 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-a-day.

"Proposing laws seems to be our national pastime," says 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 'goll' 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 Will be
Honor Guest of
Masonic Club

The Masonic Club of Los Angeles will today tender a luncheon reception to the distinguished bandmaster, John Philip Sousa, Lieutenant-Commander, U.S.N.

Commander Sousa will be the speaker. His topic will be "Reminiscences," touching upon his many years before the public.

The "Imperial Shrine March," dedicated to the Nobles of the Mystic Shrine, was played for the first time in our city Monday night. This march was warmly approved by the late President Warren G. Harding.

Claude Bauer, the well-known concert pianist, who has been entertaining by radio, will also appear in the program.

SOUSA TELLS SECRET
OF PROGRAM MAKING

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieutenant Commander John Philip Sousa, who comes with his band to the Bijou Theatre on February 11 for two performances. 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. 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 eliminated it. 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 ninety per cent have forgotten the name of the musical comedy of which it originated. It was a part of the name of the person who originally sang it. It has survived because it was good music."

Sousa was asked what light music withstood the ravages of time and responded at once, "The Gilbert and Sullivan comic operas." "The Mikado" is 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 'Ruddigore' a rather dis-



Made Flivvers Move in Har-
mony—John Philip Sousa,
noted bandmaster, trying his
hand at directing traffic on
his arrival in Los Angeles
yesterday. (Times photo)

El Paso Times 1/19/24

Sousa, March King, Pays Compliment To El Paso Boy Scout Band Members; Met At Depot, Honored By Luncheon

"A VERY good boys' band," commented John Phillip Sousa, march king and band leader of world renown, as he rode behind the El Paso Boy Scout band from the union station to Hotel Paso del Norte Saturday morning.

"The only fault I find is that they play marches too fast. That is a mistake bands often make when they are not marching."

The boys were at the station when

Lieut. Com. Sousa and his band pulled in at the station as second section of the regular S. P. train from the west, due here at 8:40, but 30 minutes late.

As Mr. Sousa stepped from his Pullman, the band struck up one of his airs and he smiled as he walked forward, shook hands with P. J. Gustat, the leader, and told them he would meet them later in Liberty hall.

Cheer Sousa and Sackett.

At the conclusion of the piece, the

boys gave a cheer for Mr. Sousa.

As the last echo died away, Maurice Sackett, El Paso boy, member of the Sousa band, came up with his mother, and a cheer was given for him.

Maurice was a former member of the Scout band before going east for his musical studies under Damrosch.

A. Schwartz was the second man to greet Mr. Sousa after he stepped down from his car. G. A. Martin was the first to greet him. Mr. Sousa, being an honorary member of more Rotary clubs than any other man in the world, Mr. Martin greeted him on behalf of Rotary. A. R. Millican, Boyd Ryan, Joe Goodell and others were next to greet him.

As he entered the station, Wyatt Evans, past potentate of El Maida temple, Mystic Shrine, and Francis E. Lester, past grand master of Masons for New Mexico, greeted him. Mrs. Sackett and several of her friends were also presented to Mr. Sousa.

Escorted To Hotel.

Headed by the Boy Scout band, led by Oscar J. Allen, Rotary boys' work leader, led a procession up the street, followed by Mr. Sousa in Boyd Ryan's automobile and followed by Joe Goodell, with the young women soloists of the Sousa band, in his car. The Sackett car, A. Schwartz in his car and others formed the rest of the procession to the Del Norte.

Arriving at the Del Norte, Mr. Sousa was greeted by Conrad V. Dykeman, imperial potentate of the Mystic Shrine, and Leonard Stewart, past potentate of Mr. Sousa's home Shrine in Washington, D. C.

At 11 o'clock Mr. Sousa was taken for a visit to the Boy Scout band in Liberty hall, then for a short drive about the city in Mr. Ryan's car, and then to the Toltec club for a luncheon with members of the Presidents' Forum, a club composed of presidents of the various civic organizations of El Paso. Alves Dixon presided. Among guests were Harry Swain, Boy Scout commissioner of El Paso, and Maurice

Schwartz, president of the Boy Scout council.

Extensively Entertained.

"Mr. Sousa has always been a popular favorite wherever he has gone," said a member of the Sousa entourage, "but he has never been so extensively entertained as on his present tour."

"The longer he appears before the public, the more the public grows to admire the great musician and bandmaster. He has been entertained so much on this tour that one would have thought it would wear him out, but he has smiled and has seemed to like it."

In the afternoon at his concert in Liberty hall, Mr. Sousa led the Boy Scout band in one of his own marches during the intermission when his own musicians were resting.

This evening during the second part of his program he will play the Shrine band with his own band in one of two numbers.

Mr. Sousa is entertaining at the Del Norte this evening with a dinner for Mr. and Mrs. G. A. Martin, the young women of his entourage and other friends.

Los Angeles Times 1/19/24

WELCOME AWAITS SOUSA

Reception Planned for Famous Bandmaster on Arrival This Morning for Concert Series

When John Phillip Sousa, that "Grand Old Man" of band leaders, arrives here this morning, he will be welcomed by a small army of greeters, headed by Acting Mayor Boyle Workman, who has declared today to be Sousa day.

Escorted by Capt. McNary of the Central Police Division, Capt. Heath of the traffic department, a contingent of United States Marines under Sergt. Spencer, and both the Hollywood Legion Band and the University Band under Harold Roberts, the parade will continue from the depot over First street to Broadway, then south to Sixth and Broadway, where Lieutenant-Commander Sousa will direct the traffic for ten minutes at high noon.

After a light luncheon, Mr. Sousa will be escorted to the Philharmonic Auditorium, where at 3 o'clock he opens a three-day engagement. Every program during this engagement will be entirely different, for at all times this popular director keeps twenty programs in readiness for presentation.

"All my programs, though, have one thing in common; 'The Stars and Stripes Forever,' laughingly commented Sousa recently. "It is true that I do not always print the name of the march in the play bill; but that is a little jest of mine. I am never permitted to give a concert without including

Los Angeles Times 1/19/24

SOLOIST WITH SOUSA BAND



This is Nora Fauchald, soprano soloist with the famous Sousa band, which begin an engagement at Philharmonic auditorium, Monday afternoon.

New Orleans Times 1/20/24

SOUSA OPENS L. A. CONCERTS

Perhaps the most famous and beloved band conductor in America is John Phillip Sousa, who begins a three-day engagement in Los Angeles Monday afternoon at Philharmonic auditorium, under the direction of L. E. Behymer.

For 35 years Sousa has been a popular idol, starting with the days when he was director of the Marine band in Washington, D. C. During that period, he has made countless transcontinental tours, and two around-the-world trips, creating everywhere much comment and excitement.

The veteran leader is bringing eight soloists this season—seven instrumentalists, six from the band, Nora Fauchald, soprano, and Rachael Senior, violinist.

The six programs announced are each entirely different, but they include the favorite marches by Sousa, with a number of new compositions and selections from popular opera successes.

During the World War, Sousa was made a lieutenant commander in the navy in connection with his recruiting activities.

St. Louis Post-Dispatch 1/20/24

Boys' Band Will Attend Concert

The Scottish Rite club will entertain the boys' band and orchestra of the Masonic Home at the matinee of John Phillip Sousa's band Monday afternoon at the First Baptist auditorium. The two organizations will attend in a body.

Mr. Sousa will be guest of honor at the Kiwanis luncheon Monday noon. A special program has been arranged for the occasion.

Greenville SC 1/31

Sousa's Military Band Plays Here Next Month

John Phillip Sousa at the head of his world famous military band will come to Greenville on February 28. It was announced last night, the musical organization coming to Greenville under the auspices of Hejaz Temple of the Mystic Shrine. The concert by this widely known organization will be given at Textile Hall and is expected to be attended by one of the largest audiences ever witnessing an attraction there.

Tucson Star 1/19/24

LARGE AUDIENCE HEARS CONCERTS BY SOUSA BAND

Smallness of Local Armory Is Only Feature Marring Two Programs Here Yesterday

From the syncopated jazz to the most imaginative fantasy, the large audience responded with delighted enthusiasm last night when Sousa and his band made their second appearance in Tucson at the Armory.

The concert was a glamor of massed sounds, to be appreciated only at a distance. The band, accustomed to immense auditoriums with better acoustics, did not reduce its sounds, and the roll and swell of the half hundred instruments reverberated through the Armory. The immenseness of the band's ensemble music was too great; the walls sent the tones crashing back to meet those just being sent out.

The softer and more subdued selections, therefore, were more enjoyed and permitted a greater appreciation of the fineness of individual work. The work of the reed instruments was especially delightful, the prismatic charm of these mellow instruments being aided by the capable harpist.

"At the King's Court," a series of portraits, brought out the beauty of the band as no other piece did, although it often spoiled its own music picture by a sharp blare of wild sounds. "The Victory Ball" was the most wonderful piece of imaginative conception ever heard, the weird quality introduced at intervals, as the jazz music for the ball continued, producing a convincing suggestion of the hereafter from where the souls of the dead soldiers look on.

That there is comedy in music—slapstick comedy—as clever played as on the stage, was proven last night when the band played "Mr. Gallagher and Mr. Shean." Tucson proved that she likes jazz and the jazzier the better. The double quartette of saxophones played "Turkish Towel" and "No, No, Nora," but that didn't satisfy the greedy enthusiasm of the audience, so another music-comedy was given.

Especially lovely was the xylophone solo by Mr. George Carey, "Nocturne and Waltz." The full-throated and limpid quality of the xylophone gave added beauty to "Humoresque," another of Mr. Carey's numbers.

Sousa, as always, was Sousa, calm, dynamic and smilingly happy. The band has added several pieces since coming here the last time, but the personnel remains almost the same. There is nothing just like it in America.—B. C.

Mobile Register 1/19/24

GIVES HIGH PRAISE TO OPERA CHORUSES

Sousa Deplores Neglect, Says Group Numbers Among Best.

The chorus is glorified by Lieutenant Commander John Phillip Sousa, who will appear with his band at the Bijou on February 11, matinee and night, 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 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 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 due there."

"To my mind, some of the most inspiring music in the world is contained in the Keemess Scene from 'Faust,' the 'Pilgrims' Chorus from 'Tannhauser,' the 'Anvil Chorus' from 'Trovatore' and the 'Elopement Chorus from 'Pinafore.' 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 reason, will bring a greater degree of popularity to this form of music."

Beaumont Enterprise 1/20/24

Harpist and Saxophonist To Be Heard Here During Week



Miss Winifred Bambrick, harpist, will contribute to the success of the programs which Sousa's band will render here matinee and night Tuesday.

Albany Journal 1/19/24
Boston Post 1/20/24

SOUSA TELLS OF GREAT TEST EVENTS OF HIS CAREER

World's Greatest Bandmaster Who Is Coming Here Directed 6,282 Pieces.

Lt. Com. John Philip Sousa, famous bandmaster who comes to the local high school auditorium on Friday, Feb. 12, has participated in many record-breaking events during his long career at the head of the band which bears his name. He has forgotten a great deal 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.

6282—Band Was Greatest.

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."

Best Day's Business.

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.

His Biggest Thrill.

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 1300 pieces during one of the Liberty Loan campaigns.



Sousa, March King, Receives Honorary Degree

John Philip Sousa was recently given an honorary degree of doctor of music at Marquette University in Milwaukee. He made a 370-mile trip in a special train to receive the honor. (P. & A. photo.)

Savannah Press 1/20/24
Dallas Herald 1/20/24

TO PLAY HERE

SOUSA STUDIES MUSICAL TASTES OF AUDIENCES

One of the secrets of the success of John Philip Sousa the famous bandmaster, who will be in Dallas for two concerts on January 30, is the tie he has established between his audience and himself. For thirty-one years he has been giving concerts from one end of this country to the other and in that time he has learned just the type of programs to select for each town. This has been achieved by responding to special requests. Never in all these years has he refused to play a requested number. A record of these requests kept from place to place has brought about this unique record. These serve as invaluable index to the tastes of the various communities.

A specially arranged "Dallas" program will be presented here. In the afternoon, one especially for the school children including the "High School Cadet March" and the March of the Camp Fire Girls and of boys who took training under Lieut. Commander Sousa at the Great Lakes training station are being arranged by the MacDonald-Mason company who is bringing the band to Dallas. In the evening a specially arranged program of old favorites and new song hits is scheduled. At all times Mr. Sousa has eighty selections ready to be played at the mere mention of the number.

SOUSA'S BAND.

John Philip Sousa, with his famous band, will appear February 9 and 10 at Jerusalem Temple under the auspices of Robert Hayne Tarrant, Lieutenant Commander Sousa will present four new programs, two matinee and two night performances. Two new Sousa humoresques, entitled "Mr. Gallagher! Mr. Shean!" and "Look for the Silver Lining," from "Sally," will be a part of the program, with a number of leading hits and new marches.

EDNA THOMAS CONCERT.



JOHN PHILIP SOUSA

SOUSA IS COMING

Celebrated Bandmaster Is to Appear at Auditorium.

Savannahians who have already heard here and elsewhere the musical treats given by John Philip Sousa and his band, with its individual artists, will not have to be persuaded to attend the two performances at which the March King will be heard here at the Municipal Auditorium, February 19.

About two years ago the great composer of marches was here with his famous aggregation of musicians and at that time the Municipal Auditorium was crowded by those who came to hear him. Included in Sousa's organization at this time are Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet, and George Carey, xylophone. John Dolan ranks among the foremost cornetists of the country, if not the first. At the time of his last appearance here Mr. Dolan made a big hit with Savannah audiences.

Galveston 1/23/24

SOUSA'S BAND PLAYS ON ISLAND TONIGHT

Will Appear at the City Auditorium.

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. Sousa and his band will appear at the City Auditorium tonight.

"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 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 list."

MUSIC INSTITUTE IS PLANNED BY SOUSA

WOULD INSTRUCT CONCERT MANAGERS IN HOW TO ADVERTISE.

An advance notice says: 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 history of music, have been tentatively laid by Lieutenant Commander John Philip Sousa, famous bandmaster, and Harry Askin, for several years 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 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."

"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 setback 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 so 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 experience of his long career."

ell. 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 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 2, and who could 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 my new work I would not present made-to-order work which lacked this quality, and I am still firm in my resolve."

New Orleans Times

SOUSA'S BAND.

John Philip Sousa, with his famous band, will appear February 9 and 10 at Jerusalem Temple under the auspices of Robert Hayne Tarrant, Lieutenant Commander Sousa will present four new programs, two matinee and two night performances. Two new Sousa humoresques, entitled "Mr. Gallagher! Mr. Shean!" and "Look for the Silver Lining," from "Sally," will be a part of the program, with a number of leading hits and new marches.

Richmond News 1/20/24

Committees For Sousa's Concert Here Selected

Various committees of the Girl Scout organization have been appointed to look after details of the arrangements for the coming of America's famous composer and bandmaster, John Philip Sousa, and his band for two concerts in Richmond for the benefit of the Girl Scouts' fund early in March. Mrs. W. T. Larus and Mrs. William J. Trigg, Jr. are at the head of committees now looking after the preparations. Sousa and his "Famous One Hundred" are now on a tour of the West.

Los Angeles Times 1/15/25

Los Angeles Times 1/15/25

Dallas

By Henry L. Marshall
SOUSA—an American institution. As the great band swung into the famous old march, "King Cotton," yesterday and the audience was swept forward on a wave of enthusiasm for this Sousa melody of decades gone, it came to the writer forcefully that this man and his band typified America—its enthusiasms, its aspirations, its patriotism; and, more than all perhaps, the jubilant heart of America as the Sir Gallahad of nations—young, handsome and unafraid.

Last night, in the great Philharmonic auditorium, there gathered another typical "Sousa audience"—a pulsating throng that responded to the Sousa musical psychology—to what might be called the "Sousa patriotic complex," which, at a touch of the baton, seems to sweep from the stage and encompass every auditor.

Sousa, on this trip, has with him an exquisite soprano, Nora Fauchald, and a fine violinist, Miss Rachel Senior, who, with John Dolan, first-chair cornetist, and George Carey, xylophone soloist, were heard in virtuoso numbers well worthy of place on a Sousa program, as well as Miss Winifred Bambrials, harpist.

Sousa's triumph last night was in the number, "The Victory Ball," by Schnelling, a descriptive number written around the prodigious sentiment contained in Alfred Noyes' poem of that name.

AN IMPRESSIVE THEME
Noyes portrays dead soldiers of the world-war battlefields returned to hover on the edges of the ballroom as the people celebrated the announcement of victory. The music is a marvelous interpretation of the fancied views of these "ghosts of Flanders," and the result is something profound.

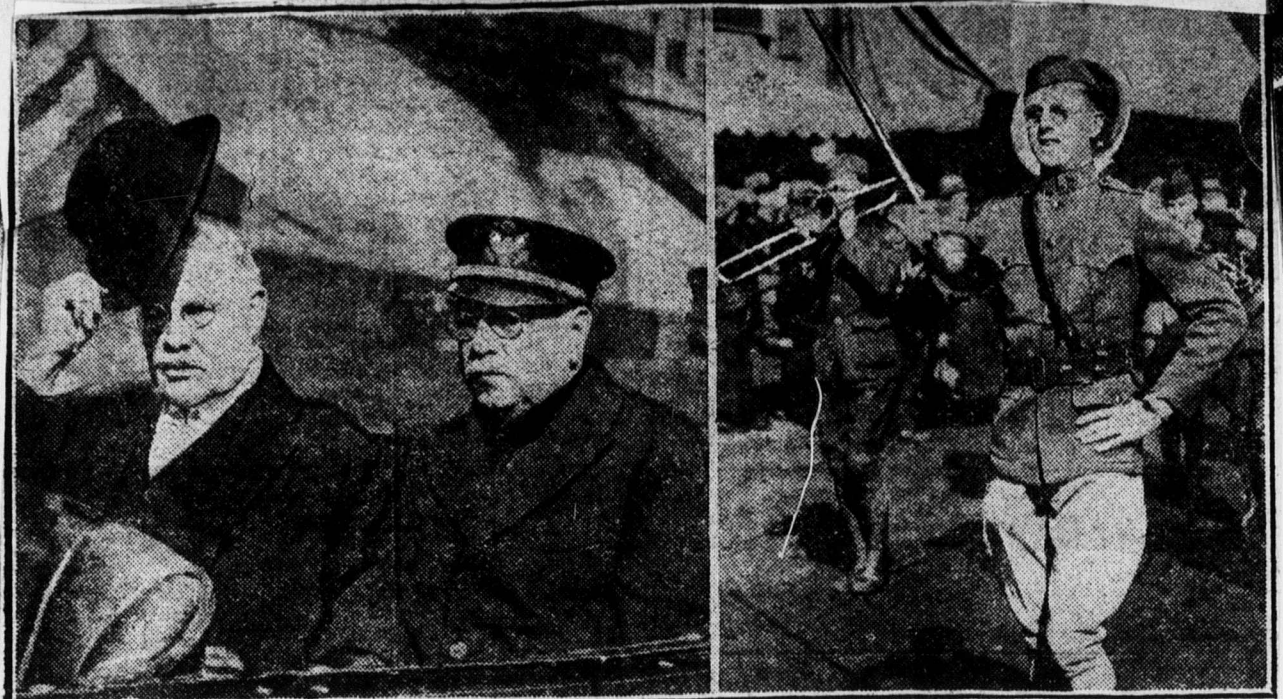
Sousa's afternoon reception was of a heart-warming nature. His audience was made up to a large extent of bandmen of the amateur, professional and semi-professional type, assembled to hear a special program. The interspersed encores—invariably marches that have made him truly "The March King of America"—awakened memories that are identical throughout the "land of the free"; for these marches have been played by every band and orchestra in the country for at least two decades.

Behind these Sousa marches one can visualize the county band, set in the heart of America's prairie of yesterday, as well as the finest organizations that have given a filip to epochal events in the capitals of nations.

The "Sousa complex" is universal in America; and, in latter years—especially since the great war—it has crept out into the older countries and made inroads on the musical conventionalities of the old world.

SOUSA UNDERSTANDS
That Sousa understands and sympathizes generously with all the moods of his beloved America can be traced in that one group of movements that he calls "Leaves From My Note-Book," played yesterday afternoon, which essays—with success—to portray "The Genial Hostess." The scene is in a forest, with American Camp-Fire Girls singing—and the depiction of the joyous moods of the American flapper, which Sousa evidently believes is a perfectly natural and desirable phenomenon, are novel to say the least.

Among the new marches that Sousa rendered were "The Dauntless Battalion," and "Nobles of the Mystic Shrine," both of the Sousa fire and brilliance—but it was inevitable that, when the band smashed into one of the march favorites of past years, with which bands of the nation and the world have thrilled the bunting-bordered streets of this land on myriad occasions, the audience responded with applause that was a betrayal of the emotions this truly American composer has played upon



MARCH KING CITY'S GUEST—Acting Mayor Boyle Workman (left) participated in parade yesterday with Commander John Philip Sousa, march king, when the latter arrived in city. Hollywood American Legion band, led by Harold Roberts (right) with body of marines, escorted Sousa through streets.



JOHN PHILIP SOUSA
COLISEUM, WEDNESDAY

Largest Road Band of Sousa's Career Including 88 Pieces Will Appear at Kyle Tuesday

Virtually Every Instrument Known to Band Work Has Been Assembled in Organization.

The instrumentation of Lieut. Com. John Philip Sousa's band for his thirty-first annual tour, which includes Beaumont Tuesday night, calls for 88 men, exclusive of soloists. The famous organization will appear at the Kyle.

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 contra-bassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritone, six tubas, four drums, one harp and one xylophone.

The lasting popularity of Sousa is indicated by the fact that during his current 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'S BIG BAND

More Instruments and Better Pay Than Ever Before.

The instrumentation of Lieutenant Commander John Philip Sousa's Band for his thirty-first annual tour calls for eighty-eight men, exclusive of soloists. This is the largest band Sousa has taken on tour, and, incidentally, the band's salary list is considerably larger than that of any other band of his career.

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 contra-bassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritone, six tubas, four drums, one harp and one xylophone.

The great musical organization will be here on February 19 at the Municipal Auditorium for two performances, matinee and evening. Tickets will be placed on sale at Nunnally's on February 14.

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 degrees from the Pennsylvania Military college," says Sousa. "In the course of the conversation, the president remarked that he was a former bandman. 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."

"Let Sousa Do It" Motto of the Musical World

How America's Famous Bandmaster Meets Emergencies When Others Fail.

A memorandum from Harry Askin, manager of Sousa and his Band, tells that the "march king" has composed a new march, named "The Gallant Seventh," dedicated to the Seventh Regiment of the National Guard of New York State, and been made an honorary officer of that famous organization. As Mr. Askin says, it again has been a case of "Let Sousa do it," because Sousa always does. Not fewer than eight American composers have sought to write a march for the Seventh Regiment of New York; but, as the English Tommies in the World War would have said, "they didn't click."

When, in 1918, the late Reginald De Koven, the composer, called attention to the fact that this vast nation did not possess a wedding march of its own—that is, one by a native composer—and had always used either Wagner's out of "Lohengrin" or the equally familiar one by Mendelssohn, it was another case of "Let Sousa do it." The gifted American lived to see the premiere of that opera with Sousa's march in the score, by the Chicago Opera Association, and died suddenly in Chicago while waiting for the second performance.

Sousa's "Idle Season."
Sousa, when the American wedding march question was agitated, was idling his time away in Chicago. And he really had nothing to do—save to drill, rehearse, and prepare six bands of 300 players each, men of the Great Lakes Naval Training Station at Lake Bluff, Ill., in which Sousa enlisted about a month after the United States entered the World War. So, Sousa did it; he composed an American wedding march, had it accepted, and, not long afterward, while he lay ill in a post-armistice sick-room and fought to recover from the exposure to which he had subjected himself in the closing months of the World War, the march was formally made known to the country via the Chicago Symphony Orchestra, under Frederick A. Stock.

"Let Sousa do it" was the slogan when, in May of 1917, a little group of patriotic men in Chicago, themselves unsuited for combatant work, sought to do their bit in the conflict by making life better and brighter for those who would face the perils and the fighting. They had a pitiful, well-meaning band of their own, but were without musical leadership, organization, or discipline. Captain Moffett at length said he could manage \$2,500 a year for the right bandmaster, the same to be an American "and a genius." He put it



JOHN PHILIP SOUSA.

ter and Donaghey to find the man. "Twas a big order. Bandmasters there were plenty; but few were Americans, and but one would qualify as a 'genius'—and he was unobtainable.

"Why unobtainable?" asked Harry Askin, now Sousa's manager and at that time manager of the New York Hippodrome, to whom the problem was submitted. The answer was that Sousa had served a long term of enlistment in the United States Marines when a young man, and had passed the age of military or naval service. Besides, \$2,500 a year!

Askin Puts it Up to Sousa.
"Let Sousa do it," advised Mr. Askin; and a telegram flashed in the names of Carpenter and Donaghey to ask the march king if he would "suggest somebody for the job." He did; he suggested John Philip Sousa; and four days later he had reenlisted in the navy, and was made a lieutenant-commander. Sousa was still doing it when "let," although he was then 60 years old.

"Let Sousa do it" has been good, sound advice, although rather hard on Sousa at times.

The late Colonel John A. McCaull, then the foremost impresario of light opera in the United States, was eager to stage a native work. His associates asked: "By whom? What composer is important enough to do it?"

"Let Sousa do it," replied McCaull, after a moment's consideration. "I've heard two or three marches by that youngster; and I think let's the fellow."

Sousa was "the fellow." He composed "Desiree," the first all-American comic opera, which was staged in splendor by McCaull in Philadelphia and in New York City late in 1884.

Sousa and his band are to appear here on two concerts for the Girl Scouts of Richmond at the City Auditorium, March 6. Mr. Askin sends word that the programme will contain numerous novelties, including the march described in the beginning of this article, "The Gallant Seventh."

New Orleans 27 1924



JOHN PHILIP SOUSA
WHO BRINGS
HIS BAND TO
NEW ORLEANS
FEB. 9-10
(AT LEFT)



RACHEL SENIOR
WITH
SOUSA'S
BAND

Tampa Times 1/24/18

Sousa's Band to Come Here



When Sousa's band appears in Tampa on Feb. 16 for matinee and evening concerts at the Tampa Bay Casino the world famous bandmaster will bring to this city the largest, and he declares, the best, band he ever has directed. The band consists of more than 85 pieces. That isn't more than a small fraction of the size of his Great Lakes Naval Training Station band of about 1,200 pieces, but that was a wartime organization, and Sousa's concert band is a different matter.

This season the great bandmaster is touring the entire country, from New England to Florida and from the Atlantic to the Pacific, with a side trip to Cuba. Besides the band and the instrumental soloists included in the organization, the soloists include Miss Winifred Bambrick, harpist; Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist.

Typical Sousa programs are to be given at both concerts in Tampa, as usual, the band will be heard with encore numbers. A new York musical publication recently published this in regard to Sousa's programs:

"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 Philip Sousa's band. 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. Now about three million on the great bandmaster said 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 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 13 years ago.

"At the outset of my career, the

Sousa Soprano

at Fox-Oakland

The current week's entertainment at the Fox-Oakland theater contains three main features. The famous David Belasco stage success, "The Governor's Lady," Leonore Simonsen, former soprano with Sousa's band in the chief stage presentation, and Max Moritz and Pep, the simian actors, in "School Pals."

The rise of John Slade, miner, to the position of governor of the state forms the basis of the "Governor's Lady." Involved with the development of this thread of action is the waning love that Slade has for the wife of his humbler years, his infatuation for a "modern woman," and his eventual return to his wife.

Formerly featured soprano with Sousa's band, Leonore Simonsen brings to the Fox-Oakland this week in "Melody Moments," a musical diversion of more than usual worth and interest.

In "School Pals," Max Moritz and Pep, the famous monkey performers, present an imitable creation. The Fox News weekly, orchestral concerts and organ recitals complete the bill.

scope of brass band 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 "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 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 at least two new march numbers each year, in order to keep pace with the public taste.

Duluth News 1/27/18

Sousa Hates Jewelry and Won't Grow Fat

New York, Jan. 26.—John Philip Sousa, who occasionally finds a few days to spend at his home on Long Island, prefers writing a short story or a novel to conducting a band or being known as the country's March King and he dreads getting fat.

"There is no use arguing about jazz. The people like it and there are enough jazz players in America to influence a presidential election," he states.

He is now on his 31st annual tour. He will visit more than 200 cities. Which gives him only a brief respite at his home on Long Island with his wife and daughter.

His pet aversions are jewelry—and getting fat. A critic, it seems, recently accused him of a gain in weight.

"My dear man," Sousa declares he wrote him in reply, "on my last appearance before you I weighed 169 3/4 pounds. May I beg to inform you I am now minus the three-quarters."

Some years ago the king of bandmen felt a literary urge, he says. And wrote a short story, followed by others like it. They were published and since then he has been author of four novels.

"Novelism—your avocation?" he was asked.

A nod from him: "I won't discuss my music but I'll talk about my stories for hours. I regard them as a family of children who need help."

His immediate music plans, however, include musical treatment of an unnamed story by Robert W. Chambers as a romantic opera. Sousa has composed other operas, in addition to a wedding march for Yankee persons who felt they couldn't be married to German tunes.

"Its royalties," he remarked, "have quite convinced me that Americans actually enjoy American music."

Pensacola Journal 1/24/18

PLAYS HERE WITH SOUSA



Miss Winifred Bambrick, harpist, who comes to Pensacola with Sousa's band in its appearance at Pensacola high school Feb. 12.

Sousa, King of Leaders, Here With Band Tonight



John Philip Sousa.

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's band is the attraction at the auditorium this afternoon and again tonight at 8:15. He appears here under the direction of Mrs. Edna W. Saunders.

MASONIC HOME BAND WILL HEAR SOUSA

The Scottish Rite Club of Fort Worth has invited the boys' band and the girls' orchestra from the Masonic Home to be its guest at the matinee which will be given Monday by Sousa and his band at the First Baptist auditorium.

The children from those musical organizations at the home will attend in a body.

Savannah News 1/18

SOUSA'S BAND TO BE HERE FEB. 19

ARTISTS ARE WITH BAND

Two Performances Are to Be Given at Auditorium

Lieutenant Commander John Phillip Sousa, famous bandmaster and his organization of artists, who were in Savannah about two years ago, will again make their appearance here on Feb. 19, when they will give two performances, matinee and night, at the Municipal Auditorium.

The famous musical unit, headed by perhaps the best-known bandmaster in this country, who was in command of the Marine Band during the World War, is coming to Savannah near the end of a tour which started in July. Little advertising is needed to draw crowds to hear Sousa and throughout his tour, he played to large audiences in California, Florida and in every other state in which he stopped. Accompanying Sousa will be four well-known artists, who are not unknown to Savannah audiences. John Doland, who appears on the program here in solo cornet numbers, ranks among the first as a cornetist.



JOHN PHILIP SOUSA

Others of the artists are Miss Nora Fauchald, soprano; Miss Rachel Senior, violin, and George Cary, xylophone.

The lasting popularity of Sousa, 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 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.

Ray C. B. Brown in the San Francisco Chronicle, in an article of Jan. 5, after Sousa had appeared there said of him:

"John Phillip Sousa, returning on another visit, after an absence of a little more than twenty-four months, was welcomed by an audience of several thousand last evening in the Civic Auditorium, where he directed his band in the first of a series of five concerts. The 'march king,' who has nearly completed his three-score and ten years, was greeted with a warmth that was, as it were, a local manifestation of a national esteem. For, in his dual capacity of composer and director, he occupies a position in American life uniquely

Knowell Journal 1/27/18

LIEURANCES AT BIJOU FRIDAY

Noted Artists Will Appear Under Auspices Of Philharmonic Society.

John Phillip Sousa is one of the many who have praised the work of Thelma Lieurance, soprano, and George B. Tack, flutist, in an original program featuring the music of the American Indian, Friday evening at the Bijou theatre under the auspices of the Philharmonic society.

In a letter to Mr. Lieurance, the great director has said:

"It seems to me that every concert manager in the country should know of the excellent work you have been doing for years past, and certainly my public has been loud in their encomiums of the splendid musicianship you have shown in the American Indian rhapsody. I have played this from the Atlantic to the Pacific, from the upper cities of Canada to the Gulf, and it has always met with the heartiest kind of applause."

Unstinted praise has been given Mrs. Lieurance also in her interpretation of her husband's compositions and for the beautiful quality of her voice.

Mr. Tack is heralded as a flutist extraordinary. He will play obligatos to the melodies which Mrs. Lieurance will sing, and will demonstrate many of the original Indian flutes which are in Mr. Lieurance's collection.

TO JOHN PHILLIP SOUSA:

Dull care is a bad thing. It eats into one. It brings worries, despondencies and failures. Your band drives dull care away, and makes one forget the troubles of life. That is why your musicians are always greeted everywhere with such enthusiasm. May you live many more years, and come to Houston often.

SAM HOUSTON.

SOUSA CORNETIST MASTER ARTISTE

John Dolan Considered Greatest Cornetist in America, Consummate Master.

When Lieut. Com. John Philip Sousa comes to the High School Auditorium for his concert, to be given on Tuesday, February 12, he will have with him, among other notable soloists, John Dolan, considered by many critics and musicians the best cornetist in America, if not in the world. Mr. Dolan has all the qualities of an artist and, though the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones always are a joy to his hearers. Mr. Dolan is not only a finished musician, but a cultivated man of most engaging personality. But to the music-loving public and to the loyal and loving followers of Sousa's Band, John Dolan's great worth looms in the fact that he is the consummate master of his chosen instrument—the solo and concert cornet.

Other soloists appearing with Sousa's Band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Lucca, euphonium; William Bell, sousaphone, and George Carey, xylophone. Tickets will go on sale at Windham's Drug store Feb. 8th.

Greatest Band To Play Tonight For Houstonians



JOHN PHILLIP SOUSA.

SOUSA'S BAND, the most famous musical organization in the world, is scheduled to arrive shortly before noon today from Galveston to give a matinee performance at the city auditorium at 3:15 and a night performance at 8:15 p. m. The first has been arranged especially for the benefit of children. Both are open to everyone. Boy Scouts and Campfire Girls are planning to be out in force at the matinee. The band will play Sousa's composition, "Campfire Girls."

A feature of tonight's performance will be another Sousa composition, "Nobles of the Mystic Shrine," played by Arabia Temple band and directed by John Phillip Sousa.

Eighty-five pieces are in the Sousa band, which is the largest in the world. Special attractions which will be offered this evening include violin solos by Rachel Senior, solos by Nora Fauchald, and numbers by John Carey, xylophonist, and John Dolan, cornetist.

Sousa's band made its last appearance in Houston two years ago.

SOUSA TO SPEAK AT KIWANIS CLUB MEETING MONDAY

Thomas F. L. Henderson, faculty member of the extension service of La Salle University, will address the Kiwanis Club at noon Monday. John Phillip Sousa, famous band conductor, also will speak before the club.

B. U. Taylor Jr. will be chairman of the day.

Greeters for the Monday meeting will be W. H. Calkins, James D'Arcy, W. C. Preston and Ed L. Sorrels.

Every man is requested to bring his poll tax receipt.

SOUSA KEEPS BIT AHEAD OF PUBLIC TASTE

Played "Parsifal" Ten Years Before Metropolitan Gave It; Says America Now Appreciates Better Music.

Anticipating rather than following the public taste is the secret of Lieutenant Commander John Philip Sousa's program making, and in gauging the public mind Mr. Sousa finds that the musical taste of the nation is steadily improving and that his programs each year may include more serious music than formerly.

Since Sousa makes programs that are well nigh universal in appeal and must please 300 or more audiences, stretching from Bangor, Maine, to Portland, Ore., and from Houston, Texas, to Miami, Fla., he deserves rank as one of the most expert program makers in America. He finds that the public's appreciation of music is advancing constantly and that he must recognize each new step just a bit before the public reaches it.

Each year, before assembling his band, he goes through his catalog and examines closely his program notes. If any selection shows signs of faltering the last time it was played, he eliminates it. As a general rule he finds that public response to any selection of a seemingly light nature is based upon sound musicianship in the piece. The first to go are those of least musical worth and the hardy survivors are those which have real value.

A comprehensive history of American musical tastes and their changes from year to year is preserved in the Sousa programs. When he first began touring, 31 years ago, less than a million people heard his programs. Today about 3,000,000 hear his concerts every year. Wagner was scarcely known to the American people when he began, yet Sousa played selections from "Parsifal" 10 years before the opera was given its first production at the Metropolitan Opera House in New York. Sousa played the recently popular "March of the Wooden Soldiers" just 18 years ago.

At the outset of his career the scope of band music was extremely circumscribed. Something of the expansion that has taken place is indicated by his novelties this season, including band arrangements of two compositions by pianists, Percy Grainger's "The Country Garden" and 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.

So far as known, Sousa was the first band conductor to play Grieg's "Peer Gynt" suite. 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 colloquation which last season took the form of a bouquet of best loved tunes, and this year a dance colloquation entitled "On With the Dance," also have become possible. And the march form has increased in popularity until Sousa must write at least two new march numbers each year

INSPIRATION NECESSARY

Sousa Says No Real Music Can Be "Made to Order."

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 Phillip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the 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 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 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 will be at the Kemper Thursday afternoon only, February 7.

SOUSA AND HIS FIVE GRANDCHILDREN



An intimate picture of the bandmaster who has written most of the nation's marches and is now on his thirty-first tour of the United States.

in order to keep pace with the public demand.

Matinee Program.
Rhapsody, "The Indian".....Orem
Cornet solo, "Cleopatra".....Demare
John Dolan.
Suite, "Leaves From My Notebook".....Sousa
(a) "The Gentle Hostess."
(b) "The Campfire Girls."
(c) "The Lively Flapper."
Vocal solo, "When Myra Sings".....Lehman
Nora Fauchald.
"The Portrait of a Lady" (Kamennols-Ostrow).....Rubenstein
Interval.
"Fantasia; the Merrie, Merrie Chorus".....Sousa
Flute solo, "Valse".....Godard
Meredith Willson.
March, "The Daintless Battalion," new
Sousa
Harp solo, "Fantasia Oberon".....Weber-Alvares
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."
(b) "Her Grace, the Duchess."
(c) "Her Majesty, the Queen."
Soprano solo, "The Lark Now Leaves His Watery Nest".....Parker
Nora Fauchald.
Fantasy, "The Victory Ball".....Schelling
Interval.
Caprice, "On With the Dance".....Sousa
Xylophone solo, "Nocturne and Waltz".....Chopin
George Carey.
March, "Nobles of the Mystic Shrine," new
Arabia Temple Band of Houston, A. W. Snyder, conductor, will play this number with the Sousa band.
Violin solo, "Faust Fantasia".....Sarasate
Rachel Senior.
Folk tune, "Country Gardens".....Grainger

SOUSA THRILLS LARGE AUDIENCE AT AUDITORIUM

Noted Bandmaster, 72, Gives Many Encores; Wants To Return.

An elderly man of medium height stepped to the center of the stage platform Thursday night at the City Auditorium and raised a small baton and the audience broke into a prolonged cheer.

His serious, rather stern face, set off by gray mustache and spectacles which failed wholly to conceal his kindly eyes and the good nature of his mouth.

He held the rank of commander in the American navy during the late war, and the uniform which he now wears, suggests somewhat the naval officer's dress.

No Military Hero

But he is no great military or naval man, altho he was an enlisted man in the U. S. marine corps from 1880 until 1892. No triumph of battlefield was his. He never killed a man in all his life. No fleet of his ever sunk the enemy's ship with its hundreds of souls.

His victories have been the winning of the friendship and the gratitude of millions. He is known thruout the world because—

Glimpse of Lost Youth

He has brightened, quickened the lives of the aged, given them a glimpse of their lost youth. He has made the schoolboy whistle on his way to his tasks. He has made the artisan at his lathe, the maid at her sweeping and the clerk at her counter hum a tune.

He has turned the thought and feeling of millions from life's worry and hardness to brightness and joy.

Sousa the Man

John Phillip Sousa, bandmaster, was the man, and for almost three hours the music of his 85 master musicians held almost breathless the audience.

Encore after encore was demanded and granted by the gray haired man in uniform.

Beginning with a rhapsody by Orem on Indian folk music the program included a cornet solo played by John Dolan, soprano solos by Miss Nora Fauchald, "The Victory Ball," a fantasy by Schelling in which Sousa was at his best, a xylophone solo played by George Carey, a violin solo by Miss Rachel Senior, and a march, "The Nobles of the Mystic Shrine," a number in which the Arabia Temple band of Houston, conducted by A. W. Snyder, took part.

Wants to Return

Sousa now is 72 years old and has served as a bandmaster in all branches of the naval and military services of the United States. Thursday night he said that he hoped to return to Houston again next year.

The band was brought here by Mrs. Edna Saunders.

Sousa's American Music and Band Get Big Welcome

Some Real Beauty as Well as Real Music Is Brought to Waco By Famous Director

Sousa brought his American made music and his American band to the Cotton Palace coliseum last night, and played to an audience that rivalled those which fill the big building when the exposition is in session.

Miss Nora Fauchald

The soprano soloist, Miss Nora Fauchald, who was slated to prove that the "small-town girl is the girl who will furnish America's great singers," proved that, and also proved that North Dakota turns out real beauties. Between her singing and her looks, she had a time getting the audience to release her. Her third encore was "Dixie"—and a girl like that singing "Dixie" to the accompaniment of Sousa's band was a three-fold treat Waco doesn't often get.

Xylophone

George Carey, xylophone soloist, hammered his joyous metal strips for one encore after another. When he finally swung into "Yes, We Have No Bananas," Mr. Sousa dropped his director's baton to his knees, and his only direction of the piece was a disgusted wave that ended it. But the pep the great director put into other popular pieces would lead one to believe that he wasn't really as put out, even with bananas, as his actions pretended.

John Dolan, cornetist, and Miss Rachel Senior, violinist, were artists of a high order, and if they were encored a few less times than the soprano and the xylophone, it was merely a case of big and bigger appreciation.

Descriptive pieces of the program—the most notable the wondrously discordant "Victory Ball"—were done in a way that cannot be forgotten by a man with a spark of music. Marches that the band swung into for encores were Sousa's own compositions, played by his own band—the "Stars and Stripes Forever," with frills; "Field Artillery," "El Capitan," and the like—"nuf sed."

Karem Band

Karem band lined up with the Sousamen for "Nobles of the Mystic Shrine" and "Semper Fideles," near the close of the program, and got a big hand.

A committee from Karem Shrine met the Sousa organization at the train, showed them the town, and banqueted them at the Masonic temple last night in what Mr. Sousa declared was one of the most pleasurable affairs of his entire transcontinental trip. The dinner was served by ladies of the Eastern Star.

SOUSA'S HUNDRED COMING NEXT WEEK

John Phillip Sousa and his band of nearly one hundred master musicians will give a matinee and a night program at the Duval county armory on February 14, under the auspices of S. Ernest Philpitt &

SOUSA'S BAND GIVEN WARM WELCOME HERE

Famous American Organization Presents Program Appealing to Average Person and Expert Musician.

By Ellen D. MacCorquodale.

There is just one Sousa's band and John Philip Sousa is its conductor, has long been a slogan of the book- ing offices and it may be added by way of emphasis that there is just one John Philip Sousa.

People go to hear Sousa's band because they like it, but also because they love its conductor. When Sousa plays his own marches for encores, the audience breaks into applause just as it does for Dixie. His tunes are written in the hearts of thousands who love him and who are ready to affirm that his band is the best in the world and that he is the best conductor.

Sousa is distinctly American, born in the nation's capital, and reflecting in his compositions the history of his generation. It is not surprising, then, that his band should seem the embodiment of the spirit of young America. Some of the band members hardly seem more than boys, yet each is the best in his field, for Sousa can have the pick of the country's talent. With men like these, Sousa's band this season is the best he has even taken out, and this, he says, is because interest in band music has been stimulated among young men during the past few years and there is a wider range of choice in making up his instrumentation.

The result is a tone quality that is free from harshness or blataney, with smoothly running melodic passages, harmonies that are rich and solid, and a variety of color that equals that of an orchestra. Given this medium of expression, Sousa finds no trouble in running the gamut of human emotions, from sly humor and suave jesting to the heart wrench that comes with the playing of taps in "The Victory Ball," written in memory of an American soldier, by Schelling.

Reflects Nation's Attitude.

Sousa occupies the great middle-ground between those who "don't know anything about music but know what they like" and those who consider themselves of more than ordinarily discriminating taste. He can take a "Gallagher and Shean" or a "No Bananas" theme and play upon it with such mischievous nudgings and droll comment of his instruments that he makes the dilettante like it and he can dip his pen into the wells of the classic writers and string their gems together in such fascinating manner as to intrigue the interest of the layman.

For instance, there was downright audacity in offering to a "popular" audience such a departure from conventional music form as Schelling's "Victory Ball," with its dissonances new to untutored ears and its constantly reverting minor chords when the ear anticipated the major scale.

But one of Sousa's secrets is the gift of painting pictures with his music and there were pictures aplenty in "The Victory Ball." Evidently he made the audience see them, too, for they applauded as enthusiastically as they did for the known favorites.

Sousa likes to "do stunts," too. He does not take himself or his audiences or his band too seriously. Hard working though he be, he is due grateful appreciation for the blessed sense of humor that would run out a saxophone octet to "joke" a bit with each other and the audience. Who but Sousa would have thought of bringing forward the piccolos and finally the cornets and trombones to stand in a long line across the front choiring the buoyant passages of "Stars and Stripes Forever?"

Houston Band Plays.

And there was the playing of the Shrine Band under the great Sousa's baton—an honor that Arabia Temple landsmen will recount to their grandchildren, for the time will come when impresarios will canvass the country for men who once played in Sousa's band as they now advertise far and near for "Jenny Linders" in connection with Frieda Hempel's Jenny Lind concert.

The kindly director silenced his own band twice during the playing of "Mystics of the Noble Shrine," while the local band played on under his direction, the visiting organization "chiming in" during fortissimo passages and winding up with a grand finale in which all the instruments were going full tilt, urged on by a diligent bass drummer.

It was a great moment for Arabia Temple's band and for its popular conductor, A. W. Snyder, who discovered during the day that one of Sousa's flutists, Carl Hutchings, used to be in Mr. Snyder's band in Syracuse, N. Y.

If "Young America" was the keynote of Sousa's ensemble, the same was true of his soloists, who, with the exception of the more experienced xylophonist, George Carey, are young Americans, two of them, the violinist and the singer, before the public for the first time on such a pretentious tour. Mr. Carey plays a xylophone with so much dexterity that it is almost unbelievable that the sounds he extracts from that instrument all come from that source. Some of his tones were like the long drawn reverberations of an organ in quality and volume.

John Dolan took the breath of local cornetists by his aeroplaning among notes above the usual register of a cornet player and when he took high E-flat in a clear, unwavering note all hats came off to him. He is a great favorite with Mr. Sousa and fully justifies the faith of the conductor in his ability.

Winifred Bambrick, the harpist, has been with Sousa's band before and is this year beginning to show the effect of her experience on the stage. Her harp solo and her passages in the ensemble spoke for themselves in justification of Mr.

Largest Bands Ever Massed Led by Sousa

Lieutenant Com. John Philip Sousa, famous bandmaster, who will be here with his 86 piece band February 8, for two concerts at the Coliseum, 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 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.

Houston Chronicle 2/5/24

Sousa's belief that she gets the highest tone from a harp of anyone he has tried out for the position.

The young singer, Nora Fauchald, is a pretty American girl, with a sweet voice capable of bravura decorations upon the soprano solos she sang. She, as well as the other soloists, had to give many encores.

Rachel Senior, the violinist, is an Auer pupil and plays with the technical assurance of all Auer pupils. Her tone, rather small, but true, will probably improve with experience.

Miss Bambrick, Miss Senior and Miss Fauchald were presented with roses from the Arabia Temple Band. The band marched to the Auditorium, playing as they went and appeared in Turkish brigand uniforms. When the band marched upon the stage an illuminated reproduction of a Shrine jewel was lowered above the orchestra, the signal for much applause from their friends in the audience.

Is Witty Speaker.

As an after dinner speaker, Mr. Sousa is almost as well known and popular as he is for his conducting of Sousa's band and for his many compositions. His reputation in this respect was fully sustained in the speech he made at the luncheon tendered him Thursday by Arabia Temple Band. Brilliant epigram, a vocabulary that always supplies just the right word or phrase, refreshing and unhackneyed simile and metaphor sparkle through his conversation like the play of sunshine on water. He intrigues interest by saying the unexpected and each of the anecdotes he strung together with witty observations brought its modicum of uproarious laughter and applause.

There was no attempt at speech making, the object being not to bore the visitor with stereotyped oratory, but to give him a cordial attestation of the respect in which he is held. George E. Kepple presided, breaking the rule of no speeches by allowing William Kestler "one minute in which to tell a piccolo story."

Mr. Kestler told how, when he was going to school in Tennessee 20 years ago, "learning to be a brake-man on the I. & G. N." he played in a 50-piece band of the Tennessee Industrial School.

"We had a young man named Minton, a piccolo player, who had been recommended to play in John Philip Sousa's Band, and I thought then, 'Gee, I wish I could get a chance to play in Sousa's Band.' Tonight will be one of the happiest years of my life, because, as a member of the second best band in the world, I am going to play with the best band in the world, with Noble John Philip Sousa conducting."

Sings Toast to Sousa.

One of the hits of the program was Frank O. Colby's singing of a special song, written for the occasion by O. C. Castle and sung to the tune of "Stars and Stripes Forever," with A. W. Snyder at the piano:

"O, come, all ye faithful and true, Ye disciples of Allah the Great, And pay homage at our shrine To a Noble both good and true, A man among men of the land, A genius with pen and baton; He leads the world's greatest band— John Philip Sousa, our hats are off to you."

This was followed by a "Goat Courting Song," having special significance to lodge members.

By unanimous vote Mr. Sousa was elected honorary conductor of Arabia Temple Band, which makes it necessary for him to be a member of Arabia Temple. Mr. Kepple announced that this had already been provided for, and that Mr. Sousa had recently been unanimously elected an honorary member of Arabia Temple.

A. C. Fulton, potentate, then presented Mr. Sousa with a certificate of membership, a membership card and an Arabia Temple fez.

Mr. Sousa remarked that as conductor of his own band and that of Arabia Temple he found himself much in the position of a salt mackerel—divided. He promised, however, to wear the Arabia Temple fez during part of the program when he leads the massed Shrine bands at Kansas City.

One of Nation's Great.

"We are now in the thirty-first week of our tour," he said, "and everywhere we have gone we have felt the wonderful friendliness of the Shrine. Our only trouble is to think of some way in which to reciprocate

the hospitality that has been accorded us wherever we have gone."

He then launched into a series of anecdotes that kept the guests laughing until he wound up with an expression of appreciation that brought the entire company to its feet as a mark of respect.

"History has always insisted on selecting some men for the hall of fame, and it has been our privilege today to sit at table with a man who without doubt be crowned with glory and whose name will be recorded near the top of the list of men famous in our time. He is one of the great ones of this era."

Each guest had the privilege of shaking hands with Mr. Sousa as they departed. Among the honor guests were Nora Fauchald, soprano; Winifred Bambrick, harpist, and Rachel Senior, violinist, of Mr. Sousa's organization; Edna W. Saunders, local manager; Mrs. William Masterson of Mrs. Saunders' office; the potentate and divan of Arabia Temple. At Mr. Sousa's right was seated A. W. Snyder, conductor of Arabia Temple Band, and in front of him was Will Glass, drum major. All the members of the band who could get away from their business were present, several of them accompanied by their wives.

Sousa's Band of 100 Musicians and 8 Soloists Coming to Imperial

To Appear Here For Matinee Only Thursday Feb. 21st.

SOUSA'S MUSICAL NOVELTIES

March-King, as Usual, Says That He Is Prepared to Play Twenty Different Programmes on Forthcoming Tour of the United States and Canada.

"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 twenty programmes at least in readiness."

This statement was made by Joan 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 eighty and one hundred trained instrumentalists. The reporter who asked if all the programmes were different met with this reply:

"No. All of the twenty had one thing in common—'The Stars-and-Stripes Forever.' It is true that I do not always print the names 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

Soloist



MISS NORA FAUCHALD.

John Philip Sousa, "King of March," who will be here for two concerts at the Coliseum February 8, is carrying more than his usual number of soloists with him this season. Among them is Miss Nora Fauchald, whose pure lyric soprano will be heard in several numbers.

TALKS TO LEGION

Sousa Tells of His Travels at Luncheon Monday Noon.

John Philip Sousa, famous bandmaster and composer, was the guest of honor at the luncheon of Alamo Post of the American Legion at noon Monday in the Gunter Hotel ballroom. Miss Bambrick, a harpist in his famous band, was also present as a guest of the club.

Rev. Arthur J. Moore, chaplain of the post, introduced Mr. Sousa with appropriate humor and acted as toastmaster at the luncheon.

Mr. Sousa did not discourse at length on any topic but kept the members of the legion present at the luncheon constantly laughing at a series of amusing incidents he encountered on his various trips in the United States and abroad with his band.

His supply of jokes was unlimited, his humor contagious. As usual with a genius Mr. Sousa is very temperamental and among other things he has a very compassionate nature. He related that while in a French city he was stopping at a certain hotel and upon going down to breakfast the first morning that he was there noticed a scrubwoman industriously working away on the stairs. He noticed again when he went back up to his room and also on subsequent days. Each time he grew more compassionate and finally decided to brighten up her life a little if he could. He secured a complimentary ticket from his manager to one of his performances and the next time he saw her at work he stopped and said, "I see you working here very often. You must lead a hardworking life."

"Sure, Mike!" came back the surprising answer. Mr. Sousa stood nonplussed. That was very familiar to a scrubwoman and besides his name was not Mike. He could imagine his name blazoned on big signs, "Mike and his band." He considered the idea of rebuking her and then thought again of the hard life the poor woman probably had to lead. Then he began once more.

"Would you like to go to a concert Thursday night?" he asked taking the pass out of his pocket.

The woman stopped from her labor and seemed to be thinking. Then, with a look of inquiry on her face she looked the great musician in the face and said, "Is that the only night you can get off?"

August 24

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Soloist



John Philip Sousa, famous band master, directing traffic in Los Angeles, Cal. As a traffic cop he was voted a good musician, as it took six regular cops to straighten out the mess he made.

P. & A. Photo.

Atlanta Ga 2/5/24

Sousa at Athens.

ATHENS, Ga., Feb. 5.—Sousa's Band, world celebrated musicians, is to appear here in a concert at Moss Auditorium February 21, it was announced Monday.

John Philip Sousa Is an American, and Would Be No Other

Lieutenant - Commander John Philip Sousa, the world famous bandmaster, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the Lieutenant - Commander himself told the story it makes a most interesting yarn.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician born on the Rhine, emigrated to America, trunk marked S. O. U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O. U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philippos, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O. U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical persons usually find their way into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

"Seriously, I was born November 6, 1854, in G. Street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I rank in racial fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's church in Twenty-Second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents the same city, the same time and—well, just say that I have no kick coming."

Lieutenant-Commander Sousa and his band came to the Duval County Armory soon.

my Post 1/26/24

Sousa's Band Will Play Here Feb. 16

MATINEE AND NIGHT
AT THE CASINO

March King a Changed Man:
Famous Sousa Whiskers
Now Thing of Past

Sousa's Band, headed by Sousa himself, is to play in Tampa Saturday, Feb. 16, giving matinees and evening concerts at the Tampa Bay Casino. But it will be a whiskerless Sousa who comes to Tampa this season; the great bandmaster and composer now doesn't even sport a moustache, and those whose mental images of the Sousa of a few years ago is that of a man with smartly trimmed pointed beard and a luxuriant though properly restrained mustache, will have difficulty in recognizing the Sousa of today.

When John Philip Sousa went to Washington, D. C., the city of his birth, to organize and conduct the U. S. Marine Band, he was a whiskered youth; indeed, with the possible exception of the Smith Brothers of cough-drop fame, he was almost unmistakably whiskered celebrity in the United States. Not even the election to the presidency of Benjamin Harrison in 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that of all the whiskers in the world, only those of Sousa were first-class, first-hand and the genuine article. It was as if Sousa's whiskers had been made first, and then the others had been fashioned from the leavings.

When, forsaking the government service and the leadership of the musical marines and setting up shop for himself with the band which now bears his name, Sousa took along the whiskers. Sousa without them was as unthinkable as well as General Pershing would be without his Sam Brown belt or as a grand opera diva without a temper. Sousa took the whiskers everywhere he went. Theater goers got to know them when he conducted the premiere of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band through the great World's exposition of 1900. 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. The late Ivan Caryll, the Belgian composer, raised a set that nearly rivalled those of Sousa, and were a famous ornament of first nights and subsequent gala performances in the London theaters where Caryll's operettas were staged. Sir Henry Wood, now conductor of London's celebrated Queen's Hall orchestra, bred some whiskers, and today dates his rise in popular appreciation to the occasion when they had sprouted to Sousa-length. Even the great Arthur Nikisch, the idol of Vienna and Berlin, who died a few months back, readjusted his whiskers to the Sousa model. And others too numerous to mention, as it might be put.

Some of them were ever successful in acquiring the Sousa flare, however there was something in that luxuriant, black, silken growth of the March King that defied imitation or counterfeiting. Of all the conductors who put time and energy into the cultivation of whiskers, he most successful in nearing the Sousa ideal was Caryll; but even he could not quite get his crop to look like two-four time.

The Sousa whiskers were still a flourishing crop when, in May of 1917, their owner enlisted in the navy and proceeded to organize his gigantic band of 1,800 players at the Great Lakes Naval Training Station at Lake Huron, Ill. The band grew day by day and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their grays. And so things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World war, until one Sunday late in November of 1917.

Sousa, that afternoon, was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet," in the Chicago Auditorium, with Muratore and Galli-Curi as the lovers, Hector Dufraine, the Belgian basso, was the singer of Capulet, and he was a superb figure as the bearded, patrician Veronese father when he held the stage at the end of the first act, making safe the escape of the young Montagues and holding back from attack the bloodthirsty young Capulets. 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 sixty-one had given up his band and his flourishing business and enlisted to help win the war. Sousa had disappeared from the box.

And Sousa did not return to the box although 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 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!"

The following morning, the Chicago Tribune carried a first-page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured in the paper, to the effect that it should not print false news, and that the could not be a Sousa without whiskers. "The war," admonished one solemn writer, "is not a thing to kid or fool about."

But Sousa was still a fact, although the famous whiskers were unconsidered sweepings on the floor of the barber and "it was Sousa's day," so far as shop. The 40,000 "gobs" at Great Lakes the local band members were con-used to discipline, recovered from the shock in about a week and went along with Sousa in the job of winning the war.

And the why of all this? Well, here it is in the words of Sousa himself, told to a Chicago friend after identification had been re-established between them: "It was Dufraine there on the stage more 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 I, the thought hit me that of all the 40,000 blue-clad lads 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 tired to a bit of rest, I think."

282 Soprano Soloist



MISS NORA FANCHOLD, soprano soloist, who will appear with Sousa and his band at the First Baptist auditorium under the management of the



NORA FANCHOLD, Soprano

der the management of the Harmony club, studied voice in the Norwegian capital and later graduated from the Institute of Musical Art in New York.



GEORGE CAREY, Xylophonist.

Sousa Honored; Here For Two Programs Today

Lieutenant Commander John Philip Sousa was made an honorary member of Arabia Temple and presented a handsome Shrine fez at the luncheon given for America's beloved bandmaster in the rose room of the Rice Hotel Thursday by Arabia Temple Shrine Band. George E. Kepple, recorder of Arabia Temple, had charge of the program and the luncheon was attended by A. C. Fulton, potentate, and other officers of the temple.

Mr. Sousa and the principals of his organization were the honor guests at the luncheon. "It was Sousa's day," so far as the local band members were concerned. The whole program was a sincere expression of the love in which Sousa is held throughout the country. The occasion was informal, with a song by Frank Colby, conductor of Arabia Temple Chant, and speeches that seemed all the more cordial and sincere because they were largely impromptu.

Tonight, when the big visiting band plays "Nobles of the Mystic Shrine," which is seventh on the program, Arabia Temple Band, A. W. Snyder conductor, will join Sousa's Band on the stage and play under the baton of Sousa himself. During the remainder of the program they will occupy seats in the boxes.

Mr. Sousa and his band are here for matinee and night concerts at the City Auditorium under the Edna W. Saunders direction.

Nora Fanchold Soloist With Sousa

Miss Nora Fanchold, soprano soloist with Sousa and his band during his current tour, was born in Norway. She came to America when she was six months old. Minot, North Dakota, a typical town of the northern prairie, was her childhood home.

By the time she was fifteen, Miss Fanchold had studied violin and piano, and had more than a local reputation as an instrumentalist. Although she sang solo parts in the church choir, cantatas and oratorios, she seems to have thought more seriously of a career as a violinist than as a vocalist.

Miss Fanchold's family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. The family then returned to America, and shortly after her graduation from the Institute of Musical Art in New York, the young artist was engaged by the "March King."

Miss Fanchold will be heard here January 28, appearing with Sousa and his band at the First Baptist auditorium under the management of the Harmony club. Reservations may be made at the Harmony club office, Fakes & Co.

SOUSA'S BAND TO BE HERE FEBRUARY 14TH

Instrumentation Calls for 88 Pieces
Besides Soloists.

The instrumentation of Lieut. Commander John Philip Sousa's Band for his thirty-first annual tour calls for eighty-eight men, exclusive of soloists, who will appear here, February 14, matinee and night, in the army. 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.

There 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 contra-bassoon; two sarrusaphones; eight saxophones; six cornets; four trumpets; five French horns; five trombones; four baritone; six tubas; four drums, one harp and one xylophone.

The lasting popularity of Sousa is indicated by the fact that during this 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 he 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 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.

What is the inspiration for many of the suites and arrangements, for which Sousa 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 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 as Traffic Cop in News Reel

John Philip Sousa directing traffic will be shown in the Evening Express Animated Events news reel at the California theater all this week.

In addition to the famous band master, showing the crowds at Seventh and Broadway, Los Angeles, that he is able to manage the streams of automobiles, pedestrians and street cars, two other features are included in the film.

The house of an old soldier at Sawtelle, built on a tree and equipped with electric lights, gas and all other modern conveniences, and pictures of a new method in solving one angle of the traffic situation by means of a cloth barrier are the other attractions.

Here's Sousa's Philosophy Of Life

BY FRANK GIBLER

SOUSA'S speaking: "All this stuff about the Virgin birth of Christ is just a sop to the vanity of man!"

The famous bandmaster, in Houston, Thursday for two concerts, afternoon and night at the city auditorium, added, in a talk on the philosophy of his life at the Rice hotel, that he thinks Christ is the greatest teacher the world has ever known.

"His influence," said Sousa, "thru the teachings of Christianity has been the greatest force for good that ever came to humanity."

Was He divine? Sousa was asked. His reply: "No, He was just a man. His intelligence and spiritual power were divine."

"His 'Sermon on the Mount' was not only the teaching of a great moralist but was the teaching of a great intellect."

"The followers of Christ believed in Him. They told about Him to other men. 'He is not like you,' they said. 'He was conceived of the Holy Ghost and born of a virgin,' they told their friends, and the friends were impressed, and also believed on Christ," Sousa explained.

Not an Atheist

Sousa declared he is not an atheist, that he is not an infidel, nor an agnostic, but that he has no feeling whatever concerning religion and that he does not believe in the literal truth of the Bible.

"Why should I?" he asked. "Why should I believe that if Eve was a beautiful fairhaired woman that she could have been the mother of a black and yellow race?"

"And if she was a negro, how could she have become the mother of races such as ours?" he asked.

Not Darwin's Kind

"I believe in the evolution of the human races, but not in the evolution species such as that theory advocated by Darwin. The brain of a race of men grows and so does the race grow."

"Finally, it reaches its individual limit. It reaches the highest rung of the ladder on which it is climbing, and in the meantime, Nature has provided for a superior race, which may have been millions of years in the making, to start its climb up a ladder with higher rungs."

Not for Unintelligent

The bandmaster says he does not recommend the study of these subjects to the unintelligent.

"It is better for them that they accept the religions which they have absorbed with their mother's milk than that they interest themselves in something which may destroy their peace of mind."

Can Not Be Destroyed

"Of course, I believe in a Divine intelligence," Sousa continued. "I know that the human body itself can not be destroyed. That it may be buried in the ground and that the chemicals of which it is composed will go back again to the places of their origin."

"I know that the body is the most unimportant part of the being of a man. I have seen men with no eyes who were masters of music. I have seen men who were armless who could sway great crowds with the beauty of their voices."

Keep Their Identities

"I have seen men who had lost their legs, or their ears, or various parts of their body and who had not lost their identity in the world."

"They were still the possessors of their intelligences, and of that greatest of human emotions—Hope."

Here was a man approaching the allotted "three score and ten" who still believes that Hope is the greatest of all human emotions. But let him continue:

"Why should I believe that if their bodies, the most unimportant part of their being, can not be destroyed, that their intelligences, their minds, will pass out of existence when they die? Common sense would seem to point to the conclusion that they, like the other elements which make up the being of a man, would return to a common source."

Wrecks the Ego

"To believe this, however, is the same to me as committing suicide, so far as my individuality is concerned. It wrecks my ego—it leaves me without hope, so I don't wonder about that part of it very much."

"What difference can wondering make, anyway?"

Ft. Worth 1/27/24
Austin 1/27/24

Dallas Herald 1/27/24

Dallas News 1/27/24 283

VIOLINIST HAS U. S. INSTRUMENT

Few people of the millions who have heard John Philip Sousa and his band this year know that his young American-born violin soloist, Miss Rachel Senior, is playing an American-made violin. The carefully tuned instrument which he has used in all her appearances with Sousa's Band, and which she will use when she plays here with the band on Jan. 28, is the handiwork of her father, a violin-maker in Mason City, Iowa.

At an age when most girls are contented with their dolls, little Rachel Senior was attempting to draw a bow across the strings of the house full of violins with which she was surrounded. Her father taught her the rudiments of the instrument, and then with rare modesty purchased her a violin that had been pronounced correct in its tone and proportions by experts in order that his daughter might not be handicapped by becoming accustomed to an imperfect violin.

But after Miss Senior had achieved her musical reputation and had been engaged by Sousa it was discovered that her old violin, the one made by her father, was a wonderfully tuned and proportioned instrument. Miss Senior now used it entirely.

Miss Senior studied in New York with Franz Kneisel and also received instruction from Leopold Auer, the famous teacher of some of the greatest violinists in the world, including Mischa Elman. Sousa heard of her and asked for a hearing. He engaged her at once.

Miss Senior is one of the eight soloists who will appear at the concert given here by Sousa and his band at the First Baptist Auditorium Monday under the auspices of the Harmony Club.

Dallas News 1/27/24

SOUSA EXPLODES MYTH ABOUT NAME

GREAT BANDMASTER COMING HERE WEDNESDAY NATIVE OF WASHINGTON.

Lieut. Commander John Philip Sousa, the world-famous bandmaster, who will bring his band to the Coliseum Wednesday matinee and night, would like to explode an old fable or falsification about himself. He recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the lieutenant commander himself told the story, it makes a most interesting yarn.

"The fable of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations," he said. "The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

Fiction Spread Widely.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and I believe it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity agent of mine. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, like Tennyson's brook, it goes on forever.

Born in Washington.

"Seriously, I was born on Nov. 6, 1854, in G street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lactical fluid and patriotism simultaneously, within the shadow of the Great White Dome.

"I was christened John Philip at Dr. Finkel's Church in Twenty-Second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again I would select the same parents, the same city and the same time."

SOUSA WELCOMED TO AUSTIN BY COMMITTEE

Lieutenant Commander John Philip Sousa and his famous band of 100 pieces including five soloists arrived in Austin this afternoon at 1:40 in their special train over the Southern Pacific from Houston to appear in two concerts at the men's gymnasium this afternoon and tonight.

The distinguished bandmaster was welcomed to Austin by a reception committee comprising the heads of the various civic, patriotic and musical organizations of the city. This committee included Governor Pat M. Neff, Dr. William S. Sutton, acting president of the University of Texas; Charles B. Cook, president of the Texas State Exposition; Lomis Slaughter, president of the Austin Kiwanis Club; Guy A. Collett, president Rotary Club; W. T. Caswell, prominent cotton factor; Ed Cravens, president Lions Club; Q. C. Taylor, president Young Men's Business League; Mrs. D. C. Reed, Mrs. Joseph D. Sayers, Mrs. Louis Davis, Mrs. Robert Crosby, honorary president of the Amateur Choral Club, Mrs. J. W. Morris, Mrs. Joe F. James and Mrs. W. R. Long, officers of the Amateur Choral Club, and A. N. McCallum, superintendent of the Austin public schools.

Attired in their orange and white uniforms with tall aigrettes and flowing orange and white capes, the members of the Longhorn Band of the University of Texas greeted Sousa at the station by playing some of Sousa's best known compositions.

Tulsa World 1/27/24

SOUSA'S BAND

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 his thirty-first annual tour at the head of his band. Sousa comes to Tulsa on next Thursday, February 1. 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 orchestra 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 3,000,000 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."

Dallas News 1/27/24

SOUSA'S SIX MEDALS

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 and will be at the Coliseum matinee and night next Wednesday. 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.

SOUSA TO GIVE TWO CONCERTS WEDNESDAY

Famous Bandmaster to Include Many Novelties in Programs

Lovers of band music will have the rare opportunity of hearing the inimitable John Philip Sousa and his famous band of one hundred musicians Wednesday afternoon and evening at the Coliseum. An unusually interesting program has been selected for each performance, the matinee being specially arranged for school children. Some of the outstanding features or "stunts" are "Mr. Gallagher and Mr. Shean," with fifty "Mr. Gallagher's" and fifty "Mr. Shean's"; a saxophone octet, saxaphones playing with xylophones; "The Victory Ball," a remarkable playing of Schelling's weird composition; "On With the Dance," a medley of famous songs of the past thirty years, bringing back moonlight memories; a solo by George Carey on the largest xylophone in the world; and "The Stars and Stripes Forever."

Soloists include Miss Nora Fauchald soprano; Miss Rachel Senior, violinist; Miss Winifred Bambrick harp; John Dolan, cornet; George Carey, xylophone; P. Meredith Wilson, flute; William M. Kunkel, piccolo; Joseph de Luca, euphonium.

The Night Program.

The following program will be given at night:

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 Dutchess."
(c) "Her Majesty, the Queen."
Soprano solo, "The Lark Now Leaves His Watry Nest"... Parker
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, "Nobels of the Mystic Shrine" (new)... Sousa
Violin, Faust "Fantasia"... Sarate
Miss Rachel Senior
Folk tune, "Country Gardens"
..... Grainger

Program for Matinee.

Following is the program for the afternoon concert:

"A Bouquet of Beloved Inspirations" Entwined by Sousa
Cornet solo, "The Centennial"
..... Belstedt
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, "When Myra Sings"..... Lehman
Miss Nora Fauchald
"The Portrait of a Lady" (Kamennol-Ostrow)..... Rubenstein
INTERVAL
Fantasia, "The Merrie, Merrie Chorus".... Compiled by Sousa
(a) Flute solo, "Valse".... Godard
Mr. Meredith Wilson
(b) March, "The Dauntless Battalion" (new).... Sousa
Harp solo, "Fantasia Oberon"
..... Weber-Alvares
Miss Winifred Bambrick
When the Minstrels Come to Town"..... Bowron

Dallas News 1/27/24

The instrumentation of Lieut. Commander John Philip Sousa's Band for his thirty-first annual tour calls 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, it is said, 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, which will play at the Coliseum, matinee and night, Jan. 30:

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 saxophones, eight saxophones, six cornets, four trumpets, five french horns, five trombones, four baritone, six tubas, four drums, one harp and one xylophone.

SOUSA WILL PLAY NEW MARCH IN DALLAS WEDNESDAY



JOHN PHILIP SOUSA.

One of the features of the Sousa band concert in Dallas next Wednesday will be the newest Sousa march, "The Nobles of the Mystic Shrine," dedicated to the members of the order in America and played for the first time last June at the national convention in Washington. Sousa personally directed the initial performance, where 6,000 men from the various Shrine bands played as one band.

The concerts in Dallas will be under the MacDonald-Mason management.

Dallas News 1/26/24

ONE OF SOUSA'S ARTISTES



MISS NORA FAUCHALD, Soprano soloist with great musician's band, and with whom the Peerless is in high praise.

San Antonio 1/27/24 Dallas News 1/27/24

SOUSA STILL REIGNS

Audience Charmed and Entertained by Great Band Leader and His Band.

That Lieutenant Commander John Philip Sousa still reigns supreme as the world's greatest bandmaster was amply proven by the perfect cadence and harmony that featured every piece that was rendered at the concert at Beechoven hall Monday night.

The audience was a heterogeneous one, composed of everything from an ice man to a debutante, but, no matter from what walk of life they had stepped every one seemed to enjoy the concert equally. Perhaps this is one of the secrets of Sousa's remarkable superiority to the average bandmaster or orchestra leader. Where they may be excellent in either classical or "jazz" musical direction Sousa is paramount at both. Also in arranging his programs, he inserts enough of a variety to please all classes.

Among his own compositions which he rendered was that thrilling and inspiring march, "The Stars and Stripes Forever" that is more typical of the American spirit than the national anthem. Other numbers on the program ranged from "No. No, Nora," to "At the King's Court."

Among the artists that accompanied Sousa and his band were Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist.

The enjoyment of the audience was somewhat marred at certain stages of the concert by squalling children. One of them which was especially obtrusive, was finally treated to a brilliant spanking which the audience certainly appreciated even though it was apparent that the youngster did not.

Famous American Band Is Coming to Dallas on Wednesday.



JOHN PHILIP SOUSA.

John Philip Sousa and his band, both famous for more than thirty years, will pay a visit to Dallas Wednesday. Concerts will be given matinee and night at the Coliseum. Since Mr. Sousa already has reached the age where many men retire from active life, it is probable that Dallas audiences will not have many more chances to see him.

CHILDHOOD IMPRESSIONS CAUSE SOUSA TO RISE TO GREAT BANDMASTER

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. Com. John Philip Sousa, the famous bandmaster. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was eleven 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 eleven, 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 eleven 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, to which the armies of the Potomac and the James would have been in numbers at least, but a "corporate guard."

DEMAND FOR SEATS FOR SOUSA'S BAND LARGE

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his present tour, his thirty-first annual, 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 16,000 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 famous band will be the attraction, matinee and night, on Tuesday, February 5, at Shrine Mosque. The great sale, which began at the Martin and Lines Music stores last Saturday, indicates that capacity houses will greet this famous musical organization at both their performances in Springfield. Reservations for seats are coming in large numbers from surrounding towns, while the local demand for seats is said to be very large.

Sousa Has Job Trying to Fill Singer's Order

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. Mary has been here this season and Sousa, with his 86-piece band, will be here for two performances at the Coliseum February 8.

"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 a 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

Popularity of Sousa Remains Undiminished

The lasting popularity of Lieut. Com. John Philip Sousa, whose band is playing at the Municipal auditorium Friday afternoon and evening, is indicated by the fact that during his tour this season he will visit more than 200 cities. In most of these places his band has appeared before, in some instances as many as 10 times.

It is a striking tribute to Sousa and the place he holds in the hearts of the American people when statistics show that the attendance is always largest in the cities where the band has appeared the oftentimes. At the matinee and on Friday evening Sousa is to wield his famous baton for several selections played by the High school R. O. T. C. band, the boys having been practicing for weeks with this momentous occasion in mind.

Tickets are on sale at the Southern California Music company, 115 East Third street, Mr. L. D. Frey being business manager of the band's Long Beach engagement.

SOUSA GIVEN WELCOME HERE

Sousa and his band are here—and are not likely to forget the reception tendered at the Union station upon arrival this afternoon, when San Diego and the navy signally honored America's world's greatest bandmaster and march composer by turning out a throng to greet him, headed by a massed navy and civilian band of more than 100 pieces.

Lieut. Com. John Philip Sousa, U.S.N.R.F., for such is the "march king's" wartime rank, affectionately greeted old comrades of the navy and friends in civil life, and graciously acknowledged the high compliment paid him. Among them was Bandmaster William Brown of the naval training station band, who assisted Sousa organize the superb band of the Great Lakes naval training station, which Sousa conducted, and who added his present band through courtesy of the commanding officer to the welcoming musical organization assembled this afternoon.

Patterson Sprigg, lifelong friend of Sousa, was another. He served as marshal of the civilian band escorted, which was gathered by Harry Wright. Another was Michaux Tennant, former drum major of the Great Lakes band. Bandmaster Arnold of the marine band and R. E. Jeffrey, Vincent F. Safranek, conductor and composer, conducted the massed band in its welcoming numbers at the station.

Following the concert at the station, the civilian and navy organization escorted Sousa up Broadway to the Spreckels theatre, where Sousa will lead his band in concerts matinee and night and tomorrow matinee and night.

A dinner in honor of the march king will be held this evening in the Cuyamaca club, arranged by A. D. LaMotte. Tomorrow morning he will visit the various naval establishments here, and tomorrow evening he will have dinner with a number of oldtime intimate friends.

SOUSA AND HIS BAND ARRIVE IN FORT WORTH.

Special to The News.

FORT WORTH, Texas, Jan. 27. John Philip Sousa and his 100 bandmen and soloists arrived in Fort Worth late Sunday for two performances Monday, a matinee and an evening concert at the First Baptist Church auditorium.

Members of the American Legion and a Boy Scout bugle and drum corps met the famous bandmaster, Lieut. Commander Sousa will be the guest of honor at the regular meeting of the local Kiwanis Club Monday at noon and will make a short address. Thomas F. L. Henderson, faculty member of the extension service of La Salle University, also will speak.

Turkey, Too, Sousa

G. B. writes: "Regarding your kindly remarks about the great 'march king,' John Phillip Sousa, it may be possible that jazz, the saxophone and the kettle drum have made noise enough to drown some of his old red-blooded American music to the ears of Main Street; but it made a world record in its time, and its appreciation will return."

"Toward the end of the Graeco-Turkish War in the '90s, General Nelson A. Miles went to the scene of the conflict as an observer. While he was an honored military guest in Constantinople he was invited to witness the weekly parade and procession of the Sultan to the Mosque (formerly the Cathedral) of St. Sophia."

"He told the writer that, watching the brilliant spectacle from the diplomatic stand near the palace as the Commander of the Faithful went by with a gorgeous escort, the imperial band was playing Sousa's 'Washington Post March.'"

"That particularly pleased the then General-in-Chief of the States Army."



Sousa Hits Discord as Traffic Director

Los Angeles.—The traffic problem of this city—a subject which furnishes material for speeches at Chamber of Commerce dinners, remains unsolved, though John Phillip Sousa, bandmaster, has had the opportunity of solving it.

Whatever the cause, the fact remains that Los Angeles streets in the downtown district groan with an automobile traffic which packs them solid from curb to curb and threatens to crowd pedestrians off the sidewalks. Various methods of relief are being sought, and the advent of Sousa was an opportunity not to be overlooked. He was met at the Santa Fe station by two bands and an official delegation of the city government, and escorted to the corner of Seventh St. and Broadway—the center of the town—to be a traffic "cop" for five minutes.

But the hand which manipulates the baton with distinction was not equal to the hurried motorists who crowded in from all directions; and while some half dozen motion picture cameras ground merrily the musician wove four strands of traffic into one complex and inextricable knot, and, sliding between fenders and running boards, hurried on to his hotel.

Theater: MAJESTIC. Play: "WEST OF THE WATER TOWER." Principal: MAY M'AVOY.

In 1923 "West of the Water Tower" was one of the notable best sellers in the book world and the screen version now showing at the Majestic keeps the high mark, although the realism of the book is covered in such a way that the picture is just an ordinary love story. Except for the name, scenes, characters and sub-plots there is little of the book story in the screen plot.

Just consider any small town in Missouri. Folks who are somebody in Junction City live "West of the Water Tower." Parson Plummer and "Scoffer" Chew, Guy Plummer and Bee Chew and a lot of noisy "sups." Just what a small town, plus at least one un-understanding parent even though he did act according to his best light, can do to a couple of good but young children, is the story of "West of the Water Tower."

May McAvoy was thoroughly convincing. She could grow in the course of the picture from the immature girl to the fine woman; not so with Glenn Hunter who as Guy Plummer remains the rather futile youth.

A reading of "West of the Water Tower" which is running serially in The Tribune, should be interesting. The picture suggests characters which, if the book deserves its success, would grow with better acquaintance. One doesn't know whether to pity or despise Parson Plummer whom Ernest Torrence interprets well. George Fawcett is good as Squire Chew.

There is a good comedy, "Neck and Neck," and in honor of John Phillip Sousa who is coming to Tulsa, February 1, the Majestic orchestra played his "Stars and Stripes Forever."

USE 88 MUSICIANS IN SOUSA'S BAND

The installation of Lieut. Com. John Philip Sousa's band for his 31st 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 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.

Sousa and his band are at the Spreckels today and tomorrow.

SOUSA STILL WIELDS HIS MAGIC BATON Scores Another Triumph at Auditorium.

Lieut. Com. John Philip Sousa and his justly famed band scored another triumph in Galveston last night on the occasion of their appearance at the city auditorium under the auspices of Edna W. Saunders.

One of the features of the evening was the presentation to Com. Sousa of a jeweled match case as an evidence of esteem on the part of the El Mina Temple Shrine band, and a recognition of the honor bestowed on the Galveston band in permitting them to take part in the concert.

Although the steady downpour kept a number of people who otherwise might have attended from coming out, there was an audience of goodly size present to enjoy the delightful music. Improvements recently made in the acoustics of the auditorium also added greatly to the enjoyment.

Lieut. Com. Sousa still retains all of his magic charm in the composition and rendition of music and the varied numbers were received with lively enthusiasm by those present. Among the selections rendered by the band were: "The Victory Ball," "To the Memory of an American Soldier," "The Stars and Stripes Forever," "El Capitán," "The United States Field Artillery," and "March of the Wooden Soldiers."

The Shrine band registered a hit by playing "Nobles of the Mystic Shrine," also one of Sousa's compositions.

The soloists were clever artists. Miss Nora Fauchald, soprano was very pleasing with "The Lark Now Leaves Its Watery Nest," and "Carry Me Back to Ole Virginny." Miss Rachel Senior, a violinist of rare charm, gave "Faust Fantasia," and "Minuet." John Dolan, cornetist, and George Carey, xylophonist, rendered some delightful numbers.

SOUSA'S PROGRAMMES

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programmes of Lieut. Com. John Phillip Sousa's band. 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' 10 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 18 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 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 Chours' 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. The great march king and his band will be the attraction at the

Plaza Friday Feb. 15, matinee and night.

Independent Boosters get results

List of Bandsmen Who Played With Sousa Preserved

Arabia Temple Band members who played under the baton of John Phillip Sousa Thursday night are so deeply sensible of the honor that they have made a roster of the men who played under Mr. Sousa, for preservation in the records of the local Shrine organizations. The list includes:

Conductor, A. W. Snyder; drum major, W. T. Glass; cornets, G. W. Winning, R. C. Young, L. W. Clark, E. J. Scott, J. W. Gordon, William Kestler, L. Krenneck, A. C. Fridge, H. W. Hughes, O. A. Selander; oboe, John Kelsier; E-flat clarinet, A. D. Beebe; B-flat clarinets, A. L. Smith, O. W. Jones, Nelson Francis, C. M. Card, G. L. Fisher, R. L. Moses, E. L. Conroe; flute, A. H. Husmann; saxophones, James Giordano, Tim R. Hodges, Lucien Bernheim, H. E. Worthington, H. W. Scott, E. G. Eggleston, W. D. Woods, J. Dicks; altos, E. C. Brock, J. H. Gray, Herman Tweedy, William J. Daley, J. C. Druschke, F. B. Cutting; trombones, C. C. Cassil, J. A. Dusen, O. T. Thorsen, Chris J. Weber; baritone, H. C. Hutson, R. O. McDonald, Robert Adams; basses, J. A. Gedeist, T. N. Dawson, A. B. Hildebrand, R. W. Benge; drums, C. L. Skinner, Albert Benge, Frank De-Monbrun.

It was C. C. Cassil who wrote the toast to Sousa, which was sung at the luncheon given by the band Thursday by Frank Colby. Mr. Sousa asked for an autographed copy of the lines.

Sousa Picks Miss Fauchald As Soloist



Miss Nora Fauchald.

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 bandmaster, 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. Shreveport will have opportunity and judge if he is right when Miss Fauchald appears with Sousa's band here February 8, matinee and night at the Coliseum.

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,

Sousa's Band, 88 and Soloists Here Feb. 9-10

Famous Organization to Visit 200 Cities on Present Tour

The instrumentation of Lieutenant Commander John Philip Sousa's band for his thirty-first annual tour calls 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 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.

The band will play here February 9 and 10, giving four concerts under direction of Robert Hayne Tarrant.

The lasting popularity of Sousa 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.

MAKING PLANS FOR CONCERT OF SOUSA



JOHN PHILIP SOUSA

Harry Askin, general manager, and Jack McGrath, business manager for John Philip Sousa, are in the city to complete arrangements with C. A. Tyler for the Sousa Band concerts which will be held in Montgomery on Sunday, February 24 at the auditorium. Sousa will bring 100 musicians with him. He is now on the last lap of his 32nd annual tour.

Sousa Stimulates March Music Sales

The recent appearance of Sousa and his band created a wave of interest in march music which has manifested itself in the sale of not less than 10 per cent more phonograph records of that type, according to information emanating from Fake's.

Prominent among the records showing an increased sale is Sousa's "The Stars and Stripes Forever," which is reputed to be the great band master's best march. Mr. Sousa, himself, admitted while in Fort Worth that this is the band march on which he most prides himself.

This wave of interest in music which followed Sousa's appearance is said to be in keeping with the usual reaction of the public to the visit of any notable musical troupe, quartet, band or other organization.

VISIBLE APPEAL IN SOUSA'S CONCERTS

BANDMASTER REACHES EYE AS WELL AS EAR

Purpose in Action. Makeup of Biggest Band, Now on 31st Annual Tour

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible."

Let him tell it, thus: "Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held: the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house the eye is engaged, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties."

"Well, in the concert with my band I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphal march of the classic figures of the traditional trumpeter. The 'picture' we create is historic-Biblical, in fact."

Sousa, his band, his trumpeters, and 'The Stars and Stripes Forever' will all be features of the two concerts to be given in Tampa Feb. 18, matinee and night in The Tampa Bay Casino.

Big Band's Makeup

The instrumentation of Sousa's band for his thirty-first annual tour calls 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:

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The lasting popularity of Sousa and his famous band is indicated by the fact that during this, 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 to Play at the Grand, Tuesday Feb. 26, Matinee and Night



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

SOUSA'S BAND HERE FRIDAY

Advance Seat Sale Starts Monday; Local Band May Play With Visitors

Tickets for the two concerts to be given by Sousa's band at the Coliseum Friday afternoon and night will be placed on sale at Hirsch and Leman's book store Monday, and according to the local management of the concert it is probable that capacity houses will attend both. Mail orders for tickets have been coming in for the last three days, and the management expects a large attendance from towns in the vicinity of Shreveport.

School children are the particular friends of Lieutenant Commander Sousa, who has a valid claim to the title as he is an officer with that rank in the United States navy, and are given particular advantages in hearing his concerts wherever he goes. Tickets will be placed on sale in the schools of the city at reduced prices so that the children will have more opportunity of hearing him. They will be sold at just half the price the grown-ups will have to pay.

The band of El Karubah temple of the Shrine is the best in the ranks of the fraternity and one of the best in the country, and on the occasion of the appearance here of the greatest band leader in the United States, it is possible that the local organization will be asked to play with his band.

The instrumentation of Sousa's band for his thirty-first annual tour calls for 88 men, exclusive of soloists. This is the largest band 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:

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SOUSA'S BAND TO PLAY HERE TODAY

Great Master Knows Best Tastes of the American Public 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. John Philip Sousa's band. 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. His band appears here today in matinee and night.

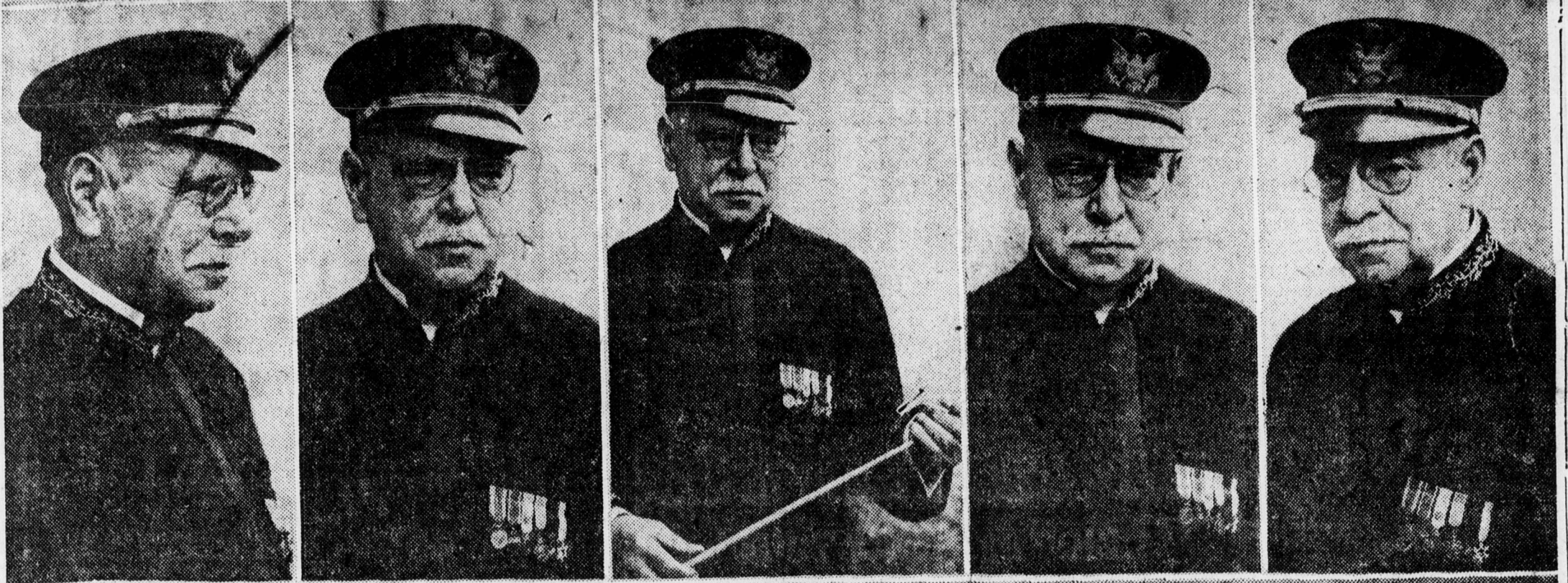
"When I first began my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of 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' 10 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 18 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 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 the Chicago and New York symphony orchestras. I think I was the first band conductor to play Grieg's 'Peer Gnyt' 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 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 new march numbers each year, in order to keep pace with the public



MAJOR JAMES ROLPH JR. OF SAN FRANCISCO AND LIEUT. COMM. JOHN PHILIP SOUSA leading the Robert Dollar Company's S. S. President Harrison on voyage at its initial round-the-world sailing January 5, 1924.

Unique Facial Study of America's Famous Bandmaster



"I LIKE to look out over an audience of children. It is inspiring to play to the youth of the land. They like a band," said John Philip Sousa.

"SOMETIMES when I play the martial airs I am reminded of my boys at the Great Lakes Training station during the World war. Many have gone West."

"THERE is always a thrill to me as I step into the conductor's box and signal for attention from my men. The tension breaks with the first note."

"IN retrospect I see the line of march down Fifth avenue in New York and hope I will never again have to play my march to send boys off to war."

"YOU have me out of my depth when it comes to posing for a movietto. I can only register one emotion in Fort Worth, so I'll smile."

John Philip Sousa Willingly Grants Interview to Nervous Journalism Student From Bryan

Famous Bandmaster Started Musical Career at the Age of Eleven.

After searching for about half an hour in every place around the Coliseum where John Philip Sousa could possibly be found, I finally located him at the front gate, waiting for a taxi. Luckily (for me), he was alone. He greeted me with a congenial smile, and his small brown eyes twinkled so that I think he must have detected that I was slightly nervous.

Mr. Sousa was born in Washington, D. C. (He talks with a pleasing New England accent.) His musical career started when he was 11 years old and began studying violin.

When Sousa was 17 his musical talents attracted the attention of the government and he was appointed leader of the Marine band.

Organized Band of Own.

At the age of 24 Mr. Sousa organized a band of his own, and forty-seven men composed the original Sousa band.

Mr. Sousa said, "We now have nearly one hundred members in the band. The growth is due largely to the development of music in America. The high schools and colleges are paying much more attention to it than they used to."

The band has now completed five trips around the world, and has been across this continent fourteen times.

By the time he arrived at this point my hands (and feet) were ice cold and I felt rather weak, but I was glad that I had been allowed to talk to the greatest band director in the world.—Marion Anthony.

And Then There's Sousa.

But while, of course, such music is technically American, (so is Indian music, it is not typical, Americans being overwhelmingly Caucasian. And still, so far, it would seem as though Stephen Foster, being the Caucasian medium of expression for a life and mood native to American shores, might be considered one of the true American musicians.

John Philip Sousa unquestionably is another. "The Stars and Stripes Forever" and "Semper Parvulus" breathe more of a recognizable American attitude and spirit than all the so-called American songs on all the recital programs in the United States, and will most certainly survive them.

Occasionally a voice is raised suggesting that musical comedy is the true repository of native music. This might be more accurate than it is but for several qualifying circumstances. As a form, the musical comedy was imported from London to the United States, where its successful composers have seldom been Americans. Victor Herbert is an Irishman, who composes in completely cosmopolitan fashion. "Madame Sherry" was the work of a Bohemian, and "The Prince of Pilsen" that of a German.

SOUSA'S BAND.

The name of Sousa is known in every civilized country in the world and his band has been famous for the last 30 years or more. The band will give a concert at the Kemper theater on Thursday afternoon only. Of the great reception given him at San Diego, the Sun of that city, said:

"No crowned head, no great general, no great public dignitary, with the possible exception of President Wilson, has ever been accorded the greeting in San Diego that the city today gave Lt. Comdr. John Philip Sousa, U. S. N. R. P., when he stepped from the train at the Union depot."

"Everything went off exactly as planned, except that some 15,000 people, 4,000 automobiles and trucks, numerous motorcycles, bicycles and street cars and exactly one horse and buggy got in the way."

"Broadway was jammed with the eager crowds, who, brought out by The Sun's announcement of Sousa's arrival in San Diego, lined the street from the Union depot to First street in one solid mass, eager to catch a glimpse of the bandmaster and hear the local massed bands."

"A great massed band of civilians and the 100-piece band from the Naval Training station were at the depot to greet the famous march king."

"The train bearing Sousa was 20 minutes late. As it slowed down and Sousa stepped off, the Naval band, led by Bandmaster William Brown, former assistant bandmaster to Sousa's 1,500-piece Great Lakes band, broke into the familiar strains of 'Hail, Hail, the Gang's All Here.'"

"Sousa was greeted by a committee of high-ranking naval officers who welcomed him both officially and for the city. Included in this committee were Capt. David E. Sellers, Capt. Thomas T. Craven and Comdr. Edwin B. Woodworth, representing the navy and Maj. Gen. Joseph H. Pendleton and Col. Giles Bishop, for the marine corps."

"The worst traffic jam since the Prince of Wales came to town resulted when an attempt was made to start the parade. The few police and deputy sheriffs were totally inadequate to handle the throngs. Street cars and trucks got tangled up at the foot of the street, the bands marked time and Sousa tried to smile as the crowds jammed in the center of the street trying to get a glimpse of the famous bandmaster."

OVATION GIVEN TO MARCH KING

Tumultuous Reception Given World-Famed Bandmaster at the Baptist Auditorium.

One of the largest and most enthusiastic crowds that has ever greeted the famous John Philip Sousa, rocked the Baptist auditorium with thunderous applause Monday afternoon when the March King raised his baton and brought melody from every wood, wind, brass and cymbal instrument in his huge band organization.

It was the same gracious, modest, Sousa, who responded with a graceful bow and sometimes a smile. The children all knew him from the start. He stood there, and with the slightest movement of the baton, never once attracting attention to himself, but to the music which he commanded to come forth, and it came, soft rippling notes that made the many tiny hands clap loudly in adoration. Then, the loud, thunderous, crashing harmonies, that brought some of the youngsters to their feet in the wildest excitement and enjoyment.

The soloists on the matinee program were all artists in their line. Miss Nora Fauchald, the soprano, sang in a pleasing manner "When Myra Sings," a Lehman composition, and as an encore thrilled her audience with "Dixie." Miss Winnifred Bambrick, harpist, was a treat in her solo, "Fantasia Oberon." John Dolan, with the cornet, and Meredith Wilson, flute, were splendid in their solos.

Mr. Sousa repeated his successes of the afternoon at the evening performance, only on a magnified scale. Ever liberal with encores, the famous march king was more generous Monday night. Applause rocked the auditorium in appreciation of "Stars and Stripes Forever," which served as a climax of the day's success.

The soloist scored again. The audience did not seem to get enough and Mr. Sousa gave them free rein. Only Miss Fauchald, Miss Senior, Mr. Dolan and Mr. Carey appeared.

Outside of his own compositions, which always bring down the house, Mr. Sousa introduced a modern composer to Fort Worth. Ernest Schelling's fantasy, "The Victory Ball," was the medium and, although it puzzled the audience, it was an instantaneous hit. Dissonances abounded and a babel of sounds smote the ear at times, but there was no doubting the fact that the music was expressive, conveying without hesitation its message. Every instrument in the band was utilized to good effect and, combined, they produced everything that Mr. Sousa wished for in his portrayal of the after-war fantasy on Alfred Noyes' famous poem of the same name, dedicated to the memory of an American soldier.

The Moslah band played one of Sousa's latest marches, "Nobles of the Mystic Shrine." The two bands thrilled almost to cheers, led by Mr. Sousa. The Moslah band also joined in the climax of "Stars and Stripes Forever."

SOUSA'S BAND

John Philip Sousa, with his famous band, will appear February 9 and 10 at Jerusalem Temple under the auspices of Robert Hayne Tarrant. Lieutenant Commander Sousa will present four new programs, two matinees and two night performances.

XYLOPHONE SOLO A SOUSA FEATURE GEORGE CAREY IS ARTIST

Instrument Cost \$5,000 and Is 12 Feet Long

One of the most pleasing features of Sousa and his band, which is coming here on Feb. 19, at the Municipal Auditorium, is the xylophone solo playing of George Carey, one of the artists who are identified with the great musical organization.

Perhaps the most popular novelty in musical instruments today is the xylophone. And one of the most accomplished performers on this instrument is George Carey. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play, not only the most difficult of classical music, but also popular music, classical jazz and the jazziest of jazz, and he thereby succeeds admirably in entertaining and delighting hearers of all classes and tastes.

Mr. Carey's instrument was built es-



pecially for Sousa and his band at a cost of over \$5,000. It measures twelve feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence, and it is doubtful if any soloist in America receives more demands for encores than does Mr. Carey.

With Sousa



Who appears here with Sousa's band at the Naval Auditorium, February 19.

SOUSA CONTENTS THAT MUSIC CAN CATCH EYE

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or



even five, for a performance of opera? Well, in the former case, only the ear is held: the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchaind, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever," will all be features of the concert to be given here on Friday, Feb. 15, at the Plaza theater, matinee and night.

THREE OF STARS ON BAND PROGRAM

Left, Miss Rachel Senior, violin soloist; right, above, Lieut. Commander John Philip Sousa, the March King; below, Miss Nora Fauchald, soprano soloist.



Sousa's Famous Band Features Rachel Senior



Rachel Senior,

violinist, who appears with Sousa's Band, here February 9 and 10.

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant 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 beautiful-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 had found time to make in their entirety more than 100 of the instruments.

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 Willson, who had been a member of Sousa's band, and who was 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.

Sousa and his band will give four concerts here, February 9 and 10, two nights and two matinees. The concerts will be under direction of Robert Hayne Tarrant.

COMPOSITIONS OF SOUSA TO BE PLAYED BY BAND

For the two performances at which Lieut. Com. John Philip Sousa and his band will play here Monday, matinee and night, at the Baptist auditorium, programs featuring a great deal of Sousa's own music have been announced. Several of his sketches are on the printed programs, and his famous marches will be given as encores.

The matinee performance Monday is especially for children, who will be excused from school to attend. Some of the March King's most delightful notebook sketches will be played and a group of noted soloists will be presented. Miss Winifred Bambrick will play the harp, Miss Nora Fauchald will sing the soprano solos, John Dolan will play the cornet and Meredith Willson the flute.

Sousa Inspirations.

"A Bouquet of Beloved Inspirations, Entwined by Sousa," will open the afternoon performance. Other numbers will be: cornet solo, "The Centennial," (Bellstedt), by John Dolan; "Leaves From My Notebook," (Sousa), by the band, including "The Genial Hostess," "The Camp Fire Girls," and "The Lively Flapper;" vocal solo, "When Myra Sings," (Lehman), by Miss Nora Fauchald; "The Portrait of a Lady," (Rubenstein), by the band; fantasia, "The Merrie, Merrie Chorus," compiled by Sousa, by the band; flute solo, "Valse," (Godard), by Meredith Willson; march, "The Dauntless Battalion," (Sousa), which is new, by the band; tunes, "When the Minstrels Come to Town," (Bowron), by the band.

At the night performance of Sousa and his band, the soloists will be Miss Nora Fauchald, Miss Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist.

Rhapsody, "The Indian."

The program will include a rhapsody, "The Indian," the themes of which were taken from Thulow Lieurance and welded into rhapsodic form by Preston Ware Ofem; cornet solo, "Cleopatra," (Demare), John Dolan; portraits, "At the King's Court," (Sousa), composed of "Her Ladyship, the Countess," "Her Grace, the Duchess," "Her Majesty, the Queen;" soprano solo, "The Lark Now Leaves His Wat'ry Nest," (Parker), by Miss Nora Fauchald; fantasia, "The Victory Ball," (Schelling), which is based on the poem by the same name of Alfred Noyes; caprice, "On With the Dance," a medley of famous tunes strung together by Sousa; xylophone solo, "Nocture and Waltz," (Chopin), by George Carey; march, "Nobles of the Mystic Shrine," (Sousa), also new; violin solo, "Faust Fantasia," (Sarasate), by Miss Rachel Senior; folk tune, "Country Gardens," (Grainger), by the band.

NORA FAUCHALD SOUSA SOLOIST

Great Band Concert To
Be Staged February
9 And 10

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 bandmaster, 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, 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, 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's Band will give four concerts here, Feb. 9-10, under auspices of Robert Hayne Tarrant.

AT THE KEMPNER

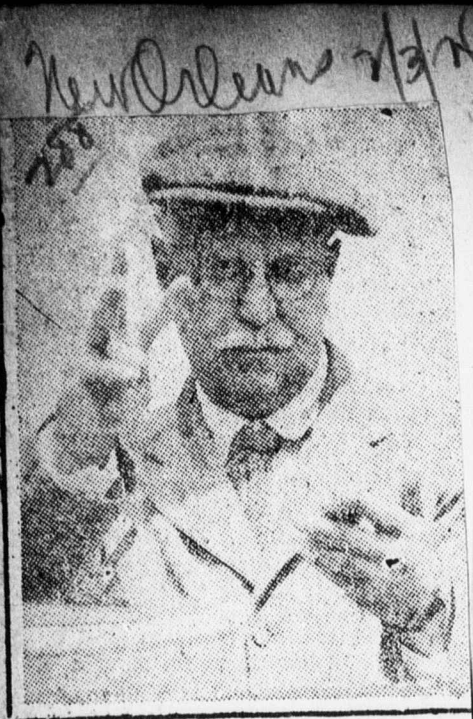


John Phillip Sousa, who appears personally with his band at the Kempner Theater Thursday afternoon for one special performance only, at 2:00 p. m.



P. & A. Photo SOUSA AS A TRAFFIC COP

The famous bandmaster didn't make good when he tried to lead the traffic. It took the cops a half an hour to straighten out the tangle.



JOHN PHILIP SOUSA

SOUSA'S BAND TO PLAY HERE FEB. 10

Noted Bandmaster And Composer To Give Four Concerts

When John Philip Sousa and his band arrive here the morning of Saturday, February 10 on two special cars the "March King" and his organization will be met at the station by a big delegation of Shriners and the Shrine band. The party will parade through the principal streets to Sousa's hotel.

The coming of Sousa's organization will be one of the most interesting musical events of the season. He will appear here at the Shrine Mosque under auspices of Robert Haven Tarrant and will give four concerts, two matinees and two nights.

The coming of Sousa brings to mind that he was the first American composer to win a measure of success in replying to the demand that we should have an opera of our own. True, his success was not of the "Lightnin'" variety, nor yet that of the "Robin Hood" kind; as a matter of fact, it consisted mainly in getting an American-made comic opera on to the stage in first class conditions. That first opera by the March King was called "Desiree," composed to a libretto by Henry Talbot Thayer, a Boston wit and poet who, Sousa maintains till this day, "would have taken rank with Gilbert, himself, had he lived." The doughty John A. McCaull staged "Desiree" for Sousa in both Philadelphia and New York city; and in the former place the piece served as the vehicle wherein De Wolf Hopper rode from the tuneless drama into operetta, the field to which he has since devoted the major part of his hearty activities.

Sousa's first opera didn't survive beyond the season of its production—1884-85; but it opened the field wide to other composers of native birth. De Koven disposed of his first, "The Begum" to McCaull in 1887, and his chef-d'oeuvre, "Robin Hood" to The Bostonians in 1890. Victor Herbert, too, found a customer for his first opus, "Prince Ananias" in The Bostonians in 1894. It is of no importance, but interesting, to note that neither "The Begum" nor "Prince Ananias" was more successful than "Desiree" and that all three composers were enormously successful in their second attempt—Sousa with "El Capitan" 1896; De Koven with "Robin Hood" and Herbert with "The Wizard of the Nile."

Of the three, Sousa was least industrious, so far as the stage was concerned, in the years that followed—for the excellent reason, perhaps, that he and his band had become an institution lacking in the commercial uncertainties of the theater. His subsequent operettas were "The Bride-Elect," "The Charlatan" (often catalogued as "The Mystical Miss" by which name it was known in a long London run), "Chris and the Wonderful Lamp," "The Free-Lance," and "The Glass Blowers." And persons fond of data about such things may find interest in the fact that the march in "El Capitan" as a detached number, is second in sales by the sheet only to the immortal "Stars and Stripes Forever."

Wagner

Musical events of importance have crowded the past fortnight. The first were the Sousa band concerts, with Nora Fauchald, soprano, Rachel Senior, violinist, George Carey, xylophonist, and John Dolan, cornetist as soloists. These attracted throngs of Portlanders to the Auditorium, where the distinguished American March King and his players presented three rousing programs. Enthusiasm at every performance was keen. An interesting feature at the final concert was the appearance of the Al Kader Temple Band, with the Sousa players, in the march "Nobles of the Mystic Shrine" (Sousa). Both Nora Fauchald and Rachel Senior scored heavily, each responding with several extra numbers, as did George Carey. John Dolan, who has been with Sousa's band several seasons, is always a big feature. The applause throughout the three concerts was proof of the popularity of America's March King and his band. This attraction appeared under the local management of W. T. Pangle.

SOUSA KEEPS UP WITH HIS PUBLIC IN PRODUCTIONS

Great Band Master, Appearing in Fort Smith Wednesday at High School.

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, 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.



With Sousa and His Band.

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."

Sousa Wants Subject For An Opera.

"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 John Philip Sousa recently. Sousa and his band will be at the Kempner theater, matinee only, February 7.

"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."

At the Kempner, Thursday, February 7 matinee only.

Portland, Oregon.

SOUSA DECORATED WITH SIX MEDALS

Famous Bandmaster, Who Will Be Here March 6, Honorary by 4 Governments.

Two notable concerts will be given by John Philip Sousa, America's famous march king and bandmaster, and his "Famous One Hundred" instrumentalists at the city auditorium, March 6, for the benefit of the Girl Scouts organization of Richmond.

Six medals, conferred by four governments may be worn by Lieutenant-Commander Sousa, 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 Halaub 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'S PROGRAMS PRESERVE HISTORY OF AMERICAN MUSIC

Great Musician on Thirty-First Annual Tour Will Appear at Armory on February 14.

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 Philip Sousa's band. 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. He will appear here matinee and night, February 14, in the armory, under the auspices of S. Ernest Philpitt.

"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 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 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 Merrle 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 new march numbers each year, in order to keep pace with the public taste."

That this thirty-first annual tour 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., and his farthest to the southwest at San Antonio, Tex. He will play his engagement farthest to the southeast at Miami, Fla. The tour which began early in July, will end 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.

SOUSA COMING

What is the inspiration for many of the suites and arrangements, for which Lieut. John Philip Sousa, the famous bandmaster who will appear personally with his world-renowned concert band at the Plaze theater on Friday, Feb. 15 and 16, matinee and night, 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 probably that the majority of people believe that all music is ritten 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 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 note book 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."

LATE COMPOSITIONS WILL BE INCLUDED IN SOUSA'S PROGRAM

John Philip Sousa, the famous march king, and his band of a hundred musicians, arrived in Dallas Wednesday and will appear in two concerts—the school children's matinee at 4 o'clock and in the evening at 8:15. This is Sousa's thirty-first annual tour.

The two programs for Dallas are typical Sousa programs with the old favorites of the music lovers of this section, and several of his newest compositions including the "Nobles of the Mystic Shrine," written last June in response to President Harding's plea for the fraternity as one of the driving forces in modern American life. Other features include "On With the Dance," a medley of famous songs of the past thirty years; "The Victory Ball," a remarkable playing of Schelling's weird compositions, and "Mr. Gallagher and Mr. Shean." Encores will be selected from the following compositions and arrangements by Sousa: "The Stars and Stripes Forever," "Semper Fidelis," "King Cotton," "High School Cadets," "March of the Wooden Soldiers," "Comrades of the Legion," "El Capitan" and "Washington Post."

SOUSA'S BANDS HAVE PLAYED FOR MILLIONS

Experience of Great Director Thermometer of Mighty Changes in Tastes of Public.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programmes of Lieut. Com. John Philip Sousa's Band. 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

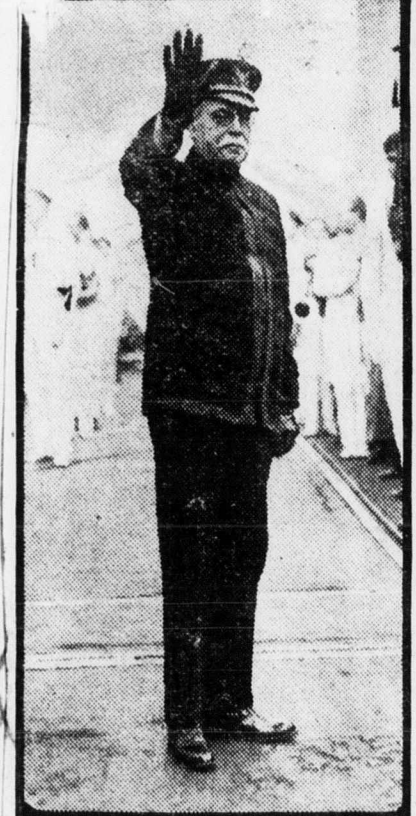
tastes of the American people. "When I first began my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid 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 recently popular 'March of the Wooden Soldiers' just eighteen years ago."

GIRL SCOUTS TO SPONSOR SOUSA'S CONCERT MARCH 6

The booking of Sousa and his band for this city by the Girl Scouts of Richmond, for two concerts on March 6, when they will make merry in the city 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 actors from London, they seem to prefer the American way of 'peppering up' a performance; the book-stores are filled with books by American authors; and the newspapers carry an amazing account 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 over fond of the Stars and Stripes; but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.'"



STOP!—Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

"Big things often happen which get little publicity," says Dr. Frank H. H. Roberts. "When Rotary district governor arranged for Sousa to direct the Boy Scout band it was a great event in those boys' lives. People could turn out in great numbers to hear the boys play, but it would not mean as much to them as meeting Sousa. When fathers bring their sons in touch with prominent men who have made their mark they are doing a great service."

Dallas News 1/31/24

SUCCESSES SCORED BY SOUSA'S BAND

VARIETY AND QUALITY OF
NUMBERS WINS EXTENDED
APPLAUSE OF HEARERS.

Enthusiastic audiences greeted Lieut. Commander John Philip Sousa and his band Wednesday afternoon and night at the Coliseum. A larger crowd attended the children's matinee than the night performance and the musicians seemed to take particular delight in pleasing the youngsters.

As in seasons past, the band played Sousa marches for encores and these proved the most popular feature of the afternoon program. The versatility of Sousa, as a composer, was also shown in "I've Made My Plans for Summer," a cornet solo, and "Fanny," a vocal solo, both of which have musical attractiveness.

Unlike most directors, John Philip Sousa does not depend on gesticulations or gyrations to keep the music going. Standing in dignified manner, he handles his band superbly. When the audience applauds, Sousa orders an encore almost immediately and does not insist upon his admirers tiring themselves out first, as do some artists and organizations.

Yet another point other organizations might well adopt is the Sousa policy of having a man flash a big card with the name of the encore being given printed on it in big letters. There is never any excuse for a Sousa audience not knowing what music is being played. And, for his final encore, Sousa still holds to the too often overlooked patriotic token and plays "The Star-Spangled Banner." Every number on the matinee program was encored. A saxophone octette was called into action at one place and made a great hit, and, when the band started on "Stars and Stripes Forever" the audience grew vehement in its applause.

The band appears larger than usual and the playing is of the same sterling variety. After "The Camp Fire Girls" was played, members of that organization, seated in boxes on the right of the stage, rose and bowed while two of their number sprang on the stage and presented Sousa with an ornamented hide.

Of the soloists, Miss Nora Fauchold, soprano, made the greatest hit. This pretty young vocalist has an appealing voice, a wonderful stage presence and she sang "Dixie" so eloquently that cheers broke forth during the verses.

John Dolan, cornettist, scored his usual triumph. Meredith Wilson pleased with his flute solo and Miss Winifred Bambrick, harpist, was asked to give an encore.

Smith Record

SOUSA'S BANDS HAVE PLAYED FOR MILLIONS

Experience of Great Director Thermometer of Mighty Changes in Tastes of Public.

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the promises of Lieut. Com. John Philip Sousa's Band. 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 recently popular 'March of the Wooden Soldiers' just eighteen years ago."

Idaho City 2/11/24

Sousa Admirers Plentiful Here

John Philip Sousa and his band probably will play before two packed houses in the concerts here Saturday afternoon and evening, judging from the success of the ticket sale thus far. Almost everybody has heard Sousa once, but that makes the music-loving public only a bit more eager to hear him again, according to local managers.

With the band will be Rachel Senior, violinist, and other artists who will have diversissements on the program.

Dallas Journal 1/31/24

SOUSA SCORES TWICE.

Two Dallas audiences Wednesday thrilled to the lilting cadences of Sousa marches but failed to enthuse appreciably over his musical sketches. Bringing an extremely large and perfectly balanced band, John Philip Sousa furnished a diversity of entertainment in both Coliseum programs. At the children's matinee he gave "Star-Spangled Banner" as the final encore but at night the program ended abruptly with the last printed selection.

Encores were either Sousa marches or his arrangements of compositions. "Stars and Stripes Forever" and "U. S. Field Artillery" marches were given at both concerts, as was Sousa's laughable arrangement of "Mr. Gallagher and Mr. Shean," into which he interpolates all kinds of tunes.

It remained for George Carey to make the individual hit of the engagement with his xylophone solos at night. He makes Chopin sound good on the big wooden instrument, charms with "Humoresque" and amuses with popular numbers.

John Dolan, a genius on the cornet, was fine in the afternoon and much better than that at night. His playing of "Cleopatra" was perfect and he put a world of meaning into the famous Godard "Berceuse." Miss Rachel Senior, violinist; Meredith Wilson, flutist, and Winifred Bambrick, harpist, were all well received.

Attracting as much by her beauty as her sweet voice, Miss Nora Fauchold, soprano, scored a triumph at the matinee and pleased at night. Her voice is not large but of exquisite quality.

Will Rogers Wagon

SOUSA GIVES DALLAS BAND LOVERS TREAT

Dallas, Tx Herald 1/31/24

SOUSA GIVES DALLAS BAND LOVERS TREAT

Audiences Enthusiastic Over Two
Concerts at the Coliseum
Wednesday

Sousa, the gentleman whose name means to bands what sterling does to silver, Trotsky, to bolshevism and Bryan to fundamentalism appeared in Dallas Wednesday with his organization for two concerts.

The afternoon performance which was planned especially for children had a larger crowd but it was hardly more enthusiastic than the night audience, even though every number on the matinee program was encored. The youngsters were particularly happy when a saxophone octet made its sweet music and when Sousa's own "Stars and Stripes Forever," sent its notes rocketing into the air.

In the afternoon, there was a special delegation of campfire girls in the boxes at the right of the stage, and when the band played their particular song which takes its name from their association two of the girls in costume presented Commander Sousa with an

ornamented hide as a souvenir of Dallas and in token of their appreciation.

The programs were lightened and given variety by a number of soloists. Miss Nora Fauchold, soprano proved very popular. Meredith Wilson, flutist, John Dolan, cornettist, and Winifred Bambrick, harpist, drew warm applause. In his xylophone solos, which he began with a Chopin Nocturne, George Carey put such sweetness and beauty that he was forced to give three encores. Miss Rachel Senior, violinist was also one of the performers that the audience liked.

A novelty which Sousa has included this year that sent the audience into gales of delighted merriment is his arrangement of the immortal "Mr. Gallagher and Mr. Shean." All in all lovers of band music were given the treat Wednesday that they always look forward to when Sousa comes to town.

New Orleans 2/1/24

SOUSA'S BAND
John Philip Sousa, with his famous band, will appear February 9 and 10 at Robert Hayne Temple under the auspices of Commander Sousa will present four new programs, two matinees and two night performances.

Dallas Herald 1/31/24

Sousa Recalls Visit to Dallas Thirty Years Ago in Chat With Former President of State Fair

William Jennings Bryan
Here at Same Time for
Address.

Lieut. Com. John Philip Sousa and Col. J. T. Trezevant harked back to the days of the early '90s in Mr. Sousa's dressing room at Fair park Coliseum Wednesday afternoon.

It was more than thirty years ago that the famous band leader and composer first appeared with his organization in Dallas. He came here with his band for the State Fair of 1893, when Colonel Trezevant was president of the fair association.

While recalling his original Dallas visit, in response to questions by a newspaper man, Colonel Trezevant walked in.

"There he is," said Mr. Sousa, and then to Colonel Trezevant, "We were just talking about you. This gentleman asked me whom I remembered on the occasion of that first visit so many years ago. I called your name, and here you are."

Remembers Visit.

"I remember your visit mighty well," said Colonel Trezevant. "We are both somewhat older—"

"Why not merely say richer in experience?" the march king interjected, with a twinkle in his bright eyes behind the all-familiar nose glasses. "I'm 69, but my manager has already arranged tours which will continue until I'm a hundred

Ocala City 1/24

VIOLINIST



Miss Rachael Senior who is with Sousa's Band.

Miss Rachael Senior, a violinist of recognized ability, who is appearing this season with Sousa's band, will be heard in solo numbers Saturday afternoon and night in Central Hi auditorium.

Besides the various members of the band which number 50, there is a contralto singer.

William Bell who plays the Sousaphone, has been with Sousa's organization 35 years.

Jacksonville Journal 1/31/24

GREAT BAND LEADER LOVES HIS CALLING

Sousa's Programs Are All
Distinctive of Sousa.

Sousa and his Band and special soloists will appear at the Duval County Armory on February 14 in a program of special interest.

After twenty-nine years of prodigious travel throughout America, five tours through Europe and one four around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that Lieut. Commander John Philip Sousa would be weary of concert-giving and of travel of every sort.

In so far as the concert-giving is concerned, Mr. Sousa does not lag nor languish in the least. On the contrary, the Sousa concerts—which are distinctive of the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them and clamors for them. It is not for money alone that Sousa endures the fatigue and deprivations of travel, he finds pleasure and much remuneration in the delights he knows he is bestowing, as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

and six. After that, future arrangements may be considered."

Recalling the fact that William J. Bryan spoke in Dallas on Monday, Mr. Sousa said "the Commoner" was speaking in the same hall in which his band was to appear on the first day of his 1893 engagement. "The time came for us to go on," Sousa said, "when someone came and informed us that the speaking wasn't quite over. I remember telling them to let the program proceed—that we might go on at any time."

Addressed Editors.

Colonel Trezevant reminded Sousa that editors of Texas and Oklahoma were being entertained at the fair on opening day of the 1893 exposition, and of a brief address Sousa had made, when he poked fun at the newspaper men. According to Mr. Trezevant, someone of the editors had claimed that the average man lost his logic when he got on his feet to speak.

"It seems to me that Mr. Sousa, in his talk, drily remarked that most of the editorials he had read seemed to have been written standing," Colonel Trezevant said, and the band leader remembered that the editors took the thrust in good humor.

Pensacola 1/31/24

MANY VISITORS TO HEAR SOUSA HERE

Out-of-Town Interest Much
Greater Than During
Last Season.

The interest that is being displayed from surrounding towns in the appearance of Sousa's band at the high school auditorium on Tuesday, February 12, is more than noticeable. Mr. Levy announces that though two seasons ago quite a few groups of music lovers, from out of town, visited Pensacola to hear Sousa, this season this number will be multiplied.

Already mail reservations are arriving from all points. A large delegation from Fairhope yesterday engaged reservations, the writer stating in his letter that they preferred to come by automobile to Pensacola rather than the boat for Mobile and be compelled to remain over night in that city.

From Marianna, DeFuniak Springs, Century, Milton and other points, reservations have been made freely, and the occasion of Sousa's band coming to Pensacola should prove brilliant. Out-of-town patrons are given protection for the reservation of tickets in advance, which is an advantage. The sale of seats locally will take place at Windham's drug store Friday, February 8.

Sousa No Friend of 'Made to Order' Music, He Says

Shreveport 1/24
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 will give two concerts here at the Coliseum matinee and night, February 8.

"We have a great number of writers 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 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 Cetton,' but the six months were spent in developing an idea, which came in a moment."

"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 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."

289 Christian Science Monitor

Sousa, Bandmaster Pat Excellence

By FULLERTON WALDO

OF COURSE Sousa needs a protagonist as little as he needs a press agent: there are trumpets enough in his own band to shake the welkin with his name and fame. But I heard his band ablaze full-tilt the other night, and I surrendered to the rhythmic fascination of his marches as when I heard him lead the Marine Band years and years ago.

What is the secret of the spell? Consider any part of the dynamic, rhythmic entity. The soul of the battery is an electrifying gentleman who, when he swings the sticks crosswise, seems to have as many hands as Briareus. He delights in his work—his enthusiasm spreads—he radiates light, heat and magnetism. He reaches for a pistol at a climax and makes the air blue about him like a western sheriff in the movies. He lays on at his gentlest like Macduff, and at his most strident like Vulcan in his stilly. He comes out of the detonating ordeal bland, pink, unruffled, circumspect as ever, and the audience laughs and is in uproar as he bows apologetically for the devastation he has wrought.

A quaint mélange called "Showing Off Before Company" lets the audience hear what the constituent sectors of the band can do. Half a dozen piccolos mobilize, Indian filewise, and piquette and piffle like squirrels out on the branch-tips of a black walnut tree. Ridiculous, almost, is the subsequent stertorous pomp of the tubas, going down, down, down to their gleaming nethermost, with the fundamental roar of super-bears. Bland and mellifluous is the quartet of horns—neither cracking nor overblowing, certain of their embouchure. And so on—the instruments display themselves, the players climb back to their several terraces, and as with a watch that has been taken apart the cogs and springs are reassembled, and the harmonious entity goes purring on. The swift cross-section of the inner workings gives place to a composite so firm, close-knit and fluent that it seems as though the co-ordination had never been disturbed.

Centaur of mythology did not ride horseback; being one with their horses there was no problem of equitation, no technique of pedal and dorsal motion and bridle control to learn. This band plays as it does because it

has esprit de corps, because each part sympathizes and synchronizes with the rest, because the players are one with the trumpets, cornets, saxophones, bassoons or horns they play. Even as Strauss's "Blue Danube" is so perfectly wrought in its kind that though it is "only a waltz" it deserves to be rated among the classics, Sousa's Band is so good a band that it stands out like Betelgeuse.

The attitude of Sousa as he leads is the amusing index of the facility attained. He has but to start the music and it runs itself. So he stands and swings his hands complacently by his side, as a good and happy child would in playground gestures, now and then gathering the music toward himself by an insweeping motion as though rafting together sheaves of the notes, sometimes even turning his back on his brilliant ensemble, as if studiously ignoring his virtuosi, to the greater amusement of his hearers.

What a wizard he has been at sensing just what each instrument can most congenially be asked to do! The enticing fluency, even in its flow as oil outpoured from a cuse, is an almost irresistible invitation to the dance; your feet seem to listen with your ears, and beseech you to release them from their circumspect static position on the floor. What a waste of one-steps and two-steps, the young people feel, as thought dances with those rousing accents and pulsations, and a melodious transition gives way to the coda in a tremendous reumption of the cogent melody!

Sousa's Band at Kempner On February 7.

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 6282 pieces.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." 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. At the Kempner Thursday Feb. 7th matinee only.

Sousa's Band Comes to Bijou Theatre Feb. 11

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, and coming to the Bijou February 11th. 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, same 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."

He Can Talk, Too



JOHN PHILIP SOUSA,

famous band director, who can make a speech as well as toot a horn. He will speak at an open Chamber of Commerce luncheon Friday noon at the Hotel Tulsa.

Miss Winnie Bambrick, Harpist, With Sousa's Band at Imperial February 21st.

Famous Band of 100 Musicians and 8 Solosists to Appear at Imperial Feb. 21st For Matinee Only

ATLANTANS TO HEAR SOUSA'S GREAT BAND

Sousa's Band, with the world famous John Philip Sousa, himself, conducting, will give two concerts at the auditorium Wednesday, Feb. 27.

In addition to the band, which numbers eighty-five pieces, and which is the largest professional band in the country, will be a number of soloists and others who will bring the number of the party well over one hundred.

John Philip Sousa endeared himself to Atlantans during the old Cotton States exposition, at Piedmont Park, where he played, and where he presented for the first time his "King Cotton March" in honor of the state of Georgia. He has visited Atlanta many times since that time, his last visit only two years ago when he played to enormous audiences at the auditorium in two performances.

Mr. Sousa will conduct the two performances which his band will give in Atlanta, following his invariable rule. No one else ever conducts a public performance of his band, and on the rare occasions when it is impossible for him to personally conduct a performance, no performance is given.

The soloists who will be with the band are: Miss Nora Fauchald, soprano; John Dolan, famous cornetist; Miss Rachel Senior, violinist; George Carey, xylophonist; Miss Winnie Bambrick, harpist; and Meredith Wilson, flutist.

Sousa and His Band To Give Two Concerts Here on February 27

John Philip Sousa, with his band of 85 pieces, the largest professional band in this country, will give two performances at the auditorium February 27, with Mr. Sousa, himself, conducting.

A number of soloists and others makes the party total more than 100.

Mr. Sousa is well known in Atlanta. During the old Cotton States exposition held at Piedmont park he played, and there composed his famous "King Cotton" march, which he dedicated to the state of Georgia. He has many friends in Atlanta and, upon the occasions of his visits, is always entertained. His last visit to Atlanta was two years ago when he played to two capacity audiences at the auditorium.

It is the invariable rule of Mr. Sousa to conduct his band personally and when it is impossible for him to do so, no performance is given.

The soloists who will appear in Atlanta with the band are the following: Miss Nora Fauchald, soprano; John Dolan, most famous cornetist now before the American public; Miss Rachel Senior, violinist; George Carey, xylophonist; Miss Winnie Bambrick, harpist; Meredith Wilson, flutist.

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 Winnie 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.

MARCH KING AT PLAZA

That Sousa is the best-beloved of all present-day conductors is indicated that the majority of the men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons. The average length of service of the eighty-eight men in the band is about eight years, and there are several men who have been with the march king more than twenty seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "flivver" to greet Sousa. Often as many as a dozen local band leaders may be found on the stage following a concert. Sousa's band will be at the Plaza Feb. 15.

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. Mail orders now being 50 cents to \$2.00.

SOUSA GAVE FIRST CONCERT IN 1892

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 trans-continental tour and comes to Pensacola Feb. 12 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.

SOUSA BAND TO PLAY TWO TIMES TODAY

AFTERNOON PROGRAM TO BE MATINEE FOR CHILDREN.

A special matinee for children and a night concert will be given Wednesday at the Coliseum by Lieut. Commander John Philip Sousa and his band. Good seats are still available for these concerts, it was announced Wednesday morning at the MacDonald-Mason box office in Bush Temple.

Following is the program for the afternoon concert:

1. "A Bouquet of Beloved Inspirations" ... Entwined by Sousa
2. Cornet solo, "The Centennial" ... Belstedt
3. Suite, "Leaves From My Note Book" ... Sousa
- (a) "The Genial Hostess."
- (b) "The Camp Fire Girls."
- (c) "The Lively Flapper."
4. Vocal solo, "When Myra Sings" ... Lehman
5. "The Portrait of a Lady" (Kamennol-Ostrow) ... Rubenstein
6. Fantasia, "The Merrie, Merrie Chorus" ... Compiled by Sousa
7. (a) Flute solo, "Valse" ... Godard
- (b) March, "The Dauntless Battalion" (new) ... Sousa
8. Harp solo, "Fantasia Oberon" ... Weber-Alvares
9. "When the Minstrels Come to Town" ... Bowron

Night Concert Program.

The following program will be given at the night concert:

1. Rhapsody, "The Indian" ... Orem
2. Cornet solo, "Cleopatra" ... Demare
3. "Portraits," "At the King's Court" ... Dolan
- (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
5. Fantasy, "The Victory Ball" ... Schelling
6. Caprice, "On With the Dance." Strung together by Sousa, being a medley of famous tunes.
7. (a) Xylophone solo, "Nocturne and Waltz" ... Chopin
- (b) March "Nobles of the Mystic Shrine" (new) ... Sousa
8. Violin, "Faust Fantasia" ... Sarate
9. Folk tune, "Country Gardens" ... Grainger

Encores will be selected from the following compositions 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," "The Silver Lining," from "Sally," "March of the Wooden Soldiers," "Rameses," "El Capitán," "Washington Post," "The Gallant Seventh" and "The Fair-est of the Fair."

SOUSA, D.C. SON, PLANS TOUR OF DIXIE

Noted Bandmaster to Direct Concert in Capital City in March.

"A 'Dixie tour' has been arranged for Lieut. Com. John Philip Sousa as the last lap of his thirty-first annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., on February 1, Sousa will visit thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8.

Sousa's tour comes at the end of what has been his most successful season. Starting from New York in July, Sousa and his organization of 100 bandmen and soloists has played through New England and from Portland, Me., to Portland, Oreg., the length of the Pacific coast, across Texas and the old South and will play its way up the Atlantic seaboard to Baltimore, where the journey ends.

From the financial standpoint, this has been Sousa's greatest year. The famous Sousa scale of "same prices" have brought greater audiences than ever before, and Sousa has rewarded them with more pretentious programs, because he has the largest band upon which to draw, but he has also made this a season of novelties and the Sousa programs this year are more varied and therefore more wide in their appeal than ever before, ranging from Schelling's "The Victory Ball," and Granger's "Country Garden" all the way to the Sousaesque humorous (an annual affair and this year based upon "Mr. Gallagher—Mr. Shean") to the new Sousa marches "The Dauntless Battalion" and "Nobles of the Mystic Shrine."

One of the most interesting events of Sousa's year comes during the Dixie tour. On the day before he finishes his season, he will visit Washington, where he was born, and where he was to gain his first fame as director of the United States Marine Band. There Sousa, whose physical home is in New York and whose spiritual home is the whole of America to whom he has given such march tunes as are possessed by no other nation, spends a brief day each year among the scenes and the friends of his childhood and of his first triumphs as a musician.

SOME SOUSA RECORDS

Big Events in Which Great Bandmaster Has Appeared.

Lieut. Com. John Phillips Sousa, the famous bandmaster, who comes to Savannah on February 19, for two performance, matinee and night at the Municipal Auditorium, 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.

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.

SOUSA IS COMING

Famous Band Will Appear at Grand This Month

Jack McGrath, business agent for the Sousa Band, is in Macon perfecting preliminary arrangements for the concert to be given by the famous band at the Grand Theater on the evening of Feb. 26.

Three private cars are required to transport the band, which is composed of one hundred pieces. This is said to be the largest number of musicians Sousa has ever carried.

Stop!



(By Pacific & Atlantic)

Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

New Brunswick N.J. August 24/14

August 24/14

Greenville S.C. 2/16/14

Pensacola Fla. 2/17/14

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JOHN PHILIP SOUSA AGAINST SUBSIDIZING OF MUSIC COMPANIES

Subsidies for musical organizations, 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 now on his thirty-first annual tour is at the head of his band. Instead of filling 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 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 the Metropolitan and the Chicago Operas, are guaranteed against

The modern concert hall has brought music within the reach of the common people," says Sousa. I am utterly opposed to musical subsidies except in the case of bands which are in a sense municipal. In the majority of our cities we have subsidies which play upon public occasions and which give concerts, free to the public. These organizations, of course, should be supported from the city funds, for they are as much a part of the municipal life as the fire department of the police."

There will be only one performance, Saturday afternoon at 2. Seats now

WITH SOUSA



There is George Carey, the world's greatest xylophone artist, who is a member of Sousa's band, which will be here February 5.

"Sousa's Band" to Be Heard at Imperial Thursday, February 21

Sousa Contends That Music Can Catch the Eye

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner, of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enchained, also; therefore, with two avenues of absorption, there is greater recep-

tivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone-corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic, Biblical in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever," will all be features of the concert to be given here on Thursday, February 21st Matinee only.

Sousa

Sousa and his band no longer is an attraction. It is an institution. Each tour of the band brings new laurels to its director as a director, but it appears that some of his genius as a composer has been lost.

For in his latter years Sousa's marches have lost that fire and thrill and spirit of Stars and Stripes Forever, of Semper Paratus.

The audience at the high school auditorium Saturday loved the old tunes most, the marches born in the master's brain as doughty marines in blue, with a flash and brisk tread, marched on parade.

But Sousa's band improves as the years roll by. It is a gigantic keyboard, which responds to eye and waving baton as the keyboard of a piano responds to the touch of a Rachmaninoff.

Only now and then does Sousa allow individuality to be displayed—the band is his organ.

Three years ago when the reviewer heard that band, the magic control of that organ seemed lost. The reeds and brasses appeared at war with each other, it appeared an aggregation of skilled musicians, but not a skilled band. All that is gone now.

From all the instruments pours the soul of the director, not those of the players. From the softest piano to a volume of sound so great that it al-

most numbs the brain, the instruments sound as one.

One must understand the disadvantages of playing within walls to appreciate the fineness of timbre. Sound vibrations are dashed like waves against the walls to echo and re-echo. The place of the band is outdoors. But by some magic Sousa overcomes this obstacle. Delicate shades of tone are not lost.

Miss Nora Fauchald, soprano, delighted the audience with her rendition of Dixie and one of Sousa's own compositions, "Fanny."

John Dolan, cornet; P. Meredith Wilson, flute and Miss Winnifred Bambrick, harp were the other soloists.—D. P. M.

Sabre and Spurs March by John Philip Sousa

Sousa, American (1856—).

Sousa, John Philip (Soo-zah), popular bandmaster and composer, was born in Washington, D. C. He was educated as a violinist, but showed such marked ability as a conductor that at the age of 24 he was appointed leader of the band of the United States marine corps. In 1892 he organized a band of his own, which became one of the best concert bands in the world and has delighted millions not only in Amer-



JOHN PHILIP SOUSA

ica but also throughout the countries visited by the band during its five successful tours of Europe.

Sousa keeps in touch with the life about him and expresses the best qualities of so-called "popular music." He is often called the "march king." His marches have energetic rhythm and buoyant vitality, felt today as when they were first heard. He is the composer also of a number of comic operettas, waltzes, songs and instruction books, but his reputation rests on his marches. His published compositions number several hundred.

Sabre and Spurs March.

This is a stirring military band march. It is an instrumental suggestion of horses' hoofs, and pictures a patrol of American Cavalry.

'VISIBLE' MUSIC QUITE POSSIBLE

Sousa Interestingly Details an Important Subconscious Effect of Band.

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. What is the quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because, more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

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"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone-corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever," will all be features of the concert to be given here on February 14, in the Duval County Armory.

SOUSA'S BAND HERE FEB. 15

Next Concert in Philpitt Series to Bring Famous March King to City

The next concert to be given in the Philpitt Artists' series will be that of Sousa and his band to come here Feb. 15. Matinee and evening performances will be given at the Plaza theater.

This will be the second visit of Sousa's band to St. Petersburg and it will be an event of special interest to music lovers in the city. Sousa has with him on this tour two young soloists, Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist. Both young artists are being presented for the first time in this tour.

Frieda Hempel, noted Metropolitan soprano, will give the last concert in February to take place Feb. 23.

Sousa's band is probably the most widely known organization of instrumental musicians in the world, and has for years enjoyed the reputation of being the best. Much of the most widely used military music composed by Sousa, who will be remembered as the composer of the famous 'Stars and Stripes Forever' march.

Officials of Hejaz Temple consider themselves extremely fortunate in having secured Mr. Sousa and his musicians for an engagement in Greenville, and it is expected that one of the largest audiences ever assembled in Textile Hall will greet the artists when they play here on February 28.

THE 'MARCH KING' TO PERFORM HERE

World's Most Famous Military Band Slated For February 28.

John Philip Sousa's world famous military band, with full complement of musicians, will play in Greenville on February 28 at Textile Hall, it was learned yesterday. The Sousa organization will come to Greenville under the auspices of Hejaz Temple.

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GOOD TENDERLOIN INSPIRATION FOR SOUSA'S MARCHES

Great Bandmaster Says Love And Spell of Nature Didn't Help Him Much.

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 ever 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."

Pensacola will welcome Sousa on Tuesday, Feb. 12, when he appears at the high school auditorium for a matinee and night performance. Tickets on sale at Windham's Friday, Feb. 8th.

Sousa Features "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 half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

There will be only one performance on Thursday afternoon at 2 o'clock. Seats now selling.

Mrs. Souza Thanks Boys' Band for Cake

A letter was received by Mrs. Donna Ferguson, from Mrs. John Philip Souza, of Long Island, thanking the Modesto Boys Band for the fruit cake which was sent to Mrs. Souza at the request of the bandmaster, when asked to cut the cake at the banquet given for him on his recent visit to Modesto. The cake was made for Souza with his name on it, but owing to great amount of cake already cut, he made the request that yesterday brought the letter of thanks from Mrs. Souza. The cake was made by Mrs. F. R. Coelho of Turlock and according to Mrs. Souza was not damaged on its trip to New York.

SOUSA SAYS MUSIC CAN CATCH THE EYE

Noted Band Leader Will Bring Musicians Here End of Month.

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking in whole or in part, in the concert of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Phillips Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert. Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchaind, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concert with my hand, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on Friday, February 29 in Converse College Auditorium.



John Philip Sousa, who will appear with his band of 100 musicians and 8 soloists, at the Imperial, Thursday, February 21st, matinee only.

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SOUSA'S BAND ENTERTAINS LARGE AUDIENCE AT MOSQUE

Attracted to Shrine Mosque last night by the world renowned Sousa and his band, thousands of music lovers of the city and surrounding country heard a full evening's entertainment of band music delivered at only Sousa and his large troupe of trained performers can render. The band, filling the large stage of the mosque, presented a picture rarely offered in cities the size of Springfield, the instrumentation and harmonizing with the striking figures of the personnel of the troupe. The big tubas, stretched skyward, gave a brilliance to the scene, centered about the always beautiful and graceful golden harp. Sousa, with his undemonstrative movements of direction, but with the very apparent perfect control of his band, was a figure intensely interesting. A generous response with encores was fully appreciated by the large audience.

Many of last night's audience had heard the great bandmaster before and were again thrilled with the immensity and rare musicianship displayed by the complete ensemble and the dim director. The blending of the various instruments at times gave the effect of a large cathedral pipe organ, and each solo was rendered as only a finished artist is capable of doing.

Opening the program with Preston Orem's Rhapsody, "The Indian" interest of the hearers was kept at high pitch during the entire presentation. During this offering, which introduced themes of the aborigines of America, as recorded by the well known Thurlow Lieurance, Charles Cadman and Arthur Farwell, and welded into the rhapsody by Orem, each theme was carefully interpreted by the band. Encores given for this number were "El Capitan," of Sousa's own composition, and "Bambolina," popular air. In John Dolan's cornet solo, "Cleopatra" (Demare), during which he displayed his mastery of the difficult triple-tongue playing, his rendition was that of a cornetist of rare ability and splendid technique. He responded with an encore of "Berceuse," from Jocelyn. Portraits, "At the King's Court," of Sousa's own composition, consisted of a diversification of musical composition. The three characters portrayed in this number, "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen," were each of a distinct type, and Sousa's strong powers of imagination as well as the fine interpretative ability of his players were very evident. Ranging from whimsical, catchy phrases of "The Countess," through the graceful, slow, assertiveness of "The Duchess" and climaxing with the regal triumph of "The Queen," heralded by the trumpeters, the whole presentation was of excellent rendition and composition. As an encore to this number, Sousa's "March of the Militia Men" won great applause. The trombone obligato of "Onward Christian Soldiers" throughout the presentation was of especial attractiveness.

Miss Nora Fouchard, with her clear soprano voice of exceptional range, gave "The Lark Now Leaves His Watry Nest," with diction fully recognized by her audience. As encores she very charmingly ren-

dered Sousa's "American Girl," "Carry Me Back to Old Virginny" (Bland) and "Dixie." Her costume was both quaint and exceptionally well suited to the songs she presented.

The portentous composition, a fantasy of Mr. Ernest Schelling, based on Alfred Noyes' poem, "The Victory Ball," climaxed the evening's presentation. This decidedly modern poem, unusual in theme and soul stirring in meaning, was given by the band with all feelings intended by the poet in his writing, ranging from pathos, excitement, hilarity to the final dying chords. Encore for this was Sousa's very appropriate "Solid Men to the Front," made realistic by several innovations of orchestration.

The second half of the program was introduced with a medley of famous tunes, strung together by Sousa, a caprice "On With the Dance." Encores for this presentation were featured with a saxophone octet, ranging in instrumentation from a very miniature saxophone to one of large dimensions. Popular songs presented by this group included Sousa's arrangement of "Gallagher and Shearn," "No, No, Nora," March of the Wooden Soldiers" and "Three O'clock in the Morning." Much amusement was furnished during the encore selections of this number.

A xylophone solo by Mr. George Carey, "Nocturne and Waltz" of Chopin's composition was given as possible only by a finished artist. Mr. Carey's fine knowledge of his instrument and rare musical talent were very apparent in his renditions. Encores were "Humoresque," with variations, and the ever popular Banana song. Sousa's new march composition, "Nobles of the Mystic Shrine," proved to be one of the most well received numbers of the night's program, encore for which selection was "Stars and Stripes Forever," played first by a group of six piccolos, followed

New Orleans Shriners and the Shrine Band are preparing a welcome for John Philip Sousa and his band when they arrive here next Saturday on three special coaches. Sousa and many of his associates are Shriners.

"The March King" and his organization, which consists of ninety-six musicians and soloists, will give four concerts here at the Shrine Mosque under direction of Robert Hayne Tarrant. There will be two matinees and two night performances.

Lieutenant-Commander Sousa, having trained and led more band musicians than any other bandmaster in the history of the world, justly may be regarded as a reasonable 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.

by presentation of the piccolos, five trombones and seven saxophones. Miss Rachel Senior, with a rare grace and a finesse of technique, added to the advantage of an instrument of rare quality of tone, proved herself an artist with a violin solo, "Faust Fantasia" (Sarasate), followed by the encores of the liquid "Minuet" (Beethoven), and "Maiden's Song."

The finale of the evening's entertainment was the ensemble playing of the folk tune, "Country Gardens" (Grainger).

The presentation of the renowned Lieutenant-Commander John Philip Sousa and band was made possible here by the management of a series of worth while concerts being given at Shrine mosque under the auspices of Dr. Clyde M. Hill, president of State Teachers college and other of the Teachers college authorities. The next attraction to be presented by the Teachers college will be Haydn's oratorio, "The Creation," by the High School chorus, directed by Prof. R. R. Robertson, to be given at Shrine mosque the night of February 7, starting at 8 o'clock. Tickets for this entertainment will be complimentary to ticket holders of the course as well as any other music lovers of the city and surrounding towns.

SOUTHERN TOUR TO END SOUSA SEASON

Bandmaster Will Have Visited More Than 200 American Cities During His Long Engagement.

A brief tour through twelve of the Southern States and the District of Columbia has been arranged for Lieut. Com. John Philip Sousa for the last six weeks of his thirty-first annual tour, which began last July and which will be concluded in Baltimore on March 8.

The journey through the South began in Tulsa, Okla., on February 1, and when he reaches Baltimore, Sousa, in about six weeks hence, will have played engagements in thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, Maryland and the District of Columbia.

Sousa's pretest tour is said to have been the most successful financially of the entire history of his organization. His organization this season consisted of 100 men in addition to soloists and the tour was the longest he ever has taken. He will give his annual concert in Washington, the city of his birth and the place where he attained his first fame as conductor of the United States Marine Band, on the afternoon of Saturday, March 8, and will conclude his season in Baltimore that night.

This season's travels have taken Sousa to more than 200 American cities.

Stop!



(By Pacific & Atlantic)
Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

Sousa's Southern Tour.

A brief tour through twelve of the Southern States and the District of Columbia has been arranged for Lieutenant Commander John Philip Sousa for the last six weeks of his thirty-first annual tour, which began last July, and which will be concluded in Baltimore on March 8. The journey through the South began in Tulsa, Okla., on Feb. 1, and when he reaches Baltimore Sousa, in about six weeks hence, will have played engagements in thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, Maryland and the District of Columbia.



"Rachel Senior," violinist with Sousa's Band, National, March 8.

FAMOUS HARPISIT IS 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 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 is at the Columbia theater on February 20, matinee and night.

MICHIGAN WINS AT HOCKEY

SOUSA'S BAND. John Philip Sousa, with his famous band, will appear February 9 and 10 at Jerusalem Temple under the auspices of Robert Hayne Tarrant. Lieutenant Commander Sousa will present four new programs, two matinees and two night performances.

SOUSA TICKETS SELLING FAST

Long Line Greets Ticket Sale at Windham's Drug Store Friday.

A long line of ticket purchasers greeted the opening of the sale of seats for Sousa's band concert at Windham's Drug Store yesterday morning. Tickets for both the matinee and night performances were in active demand and sold in large proportions.

Sid Levy announced last night that there are lots of good seats left for both performances and wants to counteract any false rumors regarding the selling out of the entire house.

One thing is very evident, said Mr. Levy, and that is Pensacolans are "strong" for Sousa and there remains little doubt but that overflowing houses will greet the bandmaster upon his appearance here Tuesday for matinee and night performances.

Stop!



(By Pacific & Atlantic)
Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

SOUSA'S BAND. Four new programs will be given by Sousa's band during its stay in New Orleans. The concerts will be given this afternoon, tonight and Sunday. A number of the popular hits, new Sousa marches and instrumental solos are featured by Lieutenant Commander John P. Sousa.

Dispatch Richmond April 293

SHRINER SOUSA IS COMING TO CITY FOR TWO CONCERTS

Famous Band Leader Tells How He Lost Whiskers During War.

When Shriner John Philip Sousa comes back to Richmond with his world famous band for a twin-concert at the City Auditorium on March 6, he will be given a royal welcome by members of the Shrine here, many of whom have been thrilled by his music in years gone by. In all probability, the Acca Temple Shrine Band will give several selections at this concert. It is understood that the Richmond Girl Scouts, under whose auspices the concert will be given, have sought the co-operation of the musicians of Acca Temple, but nothing definite has been announced.

When Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine Band, he was a whiskered youth and was regarded as one of the most whiskered celebrities in the United States. Not even the election to the presidency of Benjamin Harrison, 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand and the genuine article.

Takes Along His Whiskers.

In forsaking the government service and the leadership of the musical marines, and setting up shop for himself with the band which now bears his name, Sousa took along the whiskers. Sousa without them was as unthinkable as—well, as General Pershing would be without his Sam Browne belt or as a grand opera divi without a temper. Sousa took the



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NOBLE JOHN PHILIP SOUSA.

whiskers everywhere he went. Theaters got to know them when he conducted the premiere of his famous comic opera, "El Capitán." He took them to Paris when he went there to lead his band through the great World's Exposition of 1900. The whiskers of Sousa became known on 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. The late Ivan Caryll, the Belgian composer, raised a set that nearly vied with Sousa's and were a famous ornament of first-nights and subsequent gala performances in the London theaters where Caryll's operettas were staged. Sir Henry Wood, now conductor of London's celebrated Queen's Hall Orchestra, bred some whiskers, and today dates his rise in popular appreciation to the occasion when they had sprouted to Sousa length. Even the great Arthur Nikisch, the idol of Vienna and Berlin and who died a few months back, readjusted his whiskers to the Sousa model. And others too numerous to mention, as it might be put.

Defied Imitation.

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. Of all the conductors who put time and energy into the cultivation of whiskers, the most successful in nearing the Sousa ideal was Caryll, but even he could not quite get his crop to look like two-four time.

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. The band grew day by day, and was trimmed of its weaklings; the whiskers grew day by day, and were trimmed of their grayings. And, so, things went on as normal with music and whiskers, although abnormal in the fever and emotions of the World War, until one Sunday late in November of 1917.

Disappears from Opera.

Sousa, that afternoon, was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet" in the Chicago Auditorium, with Muratore and Gallucci as the lovers. Hector Dufranne, the Belgian basso, was the singer of Capulet, and he was a

superb figure as the bearded patriarch Veronese father when he held the stage at the end of the first act, making safe the escape of the young Montagues and holding back from attack the bloodthirsty young Capulets. The curtain fell; there were recalls and cheers, and then 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, although 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!"

Letters of Protest.

The following morning the Chicago Tribune carried a first-page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper, to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "The war," admonished one solemn writer, "is not a thing to kid or fool about."

But Sousa was still a fact, although the famous whiskers were unconsidered sweepings on the floor of the barber shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

And the why of all this? Well, here it is in the words of Sousa himself, told to a Chicago friend after identification had been re-established between them:

"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 tableaux at the end of act one, 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."

Here Friday



Lt. Com. John Philip Sousa, who will direct his famous band in two concerts at the Coliseum Friday matinee and night, believes in giving people what they want. Prior to the concerts he will learn what Shreveport likes best in music and will arrange his program accordingly.

SOUSA MAN OF MANY THEMES

Concerts Are Not Composed of Martial Airs Alone

Those who know Sousa only as a composer of martial music and who imagine his concerts are made up only of such compositions will be agreeably surprised if they attend either of his two concerts here Friday, for a list of airs to be played here shows a great variety of themes, light opera, popular airs, one or two selections of heavier caliber, etc. Of course a Sousa concert would not be complete without one or two of the great director's compositions, but marches will not constitute the entire program by any manner of means.

Among the numbers tentatively arranged for the local concerts are the following: "On With the Dance," "The Merrie Merrie Chorus," "The Victory Ball," one of the leading orchestra "hits" of the season, Sousa's two latest works, "Dauntless Battalion" and "Nobles of the Mystic Shrine" and two new humoresques, "Mr. Gallagher, Mr. Shean" and "Look for the Silver Lining" from the successful musical comedy "Sally," and a number of special numbers by the eight soloists, Sousa is bringing with him this year.

Mr. Sousa himself, however, does not know just what the program will finally include as Sousa has a habit of arranging his concerts to suit the musical taste of the community in which he happens to be playing. Having played here last year he is acquainted with the style of music most liked by Shreveport audiences and between the hour of his arrival and the hour of the concerts, matinee at 2:30 and night at 8:15, he will familiarize himself with what ever Shreveport likes best this season, for his desire is to please those who pay to hear him. Even though his concerts may be a success financially, he says, if his audiences are not satisfied with the selection made they are a failure.

School children who failed to get their half rate tickets at the school during the week may get them at Hirsch and Leman's book store Friday morning or at the Coliseum box office up to the hour of the matinee concert.

Soloists who will appear at both concerts are Miss Nora Fauchald, soprano; Miss Winnifred Bambrick, harp; Miss Rachel Senior, violin; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul Gebhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; William J. Bell, Sousaphone, and Gus Helmecke, cymbals and drums.

SOUSA'S BAND HERE FRIDAY



The next concert in the Philpitt series will be that of Sousa's band, Friday, Feb. 15. Both matinee and evening performances will be given at the Plaza theater. Among the soloists of the band this year is Miss Rachel Senior, young violinist, who has been recognized as a musician of rare talent.

There is small wonder that Miss Senior 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, Ia., 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.

Charles Senior was a business man with a love of 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, 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 Masha 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-beloved 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 in-

SOUSA COMING TO AUDITORIUM

Noted Musician and His Band Will Play Here On March 4 It Is Announced

John Philip Sousa and his band are coming to the City Auditorium on March 4, it is announced, and Raleigh will hear again this organization that before has delighted vast audiences here.

The coming of Sousa to this city brings to mind that he was the first American composer to win a measure of success in replying to the demand that we should have an operetta of our own. True, his success was not of the "Lightnin'" variety, nor yet that of the "Robin Hood" kind; as a matter of fact, it consisted mainly in getting an American-made comic opera on to the stage in first class conditions. The first opera by the March-King was called "Desiree," composed to a libretto by Henry Talbot Thayer, a Boston wit and poet, who, Sousa maintains till this day, "would have taken rank with Gilbert, himself, had he lived." The doughty John A. McCaull staged "De-

siree" for Sousa in both Philadelphia and New York City; and in the former place the piece served as the vehicle wherein De Wolf Hopper rode from the tuneless drama into operetta, the field to which he has since devoted the major part of his hearty activities.

Sousa's first opera didn't survive beyond the season of its production—1884-85; but it opened the field to other composers of native birth. De Koven disposed of his first, "The Begum" to McCaull in 1887, and his chef-d'oeuvre, "Robin Hood" to The Bostonians in 1890. Victor Herbert, too, found a customer for his first opus, "Prince Ananias" in The Bostonians in 1894. It is of no importance, but interesting, to note that neither "The Begum" nor "Prince Ananias" was more successful than "Desiree" and that all three composers were enormously successful in their second attempt—Sousa with "El Capitán" 1896; De Koven with "Robin Hood" and Herbert with "The Wizard of the Nile."

Of the three, Sousa was least industrious, so far as the stage was concerned, in the years that followed—for the excellent reason, perhaps, that he and his band had become an institution lacking in the commercial uncertainties of the theatre. His subsequent operettas were "The Bride-Elect," "The Charlatan" (often catalogued as "The Mystical Miss" by which name it was known in along London run), "Chris and the Won-

derful Lamp," "The Free-Lance," and "The Glassblowers." And persons fond of data about such things may find interest in the fact that the march in "El Capitán" as a detached number, is second in sales by the sheet only to the immortal "Stars and Stripes Forever."

strument. 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

Two States' Comment

After the Sousa band concert at Little Rock, John Philip Sousa was a guest and after-dinner speaker at a Rotary club banquet; and they do say that the noted band master is an even more interesting after-dinner speaker.

The Biggest Horn in the World to Be Seen Here With Sousa's Band at Imperial February 19

Famous Band With 100 Musicians and 8 Soloists to Appear Here for Matinee Only Feb. 19. Takes a Big Man to Blow This Horn.



It takes a big man to blow the biggest wind instruments in Sousa's Band. Here is William Bell, 6 feet, 6 inches tall, with his big Sousa-phone, 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 6 feet, 1 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 many he 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 Sousa-phone which when played by a performer of Bell's capabilities has beauties of tone of a cathedral organ.

Stop!



(By Pacific & Atlantic)
Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

A Dixie Tour has been arranged for Lieut. Com. John Philip Sousa as the last lap of his thirty-first annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., on February 1, Sousa will visit thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8. He appears in New Orleans soon.

Sousa's Dixie Tour comes at the end of what has been his most successful season. Starting from New York in July, Sousa and his organization of 100 bandmen and soloists has played its way through New England and from Portland, Maine, to Portland, Oregon, the length of the Pacific Coast, across Texas and the Old South and will play its way up the Atlantic seaboard to Baltimore, where the journey ends.

From the financial standpoint, this has been Sousa's greatest year. The famous Sousa scale of "same prices" have brought greater audiences than ever before, and Sousa has rewarded them with more pretentious programs, because he has his largest band upon which to draw, but he has also made this a season of novelties and the Sousa programs this year are more varied and therefore more wide in their appeal than ever before, ranging from Schelling's "The Victory Ball" and Grainger's "Country Garden" to the new Sousa marches "The Dauntless Battalion" and "Nobles of the Mystic Shrine."

TWO GENIUSES DISCUSS PLANS AT FACTORY

Band Leader Says Edison Wanted Jazz Played Backward.

Interesting sidelights into the musical nature of Thomas A. Edison, perhaps entirely unknown to the American people, were revealed recently to Lieutenant Commander John Philip Sousa, the famous bandmaster, who comes here with his great band for two performances, February 14. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval Training station, during the World war.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technique training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him."

"He also surprised me by the statement that of all the records made by his company, the best-selling song was a rather old-fashioned melody entitled 'Take Me Home Again, Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense."

"Naturally, our talk turned to present-day musical tendencies, and that means to a discussion of jazz music, which everyone knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'Jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production."

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise because, with his sense of rhythm, it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music which would be entirely independent of the 12 strings. Since more love—sentiment—as well as melody, it must be admitted—has been told in the 12 strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'"

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison through the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company, or a symphony orchestra in their lives, through talking machines and talking machine records, have been able to familiarize themselves with good music. One of my aims of thirty years as a conductor has been to present good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music. As a case in point, one of my numbers this season, 'The Merrie, Merrie Chorus' is a collection of choruses from well-known operatic works. Had Mr. Edison not invented the phonograph, I doubt if I could have safely considered such a number for something more than 300 American cities and towns this season."

Florida Pine and Mahogany in Me...

GREAT BAND LEADER



JOHN PHILIP SOUSA.
Who will lead his wonderful band in concert at the Duval Armory on February 14th, matinee and night.

AMERICA'S MARCH NEARING ITS THIRTIETH YEAR, WILL AGAIN BE HEARD BY SOUSA'S BAND AT IMPERIAL THURSDAY, FEBRUARY 21ST

Sousa's Most Popular Composition Has Never Been Out of One of His Programmes Since It Was Composed.

The most popular march ever written Sousa's "The Stars and Stripes Forever," is nearly thirty 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's with his band of 100 musicians and 8 soloist will be heard in a concert at the Imperial Thursday Feb 21st for matinee performance only.

"Good Morning D..."

TO COMPLETE DETAILS AT MEETING TUESDAY

Various Committees Named to Take Charge of Twin-Concert Program.

The monthly meeting of the Richmond Girl Scout Council will be held on Tuesday, February 12, in Room No. 630 of the Jefferson Hotel. The principal interest that is before the council now is the work of the concerts of Sousa and his band, which will play here at the City Auditorium, under the auspices of the Girl Scouts, on March 6, the matinee performance being at 3:30 o'clock and the evening performance at 8:15 o'clock.

The members have been divided into various committees, under the general direction of Mrs. William R. Trigg, the publicity committee, with Mrs. Thomas P. Bryan as chairman; Mrs. William Wood, Mrs. J. J. Barreto, and Miss Irma Rosenbaum, are busy taking care of that part of the work. Mrs. Robert Cabell is chairman of the tickets and program committee. Mrs. Lawrence Price is chairman of the auditorium committee. Miss M. Katherine Cary has charge of securing, training and organizing the ushers, who are to be Girl Scouts, in uniform. Scout Bessy Powell has been appointed head usher by Miss Cary. Mrs. Thomas B. McAdams, is chairman of the patronesses committee.

There will be a very interesting meeting on Tuesday for all the members and every one is requested to be present. It is probable that the appointment of the chairman of the troop committee for the year will also be made at this meeting.

SOUSA'S BAND IS COMING IN MARCH

Will Stage Performance in High School Auditorium March Fourth

No man in the world of music has had had so extensively advertised a 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. It is no exaggeration to 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 one hundred, have done and are doing much to promote musical interest for they present programmes 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 on Tuesday, March 4 at high school auditorium.

FAMOUS BAND LEADER COMING HERE



Lieutenant-Commander John Philip Sousa.

SOUSA AND HIS BAND TO PLAY IN RICHMOND

'March King' Will Be Heard at City Auditorium Early Next Month.

A "Dixie" tour has been arranged for Lieutenant-Commander John Philip Sousa as the last lap of his thirty-first annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., Sousa will visit thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8. Sousa and his band will come to Richmond March 6, giving matinee and evening concerts at the City Auditorium.

Sousa's "Dixie" tour comes at the end of what has been his most successful season. Starting from New York in July, Sousa and his organization of 100 bandmen and soloists have played through New England and from Portland, Me., to Portland, Ore., the length of the Pacific Coast, across Texas and the Old South, and will play its way up the Atlantic seaboard to Baltimore. From the financial standpoint, this has been Sousa's greatest year. There have been greater audiences than ever before, and Sousa has rewarded them with more pretentious programs, because he has his largest band upon which to draw. He has also made this a season of novelties and the Sousa programs this year are more varied and, therefore, more wide in their appeal than ever before, ranging from Schelling's "The Victory Ball," and Grainger's "Country Garden,"

all the way to the Sousaesque humoresque (an annual affair and this year based upon "Mr. Gallagher—Mr. Shean") to new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine."

One of the most interesting events of Sousa's year occurs during the "Dixie" tour. On the day before he finishes his season, he will visit Washington, where he was born, and where he gained his first fame as director of the United States Marine Band. There Sousa, whose present home is in New York, spends a brief day each year among the scenes and the friends of his childhood and of his first triumphs as a musician.

SOUSA'S INSTITUTE OF CONCERT MANAGEMENT

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 31 years of experience of the Sousa organization.

"The real deterrent to music in America is not lack of musical appreciation but this 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 in eight seasons no organization has failed to meet all expenses of promotion from a Sousa concert,

JOHN PHILIP SOUSA TO REACH CAPITAL TWO WEEKS FROM TODAY

Rare are the organizations like that of Lieutenant Commander John Philip Sousa, comprising as it does more than 100 musicians, and seldom is it that Montgomery has the opportunity of attending a concert like those this band will present twice in the city auditorium two weeks from today.

From east to west, from north to south, the great band leader has carried his company of musicians, and wherever he has stopped for an engagement, records will show that halls utilized for his concerts have been barely sufficient to seat the crowds drawn.

While Montgomery was locked in freezing weather early in January, Lieutenant Commander Sousa was playing engagements in California. In San Francisco, naval and civilian bands turned out full force to extend a welcome to the March King. In Los Angeles, all that would hear him were unable. Many were turned away. In San Diego a mob estimated at 15,000 surrounded the special train which brought Sousa and his band.

Not alone in California has Sousa, now on his thirty-second tour, been greeted with enthusiastic crowds. In the south and middle west, it has been the same. His band has become noted for the fact that it is one of the few if not the only musical organization of its kind that is self supporting. It makes its expenses wherever it goes, according to its management.

In the light of these facts, Charles Tyler, of the Montgomery Talking Machine Company, sponsoring the Montgomery appearance of Sousa's band, predicted yesterday that the two performances here will be attended by 5,000 music lovers.

City auditorium which is now in process of being reconstructed, will be ready for use early in February, according to the city engineer. This will insure its availability for Sousa's appearance. The afternoon performance Sunday, February 24, will start at 2:30 o'clock, and the evening performance will begin at 8:15 o'clock. A demand for tickets has already begun.

Miss Fauchard to Give Concert in Home City

Minot, Feb. 6.—Miss Nora Fauchard, Minot high school graduate who has achieved marked distinction as a vocalist and who is accompanying the Sousa band this year as soloist, will be presented in concert in Minot April 17 by the Minot Association of Commerce, it was announced today. The association is providing an evening's entertainment for members of the Northwest North Dakota Education association which will hold its annual meeting in Minot April 17, 18 and 19 and Miss Fauchard has been secured for a concert appearance. Her assisting artist has not been announced. The 700 teachers expected to be present at the convention will be guests of the association at the concert and the remaining seats will be disposed to the general public.

"The association believes it is particularly fortunate in securing Miss Nora Fauchard for this occasion," a statement issued today declared. "It should be particularly gratifying to those identified with school work in northwest North Dakota to hear a graduate of Minot's city schools and the daughter of one of Minot's oldest families. Miss Fauchard gained nation-wide prominence through her engagement with Sousa's band this year and the commendation she received from critics in the Twin Cities when the band appeared there several weeks ago has been general throughout the several states in which the famous band has played. She has never appeared in concert in Minot and it is held fitting that her first appearance in her home city should be under the auspices of the city's parent civic body."

Miss Fauchard spent her vacation in Minot last summer and sang at the Harding Memorial exercises and at the Pageant of Progress which was presented by the Minot Association of Commerce. She is a daughter of Mr. and Mrs. Julius Fauchard.

SOUSA'S TOUR BIG SUCCESS

His Appearance Here Will Be His Florida Premier for the Season.

A Dixie tour has been arranged for Lieutenant Commander John Philip Sousa as the last lap of his thirty-first annual journey at the head of the band which bears his name. Beginning at Tulsa, Okla., on February 1, Sousa will visit thirty-eight cities in Oklahoma, Missouri, Arkansas, Tennessee, Louisiana, Alabama, Florida, Georgia, South Carolina, North Carolina, Virginia, the District of Columbia and Maryland, before ending his season in Baltimore on March 8.

Sousa's Dixie tour comes at the end of what has been his most successful season. Starting from New York in July, Sousa and his organization of 100 bandmen and soloists has played its way through New England and from Portland, Maine, to Portland, Oregon, the length of the Pacific Coast, across Texas and the Old South and will play its way up the Atlantic seaboard to Baltimore, where the journey ends. From the financial standpoint, this has been Sousa's greatest year.

The famous Sousa scale of "same prices" have brought greater audiences than ever before, and Sousa has rewarded them with more pretentious programs, because he has his largest band upon which to draw. But he has also made this a season of novelties, and the Sousa programs this year are more varied and, therefore, more wide in their appeal than ever before, ranging from Schelling's "The Victory Ball" and Grainger's "Country Garden," all the way to the Sousaesque humoresque (an annual affair and this year based upon "Mr. Gallagher—Mr. Shean") to the new Sousa marches "The Dauntless Battalion" and "Nobles of the Mystic Shrine."

Stop!



(By Pacific & Atlantic)
Deserting for a moment his duties as America's premier bandmaster, John Philip Sousa (above) essays to direct traffic in a Los Angeles, Cal., street. As a traffic officer he is said to be an excellent bandmaster.

Hist!

SOUSA PLEASES LARGE CROWDS

Director-Composer Introduces Novelties Not Appearing on Program

Matinee concert of Sousa's band at the Coliseum Friday afternoon was supposed to be for school children, but as large as was the crowd from the schools, it was scarcely larger than the number of older persons who enjoyed to the utmost a program wonderfully presented and wonderfully arranged to suit the variety of taste always presented in a mixed audience. There was no room left in the Coliseum at either matinee or night concerts, and both performances and the reception given the musicians demonstrated the validity of the band's title, one of the greatest musical organizations of its sort ever assembled.

Only four Sousa numbers appeared on the printed programs, but when selections from the composer and director's repertoire were played as encores, the audiences demonstrated that it was Sousa they liked best and his own music that they came to hear. In several of the Sousa numbers, arrangements of other composers' works, the conductor has woven standard classical themes and modern lighter music into charming numbers ably presented by an orchestra, every member of which is an artist. Ordinarily it requires the exercise of considerable imagination for the lay mind to "follow" a tone picture, but guided by the wizard baton of Sousa his band brings out every detail intended to be shown by musical note instead of pencil or brush.

The average person is unable to find anything really musical in the blaring notes of the cornet, but John Dolan, cornetist with Sousa's band, surely makes music with the instrument. Somehow he gets a softer tone from the brass, and in technique he is a wonder; and he is equally able in the two objectives of a soloist, getting real music out of his instrument and a legitimate display of his own particular talents. Miss Norma Fauchard has a delightfully clear, limpid soprano, and the audiences were not content with the customary encore, but demanded more. The same may be said of Miss Rachel Senior, violinist. The liquid notes of the flute are always gracious to ears tortured day in and day out by the harsh noises of a busy city, but never were they sweeter than from the instruments in the hands of Meredith Willson.

"The harp that hung in Tara's halls" never had more fairy-like tones than the instrument played by Miss Winnifred Bambrick. It towers over her like the Slattery building towers over other downtown structures, but when her fingers pluck the strings it becomes a toy in her hands, and when she began her solo number, next to the last on the program, a crowd that had been showing signs of leaving before the concert was over stopped in its tracks and remained until the last notes lost their faintest echoes in the roof and rafters of the building.

In one of his encores Sousa sprung a number not on the program, a double quartet of saxophones, and again in playing his ever popular "Stars and Stripes Forever," when the great orchestra formed the background for a fife, cornet and trombone trio. Both made a tremendous hit with the audience. But of the single selection that went over best, Sousa's arrangement of "Mr. Gallagher and Mr. Shean," takes first place. He has brought in a number of old familiar folk songs, love songs and popular airs sewed together by a few bars of the

title song and these bars, played at some time during the execution of the number by one of each division of instruments in the 100-piece band, creates a distinct novelty, especially when the huge Sousaphone, with tones like the pedal notes of a great organ, take them up.

Sousa's band is deserving of all encomiums given it and the conductor.

SOUSA WELCOME PLANNED.

Shrine Band to Greet Musicians and Play With Them.

Local Shriners say that when John Philip Sousa and his band leave New Orleans after their visit, beginning Saturday they will know true Southern hospitality.

The Shriner's Band will welcome the visitors at the station Saturday morning and will escort them to their hotel. The Shrine Band will be seated on the stage at the Saturday night concert and will join in some of the marches. The local band will attend the Sunday matinee in a body.

Sousa is a member of the Nobles of the Mystic Shrine and at the Shrine convention in Washington last summer dedicated a march to the convention.

Broadcasting.

SOUSA'S BAND AT ARMORY THURSDAY

Matinee Will Be Given at 3 O'clock With Evening Program at 8:30.

Next Thursday night, in the Duval county armory, the largest band in the world, Sousa's band, will be heard in Jacksonville under the auspices of S. Ernest Philpitt, a matinee to be given at 3 o'clock and a night program at 8:30 o'clock. This magnificent group of musicians, which plays Tuesday in Pensacola and Wednesday in Tallahassee, will be heard in St. Petersburg Friday, in Tampa Saturday, Lakeland next Sunday and close its Florida engagement under Mr. Philpitt, the next day, Monday February 18 in Daytona Beach. The other Philpitt attractions here for the season include, Frieda Hemple, February 19; Mischa Elman, February 25; the Ukrainian Chorus, March 14; and Rosa Ponselle, March 28.

"When I first started out at the head of the band which bears my name," says Sousa, "I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had twenty programs at least in readiness. All of the twenty 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. I guess that's good enough."

Subsides 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. Commander John Philip Sousa, now on his thirty-first annual tour.

"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."

Lieut.-Com. John Philip Sousa



Sousa, organizer of the famous United States Marine Band, will appear in Mobile with his own well-known assemblage for a matinee and night performance on Monday at the Bijou. Commander Sousa has assembled a great cast of individual performers and musical stars to add to the already notable members of his band. The commander is now on his thirty-first annual tour with his organization.

CHILDREN LOVE ALL SOUSA MUSIC

Great Band Leader Will Feature Music Memory Aids at Matinee.

Do the Children of Jackson love Sousa and his band? Ask Mrs. Grace Woodman, music supervisor in the public schools of the city. Two thousand tickets went on sale in the schools two days ago and they are all sold now to fifth, sixth and junior high school students. "That does not mean," said Mrs. Woodman, "that only two thousand school children are going to the Sousa matinee on February 14 at the Duval County armory. That means that I arranged with S. Ernest Philpitt & Son for the reservation of that many seats for them, and the first come the first served." Two years ago fifteen hundred school children went to hear Sousa's band, and since his coming was announced to them they have been enthused over hearing him again. Ask any of them what is the difference between band and orchestra music. Do you know?

As encores the band will play selections from the music memory contest which has been going on for three weeks and has already included the following well-known numbers:

"The Swan" (Saint-Saens), "Melody in F" (Rubinstein), "Serenade" (Schubert), "Traumerlei" (Schumann), "Minuet" (Boccherini), "Spring Song" (Mendelssohn), "To a Water Lily" (MacDowell), "Berceuse" (Jocelyn), "Moment Musical" (Schubert), "The Bee" (Schubert), "Minute Waltz" (Chopin), "Nut Cracker Suite" (Tchaikovsky).

The numbers to be studied next week are: "Babes in Toyland" (Herbert), "Badinage" (Herbert), "Largo from 'New World Symphony'" (Dvorak), "Andante from the Fifth Symphony" (Beethoven).

Sousa's "Semper Fidelis" has been added to the list, said Mrs. Woodman, "because the children wanted it and because I believe that Sousa is one of the most unique and greatest of the musicians of the present time."

HOME TALENT MUSIC GIVEN BY BANDMASTER

Sousa and his band played two of the compositions of Arkansas musicians at the concert given yesterday afternoon at the Kempner theater before an audience which almost filled the house upstairs and down. Miss Lillian Hughes' "American Legion March" was one of the home talent compositions, and the other was "Arkansas," the song written by Mrs. Eva Ware Barnett, the music arranged by Klingner, also a local musician. Both pieces were well received by the audience.

Sousa's success is largely due to the fact that his programs are not so made up as to appeal only to the cultured taste. They are not over the heads of the average lover of music with the untrained ear. Popular numbers predominate. The audience showed its appreciation by encoring every number on the program, and the great bandmaster complied in each case, save in the final number. The vocalist on the program, Miss Nora Fouchald, had to respond to a double encore, and followed the beautiful song, "The Lark Now Leaves His Watery Nest" with "Carry Me Back to Ole Virginny" and "Dixie." The instrumental soloists also received their meed of applause and encores, namely, John Dolan, cornetist; George Carey, xylophonist, and Rachel Senior, violinist. The program was a well balanced one throughout and was greatly admired.

SOUSA'S BAND AT THE KEMPNER THURS. MATINEE

What would you reply if you were asked, from all the tunes which time has tried and found not wanting in inspiration and vitality, to name the ten best? In what quality, for example, would you regard Handel's "Largo," say, as the "best" of three, the two others being, for example, Bizet's great bolero in "Carmen," known as the song of the toreador, or the song to the Evening Star in "Tannhauser"? Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight"? How would you choose as between the great waltz in the Kir mess scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme"? How about the "Misere" in Verdi's "Il Trovatore," and the bolero in the same composer's "Sicilian Vespers"? Which tune do you think will "live" the longer, a between, say, Sousa's own "The Stars and Stripes Forever," and the well known serenade by Richard Strauss. What would you do if asked to make a preference between Johann Strauss' waltz of "The Blue Danube" and Oscar Strauss' waltz of "My Hero" or "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance," and "He's Going to Marry Yum-Yum," or "The Mikado," both operettas being by the same composer, Sullivan?

Famous Leader



Lieut. Com. John Philip Sousa, America's foremost musician and band leader, whose world-famous organization comes here for two concerts next week.

SOUSA SPEAKS AT ROTARY CLUB

Lieut.-Commander John Philip Sousa proved himself a keen and subtle humorist as well as a great band conductor as guest of honor of the Rotary Club at the club luncheon in the Hotel Marion Thursday. He said nothing seriously, but kept the Rotarians chuckling for 15 minutes with well chosen stock jokes, well told, and original witticisms. He referred to the Senate chamber in Washington, his native city, as the "cave of the winds," and no one was quite sure whether he meant it or not when he said he conducted a breathing contest among the members of his band each morning at 6 o'clock, awarding a medal to the musician who could hold a note the longest.

"So if you see one of my musicians wearing a medal on the street today, you will know what it is for," he added. Woodrow Wilson was eulogized impressively by Dr. J. H. Reynolds, president of Hendrix College, Conway, on whom President George Turner of the club called for a brief memorial address.

The Rotarians stood with bowed heads for one minute while J. Blaine Withee, secretary of the Y. M. C. A. and a Rotarian, uttered a prayer for Clarence C. Goss, local Rock Island head and Rotarian, who died this week.

Charles W. McGill, tenor, won hearty applause by singing two selections by Mrs. Lillian Blakemore Hughes, Little Rock composer, who accompanied the singer at the piano. The selections were "My Soul Is an Eagle" and "Night Camp," in each of which was revealed feeling and fine technique.

SOUSA DISCUSSES RICHES AND MUSIC

Famous Bandmaster Received \$25 for "High School Cadets" Composition.

Andrew Carnegie, the iron master, said, when announcing 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 apothegm 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."

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 call a "pint-size tour" this season, will visit this city on March 6, giving two concerts for the benefit of the Girl Scouts of Richmond, at the city auditorium.

Sousa and the Wide, Wide World

Wherever You Go, by Land or by Sea, You'll Hear the March King's Melodies

The booking of Sousa and his Band for this city on Tuesday, Feb. 26, matinee and evening, when they will make merry in the Grand, 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 bookstores 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 entr'acte in the theater in Melbourne, I supposed it was an easy tribute to 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 Coming.

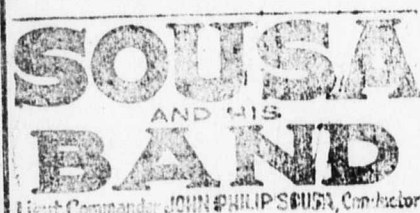
The booking of Sousa and his band for this city on Monday evening, March 3, when they will make merry in the National theater, brings to mind some published correspondence from a party of well-known American actors who went out to Australia little more than two years ago, and are now on their way back via some of the cities in the Straits Settlements and in India. One of the actors, John P. O'Hara, said, in part:

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The Quietest Choruses.

"No matter how good a musical I

**Dixie
Tour
of the World's
Most Popular
Musical
Organization**



Presenting the largest band in the world (100) with eight vocal and instrumental soloists, consisting of the following:

- Miss Nora Fauchald,
Soprano
- Miss Winifred
Bambrick, Harpist
- Miss Rachel Senior,
Violinist
- Mr. John Dolan, Cornet
- Mr. George Carey,
Xylophone
- Mr. Meredith Willson,
Flute
- Mr. William Bell,
Sousaphone
- Mr. William Kunkel,
Piccolo

Presenting entirely new program, including "On With the Dance," "The Merrie Merrie Chorus," Ernest Schelling's "The Victory Ball," the sensational hit of the leading orchestras this season; two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine;" two new Sousa humoresques, entitled "Mr. Gallagher, Mr. Shean" and "Look for the Silver Lining," from "Sally," and the ever-popular Sousa marches as played by the world's most famous band.

Playing the following cities in the South:

	Feb.
New Orleans	2, 10
Mobile	11
Pensacola	12
Tallahassee	13
Jacksonville	14
St. Petersburg	15
Tampa	16
Lakeland	17
Daytona Beach	18
Savannah	19
Columbia	20
Augusta and Athens	21
Rome	22
Birmingham	23
Montgomery	24
Americus and Columbus	25
Macon	26
Atlanta	27
Greenville	28
Spartanburg	29

	March
Charlotte	1
Lexington and Greensboro	3
Raleigh	4
Norfolk	5
Richmond	6
Washington	7
Baltimore	8

SOUSA SANE

The Letter

Dear Mr. Sousa :

I am a little girl eight years old, and I want to hear your band. Father and mother are always talking about your wonderful marches, and my brother, who was at Great Lakes when you were there, says now it is the biggest band in the world.

I have saved 25 cents. Would that much money buy any ticket for a concert as big as yours? I have heard that you like to have children in your audience. I have some friends who would like to come, too, but they haven't enough money.

Anxiously,

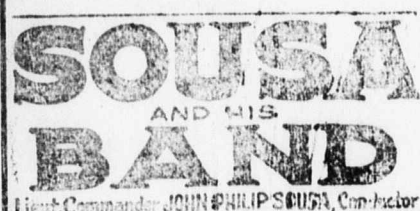
Rosemary ———

The Result

Mr. Sousa received this letter from a little girl when he was in Cleveland three years ago. Needless to say, Mary and her friends not only heard his concert, but a big automobile called for them and they were Cinderellas for the day. But the appeal so touched Mr. Sousa that he immediately asked Mr. Askin, his business manager, if there wasn't some way to make it possible for children to come to his concerts without sacrifice to their little savings banks. Mr. Askins immediately devised a plan whereby, through the co-operation of the most progressive educators, a special price of 30 cents is made to all grade children and 55 cents for high school students, for the best seats in the Public Auditorium. So now not only Mary and her little friends, but thousands of young people may hear Lieut. Comm. John Philip Sousa, the greatest bandmaster in the world.

Sousa and His Band will appear at the Public Auditorium Oct. 20th, for a matinee and evening concert.

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Lakeland	17
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Savannah	19
Columbia	20
Augusta and Athens	21
Rome	22
Birmingham	23
Montgomery	24
Americus and Columbus	25
Macon	26
Atlanta	27
Greenville	28
Spartanburg	29

	march
Charlotte	1
Lexington and Greensboro	3
Raleigh	4
Norfolk	5
Richmond	6
Washington	7
Baltimore	8

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SCALE OF PRICES
More for Your Money Than
Any Attraction That Travels

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